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NOVEMBER 1948 • 50c a copy

SPONSOR

For buyers of broadcast advertising

"New name for Spot" winners announced—p. 33
Station managers' lament—p. 25
TV Trends—p. 76
What's on the 4 Networks—p. 83

Jack Smart, "The Fat Man," lives up to his title—p. 38



Pioneer: 1948



The days of the covered wagon are gone,
but in the field of commercial broadcasting the
time for pioneering is now.

Someone must blaze the trail.

In Richmond that someone is the Havens and Martin group
of stations — WMBG, the NBC station;
WTVR, the NBC-TV affiliate; WCOD, the FM station.

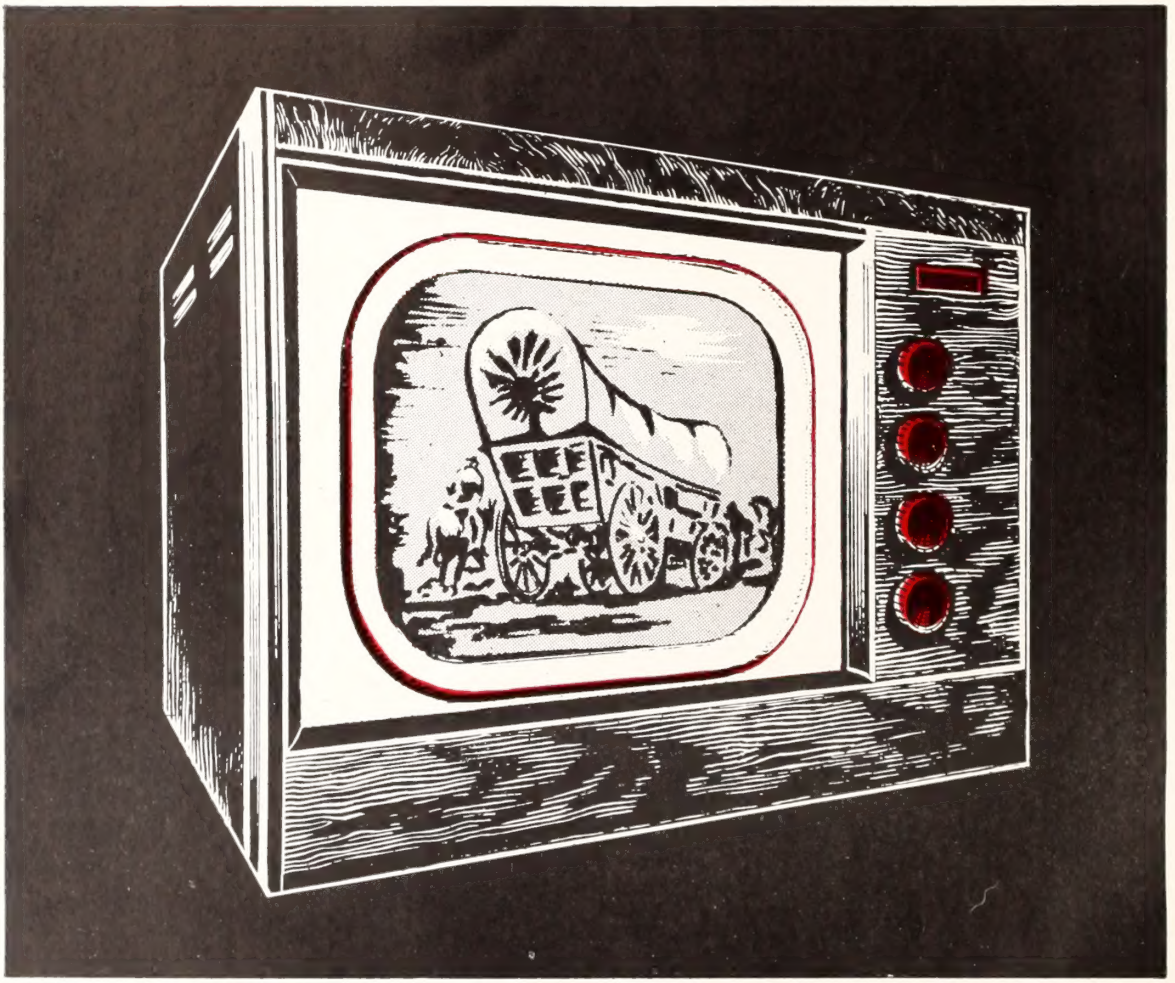
In 1944 a full page newspaper advertisement heralded
WMBG's faith in television. The action was unparalleled
. . . the industry was amazed.

On April 15, 1948 WTVR, the south's first
television station, began commercial operation.
Today Richmond has network TV programing.

Late in 1947 WCOD, Richmond's first FM station,
was on the air.

They join company with WMBG, in service since 1926.

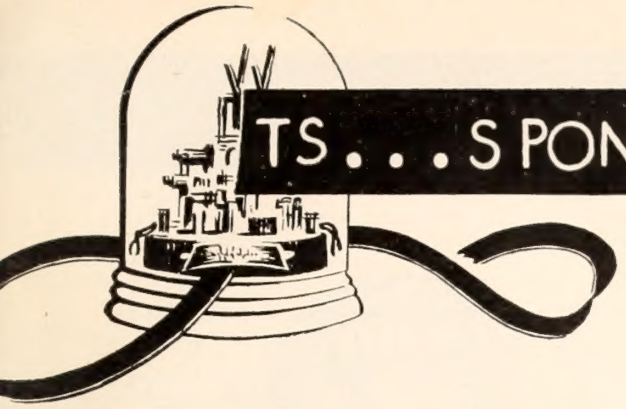
This is the pioneering record of these *First Stations of Virginia.*



WMBG AM
WTVR TV
WCOD FM

First Stations of Virginia

Havens and Martin Stations, Richmond
John Blair & Company, National Representatives



TS...SPONSOR REPORTS...

..SPONSOR REPORT

November 1948

FRANK FOLSOM NUMBER TWO RCA EXECUTIVE

Frank Folsom is now number 2 man at RCA, parent company of NBC. His toughness, straight from shoulder thinking and speaking has made him heir apparent at great radio corporation.

-SR-

"WINNER TAKE ALL" ONLY SUSTAINER PULSE TV TOP-10

Pulse TV surveys of New York and Philadelphia for September indicate only 1 sustaining program hits top 10. CBS's "Winner Take All" hits 7th place with 20.7 rating, far higher than most radio programs rated on comparative basis in TV homes. First 2 programs on September 2-city basis are "Toast of the Town" (CBS) with 38.8 and "Texaco Star Theater" (NBC) with 37.9. Sports rate 3 and 4, but on individual city basis (nonnetwork) sports dominate September reports.

-SR-

DIFFERENT TYPE HOOPERATINGS TO BE RELEASED SEPARATELY

C. E. Hooper has decided not to mix U. S. Hooperatings with long-established Program Popularity Hooperatings. Former will be issued twice yearly and will be sold as separate package at percentage of regular subscriber's fee for other services. Where valid, projections of program popularity Hooperatings to entire U. S. will be given subscribers 24 times yearly at no extra cost.

-SR-

SEPTEMBER TOPS FOR WGAR AND WNBC

Indicative of financial health of progressive broadcast stations, WGAR (Cleveland) and WNBC (N. Y.) had biggest month in their histories in September. It was an 18-year record for WGAR and 26-year peak for NBC's key station.

-SR-

AD-DOLLAR GETTING TIGHTER DAILY

Advertising's need to get more for its dollar in 1948-1949 is being stressed by most sponsor representatives appearing at NAB district meetings. Typical of ad-managers' remarks are those of Dale C. Rogers, of Mid-Continent Petroleum Corporation, who stated in Tulsa, "Things are tightening up and the advertising dollar must be stretched."

-SR-

FM SERVING REGIONAL NETWORKS IN TEST AREAS

Regional networks without benefit of telephone lines are being tested throughout nation. In Oklahoma and Southwest, KOCY-FM is feeding 8 AM stations and FM statewide network from its 938-foot tower in Oklahoma City. In Ohio-Indiana, WCTS (Cincinnati) and 6 Indiana FM outlets are originating programs and relaying them to each other. It's said relays via FM can deliver better signals than the best grade A lines now used by regular nets.

SPONSOR, Vol. 3, No. 1, November 1948. Published monthly by Sponsor Publications Inc. Publication offices: 5800 N. Marvine St., Philadelphia 41, Pa. Advertising, Editorial, and Circulation offices, 40 W. 52 St., New York 19, N. Y. Acceptance under the act of June 5, 1934 at Philadelphia, Pennsylvania, authorized December 2, 1947.

CBS LEADS IN FIRST FALL NIELSEN RATING

Effect of summer programing on network evening program ratings is indicated by Nielsen report (released 18 October) for week of 5-11 September. Instead of NBC's leading the parade CBS has 10 programs in first 20 "average audience" ratings, ABC has 7, NBC 3. NBC didn't show up in rank order until number 8. "Mr. Keen" (CBS) ranked first and Columbia had programs ranking 3, 4, 5. ABC's programs ranked 2, 6, 7.

-SR-

HEALTH PROGRAM TESTED BY JOHNSON & JOHNSON

First comprehensive attempt to check effect of public service programing on business of a semimedical nature is being made in Windy City. Starting 18 October Johnson & Johnson is sponsoring 13 weeks of "It's Your Life" produced by Chicago Industrial Health Association in cooperation with about 300 health and welfare agencies.

-SR-

TV COST-PER-THOUSAND IN N. Y. ABOUT $15.40

Peter Langhoff, Young & Rubicam director of research, presented figures at 4-A West Coast Convention indicating that in New York, cost-per-thousand viewers at present runs around $15.40. He implemented these figures by contrasting sponsor identification figures of TV with radio's. Former were given as 70-80%, radio's contrasting programs 30-40%.

-SR-

SELECTIVE RADIO INCREASE PACES ADDED COSTS AT STATIONS

Only national selective radio business is reported to have increased in 1948 at same ratio as broadcasting stations' increase in cost of doing business. National Association of Broadcasters estimate indicates selective radio will hit $99,000,000 in 1948 against $90,000,000 in 1947. Average over-all increase in broadcast advertising (gross time sales) will be 7.4% over last year - from $357,000,000 to $383,800,000.

-SR-

TV SETS INVADE TAXIS, AIRLINES, YACHTS

TV receivers are being installed on planes (Capital), in taxicabs (independents in Chicago), and on private yachts. According to "Yachting", 1 yacht cruising up East Coast from Virginia to Maine was virtually never outside of TV's effective service area.

-SR-

MORE PROGRAMS FOR LOCAL STATIONS' SPONSORS

Adding to supply of top-flight transcribed programs made available at local level by Ziv, Cowan, NBC Radio Recording, Mayfair, TSI, Goodman, and MacGregor, Broadcasters Program Service will start serving over 200 stations this month with weekly package of programs on cooperative syndication plan. Pat O'Brien's "From Inside Hollywood," daily 15-minute program, will be first delivered.

-SR-

FIRST UNDER-$30 FM SET ANNOUNCED

First under-$30 FM radio receiver publicly announced is Emerson's AC-DC FM model No. 602. This is not the AM-FM set which SPONSOR indicated several months ago would be available this fall. Latter is still in planning stage with production difficulties not overcome.

in Central and Western Oklahoma

Your best buy is WKY



AUDIENCE SIZE and composition by quarter-hours for all programs heard in 41 central and western Oklahoma counties were measured early this year in a Listener Dairy Study conducted by Audience Surveys, Inc. Details of this thorough-going study of radio listening are available from either WKY or Katz Agency representatives.

- **FAR MORE LISTENERS** *Morning – Afternoon – Night*
- **far more listeners PER DOLLAR**

BEST BUY — WKY
OKLAHOMA CITY

OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING COMPANY: THE DAILY OKLAHOMAN — OKLAHOMA CITY TIMES — THE FARMER-STOCKMAN
KVOR, COLORADO SPRINGS — KLZ, DENVER, *(Affiliated Management)* — REPRESENTED BY THE KATZ AGENCY, INC.

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COVER PICTURE: J. Scott (Jack) Smart carries the ideal weight for "The Fat Man" role. His poundage helps merchandise the part for Norwich Pharmacal

40 West 52nd

REPRINTS

We would like written permission to reprint the Bread and Cake story, the Milk story, and the "Share the Cost" program story.

WALTER A. SCANLON
Radio, TV & Motion Picture Div. Director
Quality Bakers of America Cooperative
New York

We thoroughly enjoyed the article on Transit Radio in the September issue of SPONSOR. We thought it covered the subject so thoroughly that we want our salesmen to carry a copy of it in their sales manuals. Please send to my attention twelve extra copies of this issue.

We have not as yet reached the promotion stage of St. Louis Transit Radio, but we would like to consider a brochure reprinting all or parts of the above article. Will you grant us permission, with proper credit? Please advise.

FOSTER H. BROWN, JR.
Sales Promotion Director
KXOK, St. Louis

▶ **SPONSOR's policy is to permit reprinting of its reports in most cases, but without deletions.**

TV RESULTS

As chairman of the television committee of the Association of National Advertisers, I am writing to ask your permission to quote from your *TV Results—Capsule Case Histories* that run frequently, at the evening meeting of the ANA on 26 October which will be devoted entirely to television.

Our general idea would be to have someone like Ben Grauer read these case histories, giving due credit to SPONSOR as the source. As you know, there will be probably 400 of the leading national advertisers and more than 100 New York agency men and publishers' representatives present.

C. J. DURBAN
Assistant Advertising Director
United States Rubber Co., N. Y.

ON "DOMINATION"

I read your Webber Motors article in the October issue with more than ordinary interest. The thought processes which persuaded Mr. Webber to dump his

(Please turn to page 6)

More Listeners per Dollar

...in Dollar Rich Pittsburgh

WWSW gives you more listeners—dollar for dollar—than any other station in the potent Pittsburgh market.

The formula—simple! We give Pittsburghers more of what they want to hear . . . 24 hours a day.

Sports—news—music—special events . . . are plentifully blended into the kind of programming that has made WWSW a local listening habit through sixteen successful years of broadcasting.

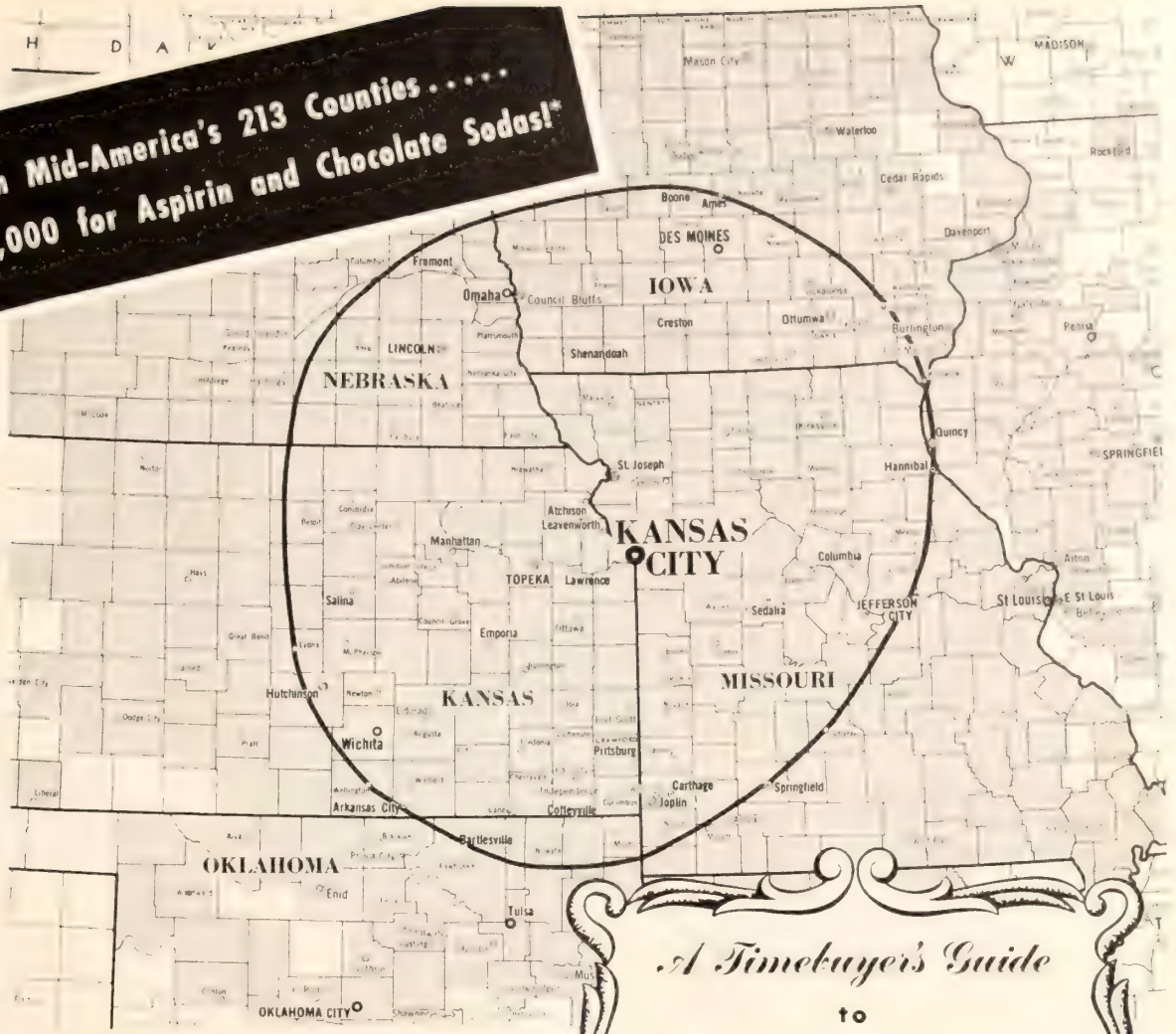
We'll be glad to do for YOU the same skillful sales-getting job we've accomplished with this formula for a host of sponsors*—national and local.

Get more listeners—more sales—per dollar in this dollar rich market. It PAYS to use . . .

WWSW
PITTSBURGH'S
Major Independent
WWSW, Inc.
Sheraton Hotel, Pittsburgh, Pa.

**Ask Forjoe*

In Mid-America's 213 Counties . . . . . $188,284,000 for Aspirin and Chocolate Sodas!*



A Timebuyer's Guide to KCMO's Mid-America



During 1947, Mid-Americans spent over 5% of the total amount spent for drug store items throughout the United States. Over 188 million dollars for toothpaste, prescriptions, and other drug lines!

Drug stores are popular with KCMO's Mid-America audience . . . not just in Mid-America's small town and suburban cities—but in the area's nine major cities. Of all cities in the United States, Kansas City ranks 8th in drug store sales (1st in cities under 500,000).

Mid-America's listener-buyers spend heavily at drug store counters. To reach them effectively, center your selling on KCMO, Mid-America's most powerful station.

MID-AMERICA FACTS

Population: 5,435,091

Area: 213 counties inside measured ½ millivolt area. Mail response from 466 counties (shaded on map) in 6 states, plus 22 other states not tabulated.

Population Distribution: Farm, 48%; city, suburban, and small towns, 52%.

Net Average Income: $3334 per family.*

Net Average Income Per Family in 9 Major Cities: $5606.*

Kansas City: 8th in drug store sales in U. S. (1st in cities under 500,000).

Drug Sales in 9 Major Cities: $92,584,000*

Total Mid-America Drug Sales: $188,284,000*

50,000 WATTS DAYTIME—*Non-Directional*

10,000 WATTS NIGHT—*810 kc.*

National Representative: JOHN E. PEARSON COMPANY

*1947 gross drug store receipts in 213 Mid-America counties—data from Sales Management's 1947 Survey of Buying Power.



KCMO

and KCFM...94.9 Megacycles

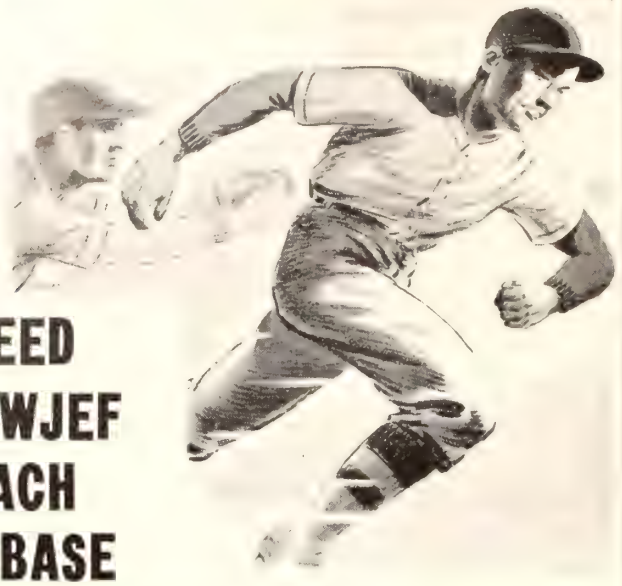
KANSAS CITY, MISSOURI

Basic ABC for Mid-America

One Does It-in Mid-America!

ONE station • ONE set of call letters
ONE rate card • ONE spot on the dial

YOU MIGHT HIT SAFELY IN 57 CONSECUTIVE GAMES*—



BUT . . . YOU NEED WKZO-WJEF TO REACH FIRST BASE IN WESTERN MICHIGAN!

No matter what anybody tells you, you can't knock your programs "over the fence" into Western Michigan, from the outside. The "fence," in Western Michigan, is actually a *wall of fading.* Both invisible and invincible, it keeps outside stations from being heard with any kind of dependability. And though opinions differ as to what *causes* this unusual condition, the result is apparent to everybody:—*our people listen to their own regional outlets rather than to weak and fading "outside" stations.*

For proof, take a quick look at these Hooper Report figures (January-February, 1948). They show, for instance, that WKZO in Kalamazoo has exactly *four times as great* a Morning Share-of-Audience as the next station (65.6% vs. 16.4%)—that WJEF in Grand Rapids has *6.7% more evening* listeners than the next station.

We'd be happy to send you *all* the facts . . . or ask Avery-Knodel, Inc.

* Joe DiMaggio of the New York Yankees did it in 1941.

WKZO *first* IN KALAMAZOO and GREATER WESTERN MICHIGAN (CBS)

WJEF *first* IN GRAND RAPIDS AND KENT COUNTY (CBS)

BOTH OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY
Avery-Knodel, Inc., Exclusive National Representatives

40 West 52nd

continued from page 4

$42,000 into KOIL were strikingly similar to those of the E. Hansen Company when they dropped their $25,000 into WPOR.

Of course, you must realize that Mr. Webber's Omaha is about three times as large as Portland. A Portland automotive account spending $14,000 on WPOR would be about as big a deal as the Webber Motors deal in Omaha. Viewed that way, I think the Hansen purchase from WPOR is an even more striking example of the technique of putting all your eggs in one basket—but a *good* basket.

The actual E. Hansen schedule is:

Western Round-up	6:30– 6:55 a.m.	TTSa
News of the Day	6:55– 7:00 a.m.	MTWTFS
High Time	7:30– 7:45 a.m.	MWF
Lawrence Welk	8:30– 8:45 a.m.	MWF
Dime Derby	12:30–12:45 p.m.	MTWTF
Band by Demand	6:30– 6:45 p.m.	MTWTFS
Sports Round-up	7:05– 7:15 p.m.	MTWTF
Sports Round-up	7:00– 7:15 p.m.	Sat
News of the World	10:55–11:00 p.m.	Daily
News of the World	11:55–12:00 p.m.	Daily

MURRAY CARPENTER
President, WPOR
Portland, Me.

JARO HESS

I would like to have the set of five pictures by Jaro Hess.

My subscription to SPONSOR was renewed on 15 August. Does this entitle me to the pictures free of charge? If not, kindly send them to me billing me for same.

ROBERT P. KELSEY
Second vp
John Hancock Mutual Life Insurance Co., Boston

How about a set of those Jaro Hess pictures in view of the fact that we just recently renewed our subscription to SPONSOR?

If you're going to make it tough and say we have to pay for the pictures, send them anyhow and bill me $2.50 for the set.

BILL KING, JR.
Advertising Manager
International Milling Company
Minneapolis

▶ Current subscribers can receive the Jaro Hess pictures at $2.50 per set. New subscribers receive the set as a bonus.

WRONG CITY

Your story on WSAU in the October issue was most welcome. However, we would like to call your attention to the first paragraph in which you say that

(Please turn to page 11)

over a thousand listeners FOR TWO PENNIES



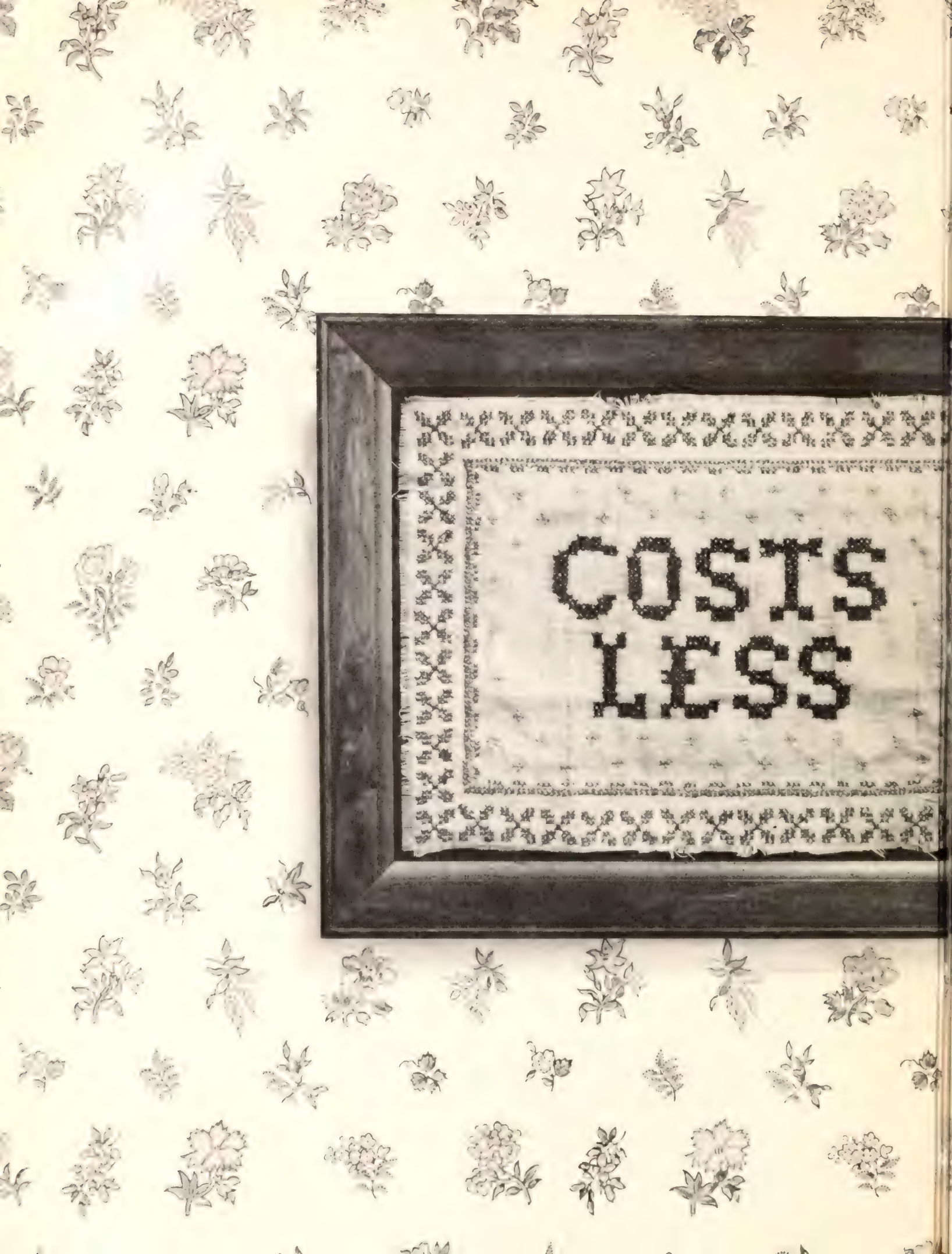
We talk to your customers for pennies—and they respond with dollars, for there's real wealth in the four great markets of the Northwest covered by the PNB stations*. These 9 stations deliver your sales message to more than 3½ million people, at a combined cost of $40.37 for a daytime spot!

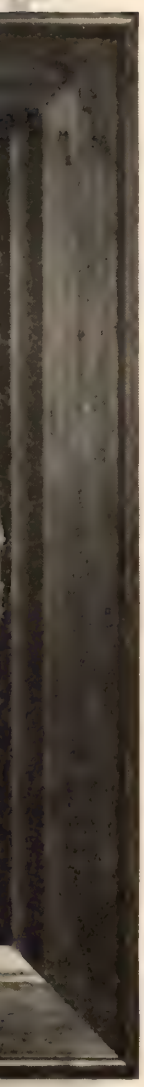
* PACIFIC NORTHWEST BROADCASTERS

WASHINGTON SEATTLE—KING ELLENSBURG—KXLE SPOKANE—KXLY
OREGON PORTLAND—KXL
MONTANA Z NET BUTTE—KXLF HELENA—KXLJ BOZEMAN—KXLQ
GREAT FALLS—KXLK MISSOULA—KXLL

THE WALKER CO., 551 5th AVE., NEW YORK • 360 N. MICHIGAN AVE., CHICAGO
841 National Building, Minneapolis, Minnesota • Little Building, Boston, Massachusetts
15 West Tenth Street, Kansas City, Missouri • 333 Candler Building, Atlanta, Georgia

PACIFIC NORTHWEST BROADCASTERS
6381 Hollywood Blvd., Hollywood, California • 79 Post Street, San Francisco, California


COSTS
LESS



(Have these words "costs less" vanished from the language? Almost...yet not entirely.)

Today virtually the only commodity that still costs less than in 1939 is the American consumer himself.

Today an advertiser by carefully choosing his medium can buy circulation (that is, *customers*) for considerably less than he could in 1939. Nowhere, for example, has the cost of a customer dropped more than in network radio. (SEE "ADVERTISING & SELLING," MAY 1948)

And nowhere in network radio does he cost as little as on CBS.

Today an advertiser's dollar spent on CBS delivers from 8% to 57% more listeners than on any other network. For the second year in a row, CBS sponsored programs have again averaged the lowest cost per thousand families in all network radio —13% lower than the average for the other three networks.

Today "costs less" may be two words inaudible in most places throughout the land, but they can be heard in Radio, and *most distinctly* on the Columbia Broadcasting System.

CBS

—where 99,000,000 people gather every week!



The SELLING POWER of Your SPOT ANNOUNCEMENT Goes UP or DOWN with its Program Association—

. . . the most important factor to be considered in Buying Spot Time!

For the 1948-1949 season, WOW has the finest line-up of programs ever aired on the station—the BEST of NBC—the BEST of local programs—the BEST of NEWS. That's why WOW will continue to be the station "most people listen to most" in this area . . .

That's why your SPOT ADVERTISING on WOW will reach the largest available audiences at all times.

For availabilities, see your nearest John Blair Man—or write, wire or phone Johnny Gillin.

The chameleon takes its color from its background . . . SPOT ADVERTISING gets its CIRCULATION from its PROGRAM ASSOCIATION

TWENTY-FIFTH ANNIVERSARY YEAR

RADIO STATION

WOW INC.

OMAHA, NEBRASKA

590 KC • NBC • 5000 WATTS

Owner and Operator of

KODY AT NORTH PLATTE

JOHN J. GILLIN, JR., PRES. & GEN'L. MGR.
JOHN BLAIR & CO., REPRESENTATIVES

40 West 52nd

continued from page 6

Wausau is located 150 miles air line from Milwaukee, and that WSAU competed with the latter's 50 kw WCCO.

Also, since the survey was made WSAU has switched to NBC.

W. J. DAMM
General Manager
WTMJ, Milwaukee

▶ **WCCO of course is located in Minneapolis, 200 air miles from Wausau.**

BREAD & CAKE STORY

We are very anxious to have a copy of the issue of SPONSOR which contained the story on how the baking industry is using radio.

I haven't any idea which particular issue this was but it seems to me the story ran about six months ago. We'd appreciate it very much if you would have somebody locate this issue and forward it at your earliest convenience, and bill us for it.

I got a great kick out of your September issue, particularly the article on *Advertising Managers' Lament* and the story of "Skippy."

W. S. CLARK
Commercial Manager
WJEF, Grand Rapids, Mich.

▶ **Copy of April 1947 issue with "Continental Bread and Cake Story" has been sent Mr. Clark.**

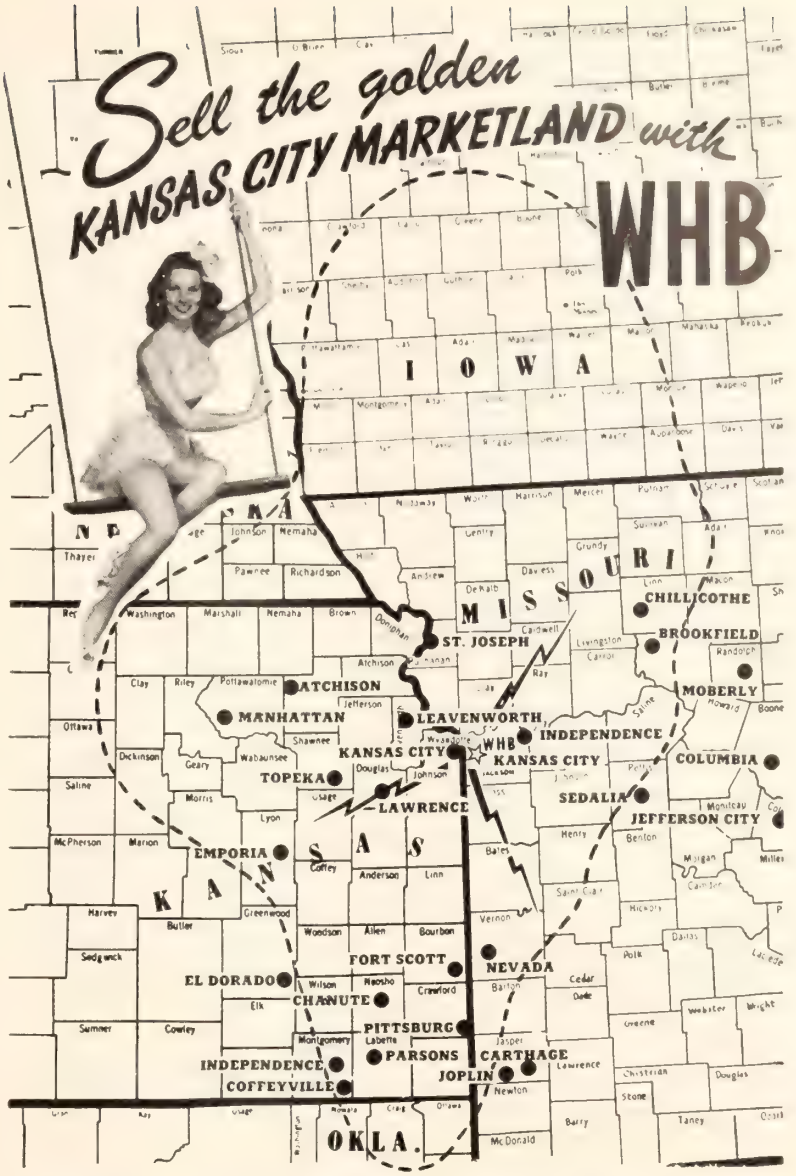
DOWN ON THE FARM

In the October 1948 issue of SPONSOR I read with interest your article titled *5:30 a.m. on the Farm* which gave a good account of the inherent selling possibilities of the heretofore looked-down-upon agriculture and farm programs.

However, there was a point stressed not only in the title but throughout the article on which I am forced to disagree with you.

A farm program, if we are to agree wholeheartedly with your article, must be on the air in the early morning hours in order to reach the farmer and sell the sponsor's produce or service. May I ask you how you would feel if you were a farmer in the early morning hours with the temperature approaching the below-zero mark and you were facing a session with the cows and chickens—would that be the time to approach you with a selling message no matter how fine or sound that message might be? This is not entirely a surmise as far as WNJR and myself are concerned. Statistics from the Radio

(*Please turn to page 81*)



• Estimated Primary Coverage...To the .5 Millivolt Contour

Reach and sell these 120 WHB-dominated counties, bulging with the receipts of a $75,000,000-a-year milling industry, a $365,000,000-a-year livestock industry, a $223,000,000-a-year candy industry, and a cash farm income exceeding *seven billion dollars!* WHB gets results for less. Send for complete coverage data.

WHB AM FM
10,000 WATTS IN KANSAS CITY
DON DAVIS
PRESIDENT
JOHN T. SCHILLING
GENERAL MANAGER
Represented by
JOHN BLAIR & CO.
MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT



Radio to "Oomph" Labor Output

Campaign to stimulate man-hour output is in the works. Big problem stems from short labor supply, general availability of jobs, and concomitant lack of incentive for workers to increase individual productiveness. With pressure being put on firms to reduce product retail prices, production per man-hour must be upped and labor must be persuaded to put that extra something into its work. Broadcasting will be called upon to sell the idea to the working man. In durable goods, man-hour production has dropped from an index of 100 in 1939 to 90 for 1948.

Luxury Ad Budgets Will Take to Air

Advertising for luxury lines is bound to be increased within the next few months, in fact several corporate budgets are already being revised upwards. New campaigns will be announced after election and radio will find itself receiving increases of from 10 to 25% in men's clothing, textiles, beauty aids, and automotive supplies. Government spending, which will be increased next year, does not appear to help non-essentials.

Inflation Worrying Media

Problem worrying most advertising media is inflation. Rising costs of commodities will not permit increases in advertising rates, yet they will force broadcasters and publications to pay higher production costs. Most manufacturers while disturbed about inflation know that increased costs can be passed on. On the other hand, advertising media in a number of cases have found an increasing resistance to rate increases and have had to adjust rates downward.

Sectional Income Changes Not Paced by Ad Budgets

Income shift in the past ten years has been away from New England and Middle Atlantic states to Far West, Southeast, Southwest, and Northwest. Income in the latter four regions increased from 29% of national income to 37%, with the decline in the East being from 42% to 35%. The Central states during the 10-year period have remained fairly static, absorbing about 29% of the national income. Adjustment of advertising appropriations have not been in proportion to the changing income status.

Box-tops to Again Lead Premium Field

The box-top, a running joke among advertiser gagsters, will be back in force as a payment for premiums by the middle of next spring. Mail and door-to-door couponing is being so overdone that the device is losing some of its impact. Broadcast-plugged premiums obtainable with box-tops are the next hard-hitting advertising device scheduled according to post-office men who clear the legality of all mailed premiums. Increase in 3rd class mail costs is also a reason for decline in mail couponing.

1949 Price Slide Will By-pass Farmers

Agriculture department is certain that prices will slide further this year and the first half of next year despite government support. Speculators are expected to take a licking but price slide-off is not expected to affect farmers themselves other than emotionally. By planting season of 1949, it's expected that farm price index will start climbing, and planting will reach an all-time high. Europe will still need everything the U. S. can produce in the form of food.

Make Them Eat Salads

Big job of advertising is to educate residents of U. S. to eat farm produce in basic state as vegetables rather than as meat. U. S. is not a vegetable eating nation which is why farm co-ops are talking about a broadcast campaign to change table trends . . . and increase farm incomes.

Cigarette Sales Will Soar

According to the Bureau of Internal Revenue, cigarette sales will hit an all-time high in 1948. Sales are expected to double pre-war purchases with broadcast advertising firms dominating the industry.

"Cold" Rubber Starts Ad War

"Cold" rubber tires are standing up so well that an advertising war between old line companies and those who will specialize in the new synthetics is expected. Corporations controlling huge sources of crude rubber are planning an air campaign to impress values of natural latex on auto owners. Campaign may be initiated by association of crude rubber men or by tire manufacturers. Technique and "front" men are not set as *On the Hill* goes to press.

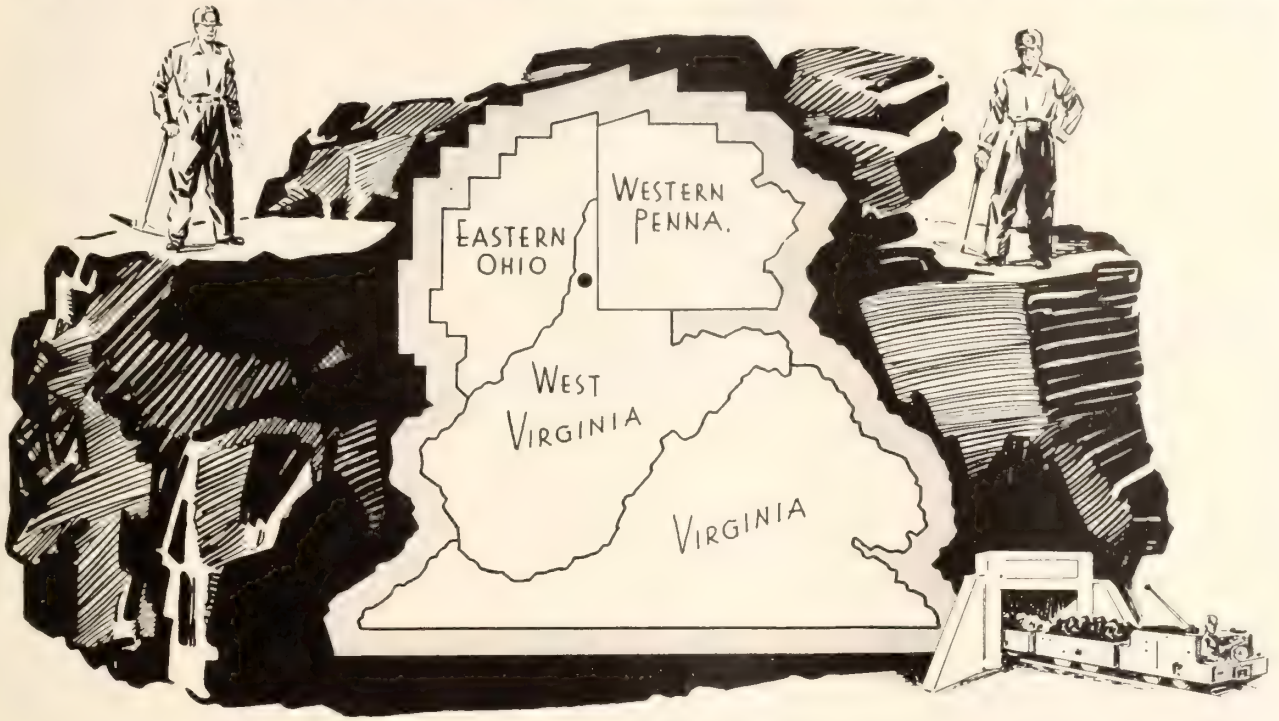
No Change Foreseen in FCC Status

Politicians have given little attention to the Federal Communications Commission during the presidential campaigning. Expectations are that there will be little change in the composition of the Commission after elections due to the fact that the liberal block headed by Denny and including Durr is no longer part of FCC. Industry will be allowed to run itself as long as it doesn't stir up any hornets' nests.

Power Shortages to Be Explained on Air

Because of impending power shortages in many regions electric utilities are expected to increase their advertising appropriations in order to explain to consumers why the shortages exist. Radio will explain to New England, Cleveland, Chicago and Northwest why there just isn't enough power to go around.

It Took CENTURIES to Make This a Rich Market for Alert Advertisers



More Than Half of the Nation's Coal* Is Produced in This WWVA Coverage Area

Nature endowed this four-state area of Western Pennsylvania, Eastern Ohio, West Virginia and Virginia with untold riches in the coal that turns the wheels of industry—that furnishes heat, power and light for countless millions.

Day and night thousands of men are busily engaged in mining these Black Diamonds, in hauling them by river, rail and highway. The weekly earnings in the mining and its dependent industries are at an all-time high—which means plenty of spendable dollars for alert advertisers.

With *one* station, *one* cost, *one* billing—with WWVA you can reach this four-state heart of the soft coal industry; with WWVA's friendly programming you can make sure your advertising message reaches into the homes and hearts of the people who make this mining industry great.

For there are more than eight million people in this area, and they spend *Four and One-Half Billion Dollars Annually* in retail sales outlets. Ask an EDWARD PETRY Man about this great WWVA area.

**Bituminous, that is!*

A FORT INDUSTRY STATION

WWVA

50,000 WATTS • • CBS • • WHEELING, W. VA.

NATIONALLY REPRESENTED BY EDWARD PETRY & CO.

Remember the story about...



13 little colonies



that grew



into the U.S.A.?

Sounds like the story of WWDC in Washington. It started out small . . . and then it grew . . . and grew into the BIG powerful sales station that smart advertisers use in this rich market. Your own sales message will go over BIG on either WWDC-AM or WWDC-FM. Get the full story from your Forjoe representative.

WWDC

AM-FM—The D. C. Independent

Represented Nationally by

FORJOE & COMPANY



Mr. Sponsor

Henry M. Swartwood*

Director of Advertising
Kaiser-Frazer Corporation, Willow Run, Michigan

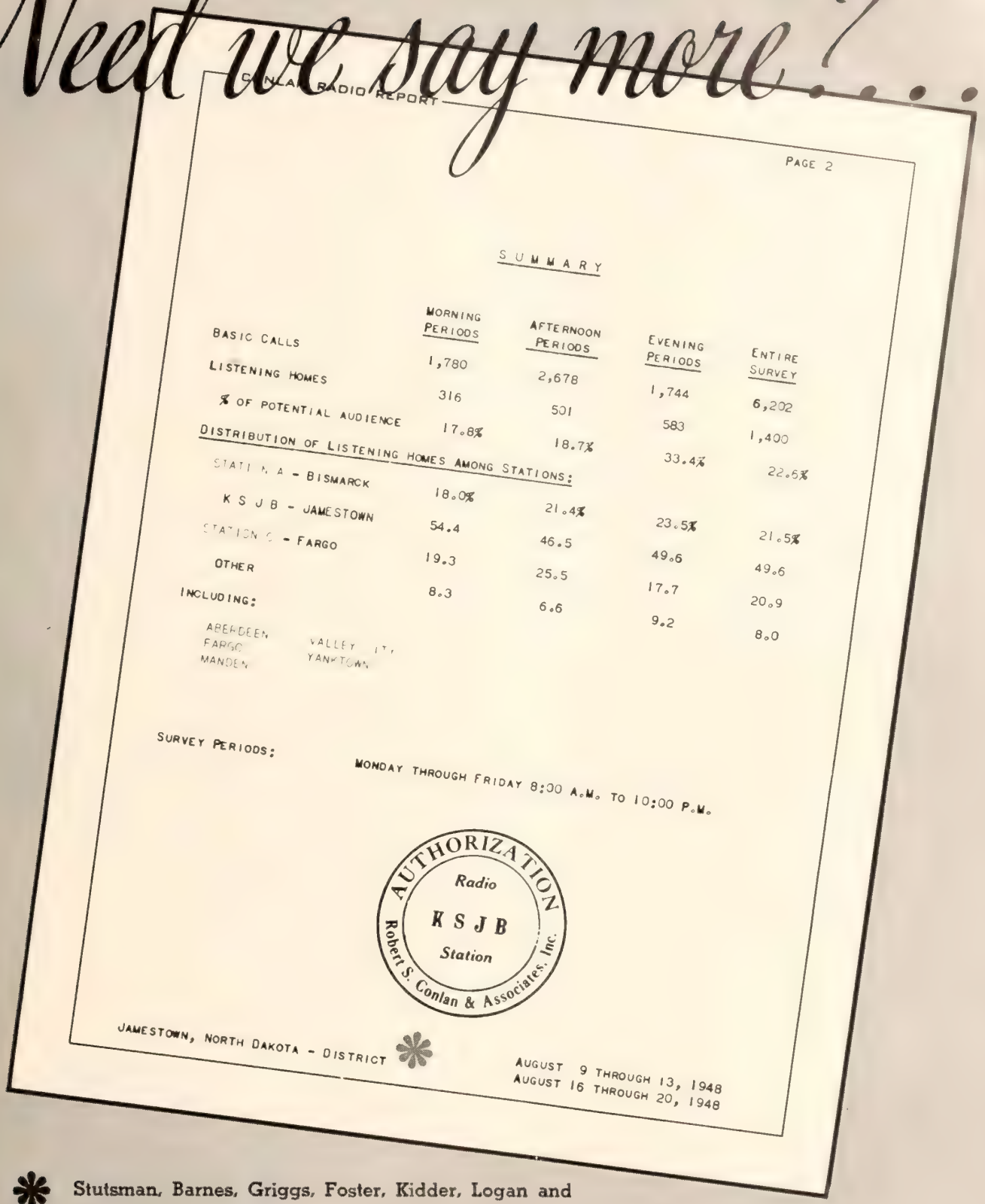
K-F's Hank Swartwood, a deep-voiced six footer, stepped into his job last March and has been hopping around like a cat on a hot brick ever since. He received his basic training for the 24-hour K-F working day with the Kaiser Company on the West Coast, where he was a consultant on advertising and public relations during the fabulous production-record days of World War II. Like other key executives who work for K-F, he is imbued with a team spirit rivaled only by the sight of Harvard alumni whooping it up at the annual Yale game, and thinks less of working long hours than most ad men.

This high executive morale has paid off for K-F. The auto firm has come up smiling this year, looking very much like the first real competition the established leaders of the auto industry have had in two decades. K-F advertising, an operation closely integrated with sales promotion and public relations, is not wholly responsible although it had much to do with K-F's success. In 1946, K-F's first real year of production, the firm lost $19,000,000. In 1947 they turned on the pressure, advertised and merchandised their cars aggressively, converted Willow Run from an empty barn to a humming industrial plant, flew sheet steel in at night by chartered planes to keep the next morning's production lines moving, and canceled the loss at year's end with a $19,000,000 gain. Today, more than 250,000 K-F's have been bought by motorists, and radio has been given the job of maintaining the sales pace.

More than half of the $8,000,000 advertising budget Hank Swartwood is spending goes for radio. Like Ford's ad manager, Ben Donaldson, Swartwood is an ex-radio man and a great booster in his organization for broadcast advertising. K-F will sponsor radio and TV election-night coverage on ABC, competing with Chevrolet's radio coverage on NBC, and Nash's on CBS. The last week in October it began sponsorship of Guy Lombardo and *The Thin Man* on Mutual. This January, K-F will start sponsoring Winchell on ABC (WW's contract with K-F is the all-time high in talent costs for newscasters) and will supplement network coverage with selective radio on 110 stations in 60 markets. Swartwood is also a great booster for the climate on the West Coast, owns an island hide-out in the Pacific Northwest. He sees very little of it these days.

*Seen on left with associates Hal Babbitt, public relations director, and Norris Nash, sales promotion director.

Need we say more...



CONLAN RADIO REPORT

PAGE 2

SUMMARY

	MORNING PERIODS	AFTERNOON PERIODS	EVENING PERIODS	ENTIRE SURVEY
BASIC CALLS	1,780	2,678	1,744	6,202
LISTENING HOMES	316	501	583	1,400
% OF POTENTIAL AUDIENCE	17.8%	18.7%	33.4%	22.6%
DISTRIBUTION OF LISTENING HOMES AMONG STATIONS:				
STATION A - BISMARCK	18.0%	21.4%	23.5%	21.5%
K S J B - JAMESTOWN	54.4	46.5	49.6	49.6
STATION C - FARGO	19.3	25.5	17.7	20.9
OTHER	8.3	6.6	9.2	8.0
INCLUDING:				
ABERDEEN, VALLEY CITY, FARGO, YANKTON, MANDAN				

SURVEY PERIODS: MONDAY THROUGH FRIDAY 8:00 A.M. TO 10:00 P.M.

AUTHORIZATION Radio K S J B Station Robert S. Conlan & Associates, Inc.

JAMESTOWN, NORTH DAKOTA - DISTRICT *

AUGUST 9 THROUGH 13, 1948
AUGUST 16 THROUGH 20, 1948

* Stutsman, Barnes, Griggs, Foster, Kidder, Logan and LaMowre Counties, South Dakota

KSJB

5000 WATTS UNLIMITED 630 KC

THE COLUMBIA STATION FOR NORTH DAKOTA

with studios in FARGO and JAMESTOWN

National representatives — The Geo. P. Hollingbery Co.

COVERAGE *and* LISTENERS

Dependable coverage with 50,000 watts . . .

Faithful listeners because of quality programming . . .

These two factors have made KVOO Oklahoma's Greatest Station.

Advertisers, since 1925, have learned to accept KVOO dominance as an established fact. They regularly prove this dominance through rising sales curves of KVOO advertised products in this great and growing Southwestern market where higher than average income means more *spendable* income!



EDWARD PETRY & COMPANY INC., NATIONAL REPRESENTATIVES

NBC AFFILIATE **UNLIMITED TIME**

new and renew

New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
Dad's Root Beer Co	Beverages	Malcolm-Howard	65 (Expanding natl campaign)	E.t. anncmts; Oct-Nov; 13 wks
Lektrolite Corp	Cigarette lighters	Bermingham, Castleman & Pierce	Indef (Pre-Christmas campaign)	E.t. anncmts; Nov-Dec; 6-13 wks
Liggett & Myers	Fatima Cigarettes	Newell-Emmett	10-15* (Limited natl campaign)	E.t. anncmts; Oct-Nov; 13 wks
Mason & Mason, Inc	Root Beer	Rogers & Smith	3* (Testing in Midwest; will go natl 1949)	Anncmts, breaks; Oct 15; 13 wks
Musterole Co	Musterole	Erwin, Wasey	65* (Two-part natl campaign)	E.t. anncmts; Oct 15-Nov 1; 26 wks
Sealy, Inc	Mattresses	Robert W. Orr	Indef (Natl campaign, major mkts)	E.t. anncmts; Nov-Dec; 13 wks
Standard Paint & Varnish Co	Paints	McGuire	10-15* (Canadian campaign)	E.t. anncmts; Oct-Nov; 13 wks
Sterling Drug, Inc (Centaur-Caldwell Div.)	Fletcher's Castoria	Young & Rubicam	5-10* (Sectl campaign in South)	E.t. anncmts; Oct 30; 13 wks
Taylor-Reed Corp	Q-T Pie Crust Mix, Coco-Marsh	Tracy, Kent and St. George & Keyes	5* (ABC O&O stas only)	ABC co-op shows, anncmts, breaks, partic; Oct 10; 13 wks
Wine Grower's Guild	Guild Wine	Honig-Cooper	25-30* (Expanding natl campaign)	E.t. anncmts, breaks; Oct-Nov; 13 wks

Station list set at present, although more may be added later.

(Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period)

New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
General Motors (Chevrolet Motors div) & Chevrolet Dealers	Campbell-Ewald	NBC	163	Election Night Coverage; Tu Nov 2, 8-11:30 pm
George A. Hormel Co	BBD&O	MBS	115	Hormel Girls Corps; Sat 12-12:30 pm; Oct 2; 9 wks (extended contract)
Kaiser-Frazer Corp	Morris F. Swaney	AEC	270	Election Night Coverage; Tu Nov 2, 7:00 pm-end
Lewis Food Co	Lennen & Mitchell	CBS	11 Pac	Free for All; Wed 7-7:30 pm; Sep 8; 52 wks
Mennen Co	Duane Jones	NBC	9 Pac	Sam Hayes-Night Final; MWF 10-10:15 pm; Sep 27; 52 wks
Nash-Kelvinator Corp	Geyer, Newall & Ganger	CBS	165	Election Night Coverage; Tu Nov 2, 8-11 pm
R. J. Reynolds Tobacco Co	William Esty	MBS	441	Cotton Bowl Game; Sat Jan 1
R. B. Semler Co	Erwin, Wasey	MBS	41	Gabriel Heatter; Sat 9-9:15 pm; Oct 16; 52 wks
Ronson Art Metal Works	Cecil & Presbrey	MBS	469	Twenty Questions; Sat 8-8:30 pm; (increased network)
Sealy Mattress Co	Alvin Wilder	CBS	8 Pac	Charles Collingwood; Sat 5:30-5:45 pm; Aug 14; 52 wks
Vick Chemical Co	Morse International	CBS	13 Pac	Meet the Missus; MWF 12:30-12:45 pm; Sep 27; 26 wks

(Fifty-two weeks generally means a 13 week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period

Renewals on Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Campana Sales Co	Clements	NBC	19	Solitair Time; Sun 11:45-12 n; Oct 31; 52 wks
Champion Spark Plug Co	McManus, John & Adams	ABC	226	Champion Roll Call; Fri 9:55-10 pm; Oct 1; 52 wks
Chesebrough Mfg Co	McCann-Erickson	CBS	157	Dr. Christian; Wed 8:30-9 pm; Oct 20; 52 wks
General Electric Co	BBD&O	NBC	162	Fred Waring; Th 10:30-11 pm; Oct 7; 52 wks
Gillette Safety Razor Co (Toni Co div)	Foote, Cone & Belding	NBC	157	This Is Nora Drake; MTWTF 11-11:15 am; Oct 25; 52 wks
Hudson Coal Co	Clements	NBC	13	D&H Miners; Sun 9:45-10 am; Oct 10; 52 wks
Peter Paul Co	Brisacher, Van Norden	CBS	12 Pac	Bob Garred; MWF 5:45-5:55 pm; Sep 27; 52 wks
S. O. S. Co	McCann-Erickson	CBS	8 Pac	Knox Manning; MTWTF 1-1:15 pm; Aug 30; 52 wks
			13 Pac	Mr. Information; MTWTF 2:25-2:30 pm; Aug 16; 52 wks
Southern Cotton Oil Co	Fitzgerald	NBC	7 Pac	Noah Webster Says; Th 9:30-10 pm; Oct 14; 52 wks
Western Auto Supply Co	Bruce B. Brewer	NBC	57	Circle Arrow Show; Sun 10:30-11 am; Oct 3; 52 wks
Whitehall Pharmacal Co	Dancer-Fitzgerald-Sample	CBS	148	Mr. Keen; Th 8:30-9 pm; Oct 21; 52 wks

SPONSOR

New and Renewed on Television (Network and Selective)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
American Tobacco Co	N. W. Ayer	WWJ-TV, Detr. WGN-TV, Chi.	Film annemts; Sep 28; 13 wks (r) College football games; Sat aft as sched; Sep 25; season (n)
Armco Inc (plastics)	Bliss & Marcus	WCBS-TV, N. Y.	Film annemts; Oct 6; 10 wks (n)
A. S. Beck Shoe Co	Dorland	WPIX, N. Y.	Gloria Swanson Show (15-min "Glamor on a Budget" portion); Th 8-8:15 pm; Sep 16; 13 wks (r)
Borden Co (cheese)	Young & Rubicam	WCBS-TV, N. Y. WABD, N. Y. WPIX, N. Y.	Film annemts; Oct 3; 13 wks (n)
Botany Worsted Mills	Silberstein-Goldsmith	WGN-TV, Chi.	Weather annemts; Sep 25; 9 wks (n)
Bulova Watch Co	Biow	WPIX, N. Y.	Time annemts; Oct 11; 52 wks (r)
California Fruit Products Ltd	Gerth Pacific	WWJ-TV, Detr.	Film annemts (test campaign); Oct 18; 13 wks (n)
Cira Club Cigar Co	Kronstadt	WTTG, Wash.	Film annemts; Sep 26; 26 wks (n)
Curtis Publishing Co	BBD&O	WPIX, N. Y.	Film annemts; Oct 1 (thereafter monthly for two days before publ of "Ladies Home Journal"; indef (n)
		WCBS-TV	Film annemts; Oct 4; indef (n)
		WFIL-TV, Phila.	Film annemts; Oct 4; indef (n)
A. C. Gilbert Co (toy trains)	Hoyt	CBS-TV net	Roar of the Rails; 7-7:15 pm; Oct 26; 13 wks (n)
Gruen Watch Co	Grey	WCBS-TV, N. Y.	Annemts in "Film Theater"; ThF as sched; Oct 28; 9 wks (n)
Howard Johnson, Inc	Chambers & Wiswell	WBZ-TV, Bost.	5-min films; as sched; Sep 27; 26 wks
Kaiser Frazer Corp	William H. Weintraub	ABC-TV net (East and Mid-west)	Presidential election returns; Tu Nov 2, 8:30 pm to close; 1 time (n)
Krueger Brewing Co	Benton & Bowles	WPIX, N. Y.	Boxing bouts from Ridgewood Grove; Sat 9:06 to close; Oct 2; 13 wks (n)
Philip Morris & Co	Biow	WGN-TV, Chi. WPIX, N. Y.	Film annemts; Sep 27; 52 wks (n) Film annemts; Oct 3; 52 wks (n)
Nash Motors	Geyer, Newell & Ganger	CBS-TV net	Presidential election returns; Tu Nov 2, 8 pm (until election is decided); 1 time (n)
Packard Bell Co (radios)	Abbott Kimball	KFI-TV, L. A.	Television Talent Hunt; Sat 6:15-6:45 pm; Oct 30; 13 wks (n) (simultaneous with AM on KFI)
Philco Corp	Hutchins	NBC-TV affil stas WATV, Newark KTSL, L. A. WBKB, Chi.	Touchdown; 20-min film as sched; Oct 1; thru season (n)
Piels Brothers Brewery	William Esty	WPIX, N. Y.	Weather annemts; Sep 22; 13 wks (r)
Pioneer Scientific Corp	Cayton	WGN-TV, Chi	Film annemts; Sep 25; 13 wks
R. J. Reynolds Co	William Esty	CBS-TV net	Madison Square Garden Events; as sched (40 events); Sep 30 thru Mar 26, 1949 (n)
Ronson Art Metal Works	Cecil & Presbrey	WWJ-TV, Detr.	Film annemts; Sep 15; 26 wks (n)
Saks Fifth Ave (Detr.)	Simons-Michelson	WWJ-TV, Detr.	Film annemts before U. of Michigan games; Oct 2; 5 wks (n)
F. & M. Schaefer Co (beer)	BBD&O	WPIX, N. Y.	Madison Square Garden hockey games; as sched; Oct 27; season (n)
Simmons Co	Young & Rubicam	WPIX, N. Y.	Film annemts; Oct 1; 13 wks (n)
Time, Inc	Young & Rubicam	NBC-TV net	Presidential election returns; Tu Nov 2, 8 pm (until election decided); 1 time (n)
Trans Mirra Products Corp	Conti	WPIX, N. Y.	Annemts in "Record Rendezvous"; MTh betw 7:05-7:30 pm; Sep 22; 13 wks (n)
John F. Trommer, Inc	Federal	NBC-TV net	Wrestling Bouts from St. Nicholas Arena; Tu 9:50 to close; Oct 12; 13 wks (n)
Unique Art Mfg Co	Grant	WGN-TV, Chi.	Film annemts; Oct 5; 13 wks (n)
Stephen F. Whitman & Son Inc	Ward Wheelock	WFIL-TV, Phila.	Film annemts; Sep 26; 13 wks (n)

Sponsor Personnel Changes

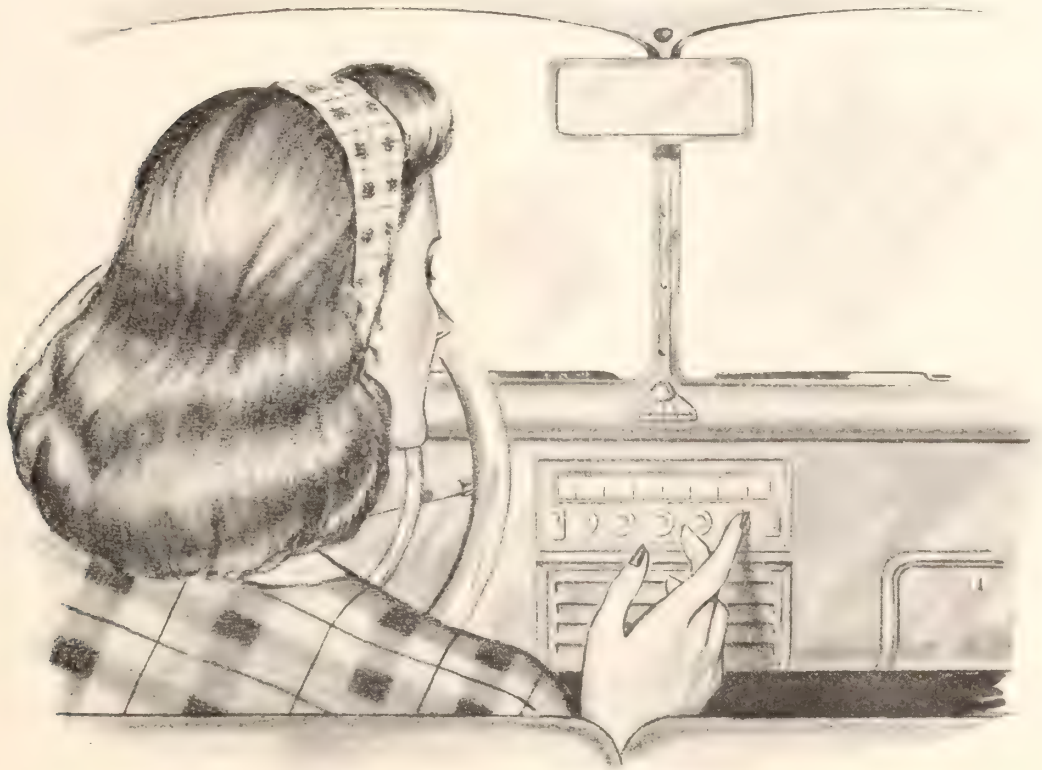
NAME	FORMER AFFILIATION	NEW AFFILIATION
James V. Barton	Hudson Motor Car Co, Detroit, asst adv dir	Lustron Corp, Columbus Ohio, adv mgr
Reilly Bird	—	J. L. Hudson Co, Detroit, adv mgr
B. B. Freitag	—	Armour & Co (toiletries div), Chi., sls mgr
V. H. Garabedian	Western Union Telegraph Co, N. Y., asst adv mgr	Same, adv mgr
Janet Gordon	Worth Co, Hartford Conn., adv mgr	Lane Bryant, N. Y., adv mgr
Helen McKay Horchler	Buchanan, N. Y.	I. Miller & Sons Inc, N. Y., adv mgr
Joseph G. Howland	Pressed Steel Car Co Inc (Domestic Appliance div), Chi.	Motorola Inc, Chi., adv, sls prom mgr
William F. Hufstader	General Motors Corp (Buick div), Detroit, gen sls mgr	Same, vp
William M. Ittmann	Procter & Gamble Co, Cinci., media operations head	Same, media dir
Irving A. Kathman	Eversharp Inc, N. Y.	Same, vp in chge sls
Francis R. Joblie	Dancer-Fitzgerald-Sample, Chi.	Gillette Safety Razor Co (Toni Co div), Chi., prizes, prom dir, radio dept
Fred Klein	Dancer-Fitzgerald-Sample, Chi., acct exec	Gillette Safety Razor Co (Toni Inc div), Chi., asst radio dir
Leon Mesnik	L. M. Advertising, N. Y., pres	Vim Stores, N. Y., adv mgr
J. M. Norton	California & Hawaiian Sugar Refining Co Ltd, S. F., sls rep	Same, adv, mdsg mgr
W. M. Reynolds	Western Electric Co Inc, N. Y., publication mgr	Same, adv mgr
John V. Sandberg	Kraft Foods Co, Chi., asst adv dir	Same, adv-sls prom mgr
D. L. Shea	Armour & Co (soap div), Chi., sls prom mgr	Same, sls mgr
Phyllis Webb Soehl	—	Joske's of Texas, San Antonio, radio adv dir
R. C. Solari	—	National Distillers Products Corp (Italian Swiss Colony Wine div), S. F., sls mgr
Donovan B. Stettler	Standard Brands Inc, N. Y., adv dir	Same, vp in chge adv
W. Archie Sugg	General Foods Corp (Post Cereals div), Battle Creek Mich., adv mgr	Same, gen sls mgr
Otis L. Waller	General Motors Corp (Buick div), Detroit, asst gen sls mgr	Same, gen sls mgr
Will Whitmore	Western Electric Co Inc, N. Y., adv mgr	American Telephone & Telegraph Co, N. Y., radio adv mgr

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
J. Raymond Bell	Donahue & Coe, N. Y.	Same, Wash., mgr
Gloria Bright	WWDC, Wash.	Alvin Epstein, Wash., radio, TV dir
Bill Bolen	Spitzer & Mills, Toronto, radio dir	Young & Rubicam, Toronto, radio superv
Frank R. Capka	Capka & Kennedy, H'wood., partner	L. W. Ramsey, H'wood., vp
J. Edward Chessman	Earle Ludgin, Chi., acct exec	Same, vp

(*Please turn to page 68*)

IN IOWA THEY TURN ON THE IGNITION—THEN THE RADIO!



The 1948 Iowa Radio Audience Survey* shows that *41% of Iowa car owners have radios in their cars*—that these *extra* ("non-Hooper"!) radio listeners provide a very substantial *bonus* audience!

On long trips, *60.1% of car radios* were reported to be in use "almost all the time" or "quite a bit of the time." On short trips, the remarkably high percentage of 36.6% are heard "almost all the time" or "quite a bit of the time."

Up-to-date, factual information on use of car radios is only one of many new and extremely interesting subjects covered in the 1948 Iowa Radio Audience Survey. They confirm the Survey's 11-year policy of modernizing your old data—"*bringing to light new information not previously gathered.*"

For all the information you need about radio in Iowa, write us for your copy of the 1948 Iowa Radio Audience Survey today—or ask Free & Peters.

* The 1948 Iowa Radio Audience Survey is a "must" for every advertising, sales, or marketing man who is interested in the Iowa sales-potential.

The 1948 Edition is the *eleventh* annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff, is based on personal interviews of 9,224 Iowa families, scientifically selected from the city, town, village and farm audience. As a service to the sales, advertising, and research professions, WHO will gladly send a copy of the 1948 Survey to anyone interested in the subjects covered.

WHO

+ *for* Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
FREE & PETERS, INC., National Representatives



If you're looking for a "natural"—

WFCI has moved to fill a growing demand by inaugurating a Monday-thru-Friday half-hour MYSTERY series at 2 o'clock. Note that time! . . . it's the gimmick! There just isn't any complete-episode competition . . . for each is a complete and different mystery of top calibre: "Mystery Is My Hobby," "The Avenger," "Adventures of Bulldog Drummond," "Strange Wills," and "Mystery House."

Buy it once or five times a week or in any combination . . . and you'll talk to a big segment of Rhode Island and adjacent Massachusetts. We're turning on the advertising heat with car-cards, spots and newspapers. This show is going places. You're invited to come along now while there's room.

•

IT'S A BUY

ON

WFCI

ABC

5000 WATTS
DAY & NIGHT

WALLACE A. WALKER, Gen. Mgr.
PROVIDENCE, The Sheraton Biltmore
PAWTUCKET, 450 Main St.

•

Representatives:
AVERY-KNODEL, INC.

New developments on SPONSOR stories

P.S. (See "After-Midnight Audience," SPONSOR, May 1947, page 13.) What new developments have there been in after-midnight programing? What new audiences are being reached?

Of the nation's 30,750,568 passenger cars*, at least 75% are equipped with radios. Several million express trucks are similarly equipped. Until recently, the drivers of these vehicles, tourists and truckers, were ignored as a factor in after-midnight programing. Radio listening on the nation's highways is at its peak at night. Most drivers on lonely stretches of road, if they have a radio, turn it on to keep themselves amused and, more important, awake. Once out of range of the few big-city stations that continue their radio selling activities during the wee small hours, they have had very little to listen to.

Out on the West Coast, one radio chain is now programing to the nighttime motorist. The recently-formed Pioneer Broadcasting System has organized a network of 11 stations in Arizona and Southern California to air programs to motorists between midnight and 6 a.m. Pioneer's president, Bob Morris, expects to sell time to hotels and beaneries along the well-traveled routes leading into the two Western states, where in July of this year some 86,000 tourists spent nearly $12,500,000.

To insure the fact that motorists will listen to Pioneer's 11-station web, Morris researched the subject of what stay-up-late motorists usually dial . . . when there's something to dial. Morris' discoveries formed the basis for Pioneer's program structure, which consists of network-fed recorded music (from a studio in Hollywood) plus five minutes every hour of locally-handled news, weather, road, and traffic information. Special bulletins about road blocks, fog, frost, etc., for motorists' benefit, will be tossed in when needed.

If the vertical programing of the Pioneer operation makes money and shows definite sales results for its advertisers, Pioneer President Morris expects to increase the size of the network, moving up the California coast first, then eastward. Morris is confident that it will work, and is firm in his belief that the full potential of America's after-midnight radio audience has only been scratched.

*Source: Automobile Manufacturers' Association.

P.S. (See "Petrillo Plans Ban Lifting," SPONSOR, October 1948, page 112.) Will transcriptions of commercial programs be permitted shortly? When will the recording ban be lifted?

Although the consumer press has made it seem that resumption of recording is a long way off, the facts are, as indicated in SPONSOR's report of last month, that there is very little separating the American Federation of Musicians and the broadcast recording industries. James C. Petrillo's bid for royalties covering the period in which the recording ban has been in effect is more to create a bargaining position rather than to actually obtain the cash position which the acceptance of such a claim would place him. Resumption of recording, both for consumer disks and broadcast e.t.'s, will be effectuated before the first of the year. Membership pressure on the AFM president will not be severe enough to force him to accept less than he has decided, in advance, until 1949.

Transcribed music in one-broadcast per area and/or station e.t.'s will be permitted even before the first of the year. Library transcriptions are one factor that remain in the "maybe" class. Petrillo, who has been fighting the use of consumer disks for broadcasting is in an untenable position should he permit library recordings for stations without some special consideration.

Please turn to page 22)



IT'S EASY, IF YOU KNOW HOW!

IF we should try to operate a station in, say, New England—we'd make a terrific flop. We don't "*know*" New England.

But for 23 years we native Southerners at KWKH have worked hard to know *everything* about our listeners' preferences, *in this area.* We've built a near-perfect KNOW-HOW *in this area.* The result is that KWKH is TOPS *in this area.*

Of all CBS stations covered by the Hooper Station Listening Indexes in the U. S., for example, KWKH rates 10th in the morning, 9th in the evening. May we send you the rest of the evidence?

KWKH

SHREVEPORT

Texas
LOUISIANA
Arkansas
Mississippi

50,000 Watts • CBS •

The Branham Company
Representatives

Henry Clay, *General Manager*

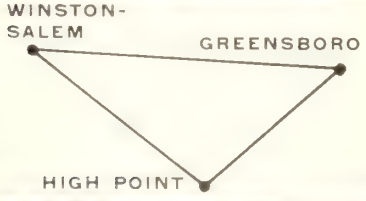
LOCAL PROGRAMS THAT *Click!*

- CAROLINA REVEILLE
- MUSIC FOR THE MRS.
- PIEDMONT FARM PROGRAM

Plus NBC'S PARADE OF STAR NETWORK SHOWS

ALL ON WSJS AM-FM

THE STATIONS WHICH *SATURATE* NORTH CAROLINA'S GOLDEN TRIANGLE



No. 1 MARKET IN THE SOUTH'S No. 1 STATE

WSJS

AM WINSTON-SALEM FM

THE JOURNAL-SENTINEL STATIONS

NBC AFFILIATE

Represented by HEADLEY-REED COMPANY

p.s. *(Continued from page 20)*

It's safe to plan transcribed musical programs after the first of the year. No matter how much conversation is made on the subject, the ban will be over by that time.

p.s. (See "Cut-Ins Produce Sales . . . and Problems Too," SPONSOR, March 1947, page 34.) Are any new national network advertisers selling via cut-ins?

The Kaiser-Frazer Corporation, now one of radio's big-time advertisers, is the latest advertiser to tie in its local dealers through "local identifications" or cut-ins. K-F dealers will plug the new 1949 line in cut-ins heard on *The Adventures of the Thin Man*, one of two (the other: *Guy Lombardo*) airshows recently placed by K-F on Mutual.

Like other Mutual advertisers who are using cut-ins on their shows (Teen-timers, Inc. with *Teentimers Club* and Trimount Clothes with *Sherlock Holmes*, etc.), K-F feels that the cut-in commercial, in which the name of the local dealer receives a plug in the market he is serving will, do much to increase dealer cooperation and support to K-F's national advertising.

K-F expects to control the use of these cut-ins carefully, since the dealer outlets are closely connected with K-F. They do not want to run the risk of having air copy inserted into their shows which is not in keeping with the general tone of the network commercials. K-F and its agency, William H. Weintraub, are fully aware of the negative results that can come from poorly-handled cut-ins.

The cut-in commercial can increase the flexibility of network radio, K-F feels, but it works only when it is closely supervised.

If your SALES MESSAGES are on

WAPO

CHATTANOOGA

You are enjoying the PLUS of

WAPO fm

Affiliated with NBC

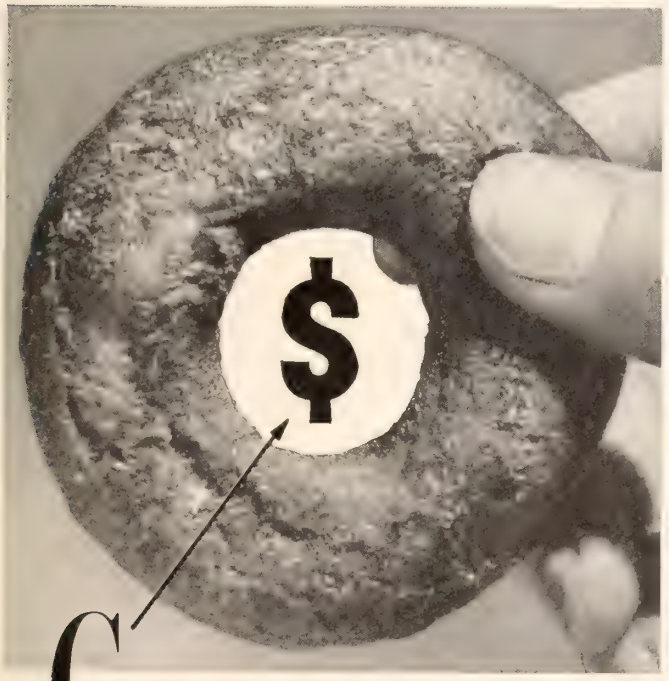
National Representatives HEADLEY-REED CO.



Are you one of the folks who've been buying Pacific Coast Network coverage on the basis of a plus market that—in reality—doesn't exist at all? Isn't it a little like paying for the hole in the doughnut... and isn't it time you asked yourself how much that hole is costing you?



Broadcast Measurement Bureau studies—on a highly impartial basis—prove that each of the four networks on the Pacific Coast has at least 90% coverage of the *entire* market (ABC has 95%)... whether it's little Lemoncove in the Sequoias' shadow, or big Long Beach.



Call in an ABC representative who has the WHOLE story on Pacific Coast network coverage... because we think it's a darned shame for anyone to pay extra for the hole in the doughnut. You'll learn some astonishing truths on the complete picture.

On the coast you can't get away from

A B C

FULL COVERAGE... In counties where BMB penetration is 50% or better: and by virtue of improved facilities, 94.7% of ALL Pacific Coast radio families (94% of its retail sales) are reached by ABC.

INCREASING AUDIENCE...Every month ABC Pacific is a better buy than the month before. Average evening Hoopers are now 37% over 1945: and morning ABC Pacific has been the top Hooper coast network for 10 out of the last 12 months.

PROMOTION...No other network consistently backs its programs with the intense promotion showmanship that makes ABC's programs talked about and listened to. Good ratings depend on good shows, but ABC does give you the coverage and the promotion that helps boost Hoopers.

AVAILABILITIES... ABC still offers extremely worthwhile Pacific Coast availabilities including: 9:00-9:30 p.m. Sunday, 6:30-7:00 p.m. Thursday, 7:00-7:30 p.m. Saturday.

LOWER COST... ABC brings you all this at a cost per thousand radio families as low or lower than any other Pacific network. No wonder we say—whether you're on a Coast network or intend to be, talk to ABC.

ABC PACIFIC NETWORK

NEW YORK: 30 Rockefeller Plaza · CIrcle 7-5700
DETROIT: 1700 Stroh Building 26 · CHerry 8321
CHICAGO: Merchandise Mart Building · DElaware 1900
LOS ANGELES: 6363 Sunset Boulevard · HUdson 2-5141
SAN FRANCISCO: 155 Montgomery Street · EXbrook 2-0544



There's a lot more to it than this...

In fact, there's a complete story behind this picture. The man is a Weed & Company representative. He's almost always welcome wherever he goes . . . Why? There's a lot to it that doesn't show in a receptionist's friendly smile.

There's training and timing, associations and experience . . . There's a lot of knowledge backed up by a lot more hard work. Basically . . . there's the fact that he never wastes time. He means business . . . he talks business.

He *knows* specific markets like the back of his hand and he *talks* effective coverage in them. He *knows* how to get maximum results from every penny you spend for advertising . . . he *talks* Spot Radio.

Spot Radio is a highly complicated as well as a highly profitable medium. The expert knowledge required to use it correctly makes Weed and Company service indispensable to any radio advertiser.

Weed and company

radio station representatives

new york • boston • chicago • detroit
san francisco • atlanta • hollywood

STATION MANAGERS' LAMENT

PART FIVE
OF A SERIES

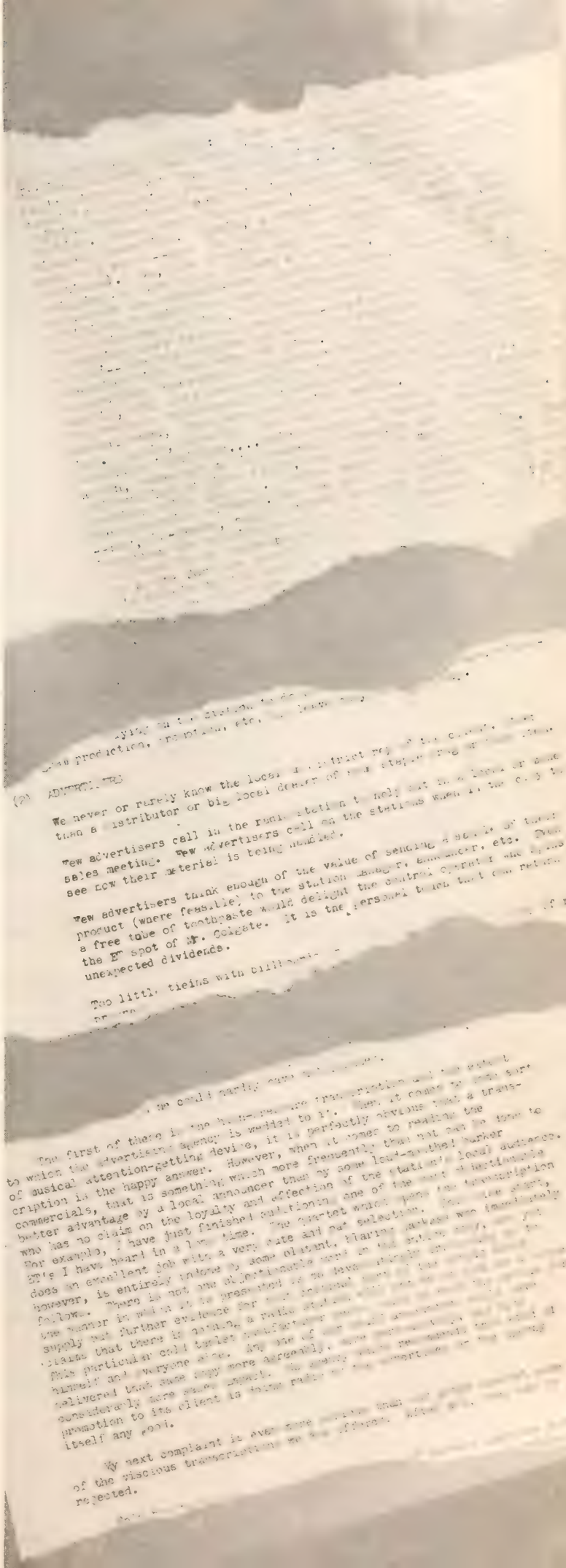
Too few advertisers know the stations they buy

Too few timebuyers, account executives, and advertising managers know the stations they buy. That more than any other lament is a major gripe of station managements. Station managers not only complain that network sponsors have very little idea of the stations that make up their networks, but they also complain that buyers of announcements and selecting programs fail to get even a sketchy idea of the individual stations on which they buy time. Each station differs in some manner from most other stations. One management is very promotion-minded, another is program-minded, and still a third is merchandising-minded.

Seldom does a station place promotion, merchandising, and programing on an equal basis. Frequently local conditions force broadcasters to stress one factor above another. If a station is allied with or owned by a newspaper, publicity, which is considered part of promotion, comes to the station naturally through intra-organizational deals. This enables the station management to go further into merchandising and sometimes local programing. In other cases where local newspapers are anti-radio, management is forced to promote all the time, to fight the local papers rather than to expect them to cooperate in publicity and promotion.

Station management is human. Thus when one executive has come up through program operations, he's frequently show conscious. Another manager has come up through engineering and he's generally found checking the quality of the signal strength of the station. When a sales executive of a station

Excerpts from typical letters of station managers indicate that gripes differ very little from station to station but that they are real aches ▶



Problems with sponsors

1. Few advertisers understand the broadcast medium
2. All sponsors want continuous promotion for their programs
3. Although all broadcasting is local, few advertisers include indoctrination of stations in their pre-broadcast plans
4. Sponsors fail to realize that stations do not, as networks do, permit summer hiatuses in schedules
5. Too many advertisers demand their agencies buy time by power of stations
6. Sponsors feel that network broadcasting is always the ultimate in radio
7. Too many advertisers place their schedules and then expect miracles to happen all by themselves

Problems with agencies

1. Timebuying is mostly based on old book larnin'
2. Agencies are beset with Hooperating-itis
3. The Madison Avenue (N. Y.) and North Michigan Avenue (Chicago) ivory towers don't permit nationwide observation
4. Over 60% of timebuyers are clerks
5. Account executives have little contact with advertising in operation
6. Local stations with intense coverage are ignored for big outlets that cover great expanses lightly
7. Most agencies are neither equipped, nor desirous of following through, once a campaign is placed with a station

Problems with broadcast industry

1. Broadcasting is constantly selling itself short
2. Promotion is too frequently a necessary evil and not an integral part of air showmanship
3. Many station representatives have too big a list of stations
4. Representatives do little real selling
5. Too few radio-wise men own stations
6. There's too much formula thinking and too little creative programing
7. There's little relation between number of stations serving an area and the needs of the area
8. Radio is all too prone to be embarrassed by commercial successes
9. Public service is part of a station's business —but there's nothing wrong with broadcasting being a business
10. Intra-industry cooperation only appears when the industry is in trouble

has become station manager, and there are more sales-trained station managers than any other kind (where they know a great deal about the broadcasting business), the station is apt to think of the sponsor as the court of last appeal.

Thus each station delivers something different from the next station. The jobs they do are not based necessarily upon their resources, but upon the thinking of the station manager and his executive staff. It is true that ownership of the stations have something to do with the service they render but stations under the same ownership run the complete gamut of sponsor service: from doing practically nothing to actually obtaining distribution for a new product. It is therefore vital that an advertiser realize the service that is available from the stations he's using, whether they be part of a network or outlets bought for a selective campaign.

Requests for program promotion by practically every sponsor or his agency gripe several station managers. Yet many times a manager finds himself having spent thousands ballyhooing a network commercial only to discover next season that the program he promoted has moved on to another network and is actually competing with his station. There is only one way to be certain that a program won't shift and that is to check and see if it's a network-owned package. A sponsor who buys a network-owned program is in a position to expect better than average station promotion of his program since the station managers can be certain that they won't be building an audience for a program that may move off their stations.

Many stations pride themselves on the promotion they do for programs. They go to considerable expense to make up promotional folders which are sent to account executives at the agencies. What happens, state many station managers, is that the reports are routed to the publicity men at the agencies and the timebuyers seldom see them.

"Maybe it's a little thing but I blow my top," states one station executive, "when our presentation of a program promotion is acknowledged by a form postcard initialed by a publicity man's secretary. Why, after we have been importuned by letters, telegrams, and even telephone calls, to get out and promote a program, someone at the agency doesn't think that it's important enough to sit down and write us a letter about our efforts, I'll never know."

"Promotion," said another station manager while he pounded the desk, "costs

(Please turn to page 88)



Most talked of commercial of the year is Texaco's pitchman on the Star Theater (NBC). Authorities feel he'll wear out welcome within year

Life expectancy of a TV commercial

some must be changed frequently, while others live on and on

Repetition has been a fundamental tool of broadcast advertising almost from the beginning. But without careful scheduling in TV, repetition can lead to a totally negative reaction from viewers. TV research already indicates that the sight-plus-sound selling of the visual air is remembered longer than radio selling in as much as 88% of cases. Some 94% of new set owners and more than 85% of veteran set owners say they prefer TV commercials to those of radio.* However, the TV commercial not suited to repetition can pile up ill feeling in amounts that parallel, in a negative way, these favorable figures.

This doesn't mean that the sponsor using TV has to have a new commercial every time he goes on the air. What it does mean is that TV selling can overcome the bugaboo of regular radio selling designed to have a "continuity of effect" without repetition of picture and words.

Some phases of TV selling can be repeated indefinitely. These are primarily

*[illegible]





cartoons, especially animated, make excellent "billboards" with which to open and close TV programs. Because viewers are conditioned to picture trademarks, "billboards" live long





live vs film advocates contend film is safer but live commercials permit of greater flexibility. NBC's Bob Smith (left) displays Polaroid but uses film (right) when selling product-use

sign offs can be repeated time and time. Eclipse Sleep Products' TV short, "The Beautiful Dreamer," uses Powers' model, Rosemary Colligan, to sell just before stations say "good-night"

the "billboard" type of identification which open and close either spot or program. The public has been conditioned to accept M-G-M's roaring lion, Paramount's snow-capped peak and ring of stars, Warner Brother's shield, Universal-International's revolving globe, etc., as part of its theater fare. Since these "house" ads are a low-pressure form of salesmanship, audiences don't complain. For the TV sponsor, house ads do as well. Here, the billboarding should be confined to easily-recognized trademarks, with or without a well-known product slogan. Sometimes it can include more.

General Foods (for Maxwell House Coffee) uses a typical animated billboard on *Meet the Press*, having used it previously also on *Try and Do It* (both on NBC-TV). The opening contains the essence of the selling principles used later in the program's commercials. In the commercial proper, the selling is done "live" about three out of four times. Here, General Foods and their agency, Benton & Bowles, prefer to take no chances on viewer fatigue. Even the film commercial is freshened up periodically by varying the film and the sales spiel, by adding a new opening. But the General Foods "billboard," like that of Texaco, Gulf, Gillette, and many other advertisers, remains constant.

The straight live commercial is the easiest commercial to repeat without running into the law of diminishing returns. First of all, the live commercial is usually integrated into the show so thoroughly that it is difficult to tell just where it starts and stops. Second, it is easy to vary, because a new costume (like Martha Logan's collection of aprons used in Swift & Company TV commercials) or



another product from the sponsor's line (like Gulf's on *We the People*) adds the element of freshness necessary. Third, since it is not on film, thus not "permanent" like an e.t. spot, the live commercial can be done with new copy, new sets, new personalities, and new products without deviating very far from the basic commercial approach. Some live commercials do tend to fall into definite patterns which are hard to vary. A good example of this is Texaco's pitchman, which will be hard put to appear fresh once the novelty of using a carnival barker wears off. One added factor in using live commercials is that they can often be of the low-pressure variety. This is usually the how-to-do-it type, such as Alma Kitchell's *Kelvinator Kitchen* stint in which all the kitchen gadgetry is Kelvinator-produced, but used as an unobtrusive backdrop to Kitchell's cookery demonstrations.

Many TV advertisers can't use live commercials. For one thing, they are expensive. For another, there is always the risk in live product demonstrations that something will go wrong. In certain types of programing—sports, news and special events, spot campaigns, etc.—it is impractical to use live talent for commercials.

A good deal depends, in the repetition of film commercials, on the content and treatment of the commercial. TV film commercials overly heavy on selling, or which resort to the irritant technique, have a short life in terms of their effectiveness on viewers. The "cute" commercial (of which more will be said later) is another thing which can be extremely effective the first few times it is seen and then, like a twice-told joke, begin to lose

(*Please turn to page 64*)



"How to" commercials have a low fatigue factor



A kitchen is always background as Martha Logan, on the Lanny Ross Show, sells Swift products



Martha Logan changes chore and apron from telecast to telecast, but she's always kitchen selling



A new apron, a new dish, and Martha Logan is on another telecast for Swift & Co. over NBC-TV

The Cuban picture

United States advertisers allocate fabulous sums for Island radio

Colgate-Palmolive-Peet (Crusellas & Cia) spends $1,500,000 of its $2,000,000 Cuban advertising budget in radio. The second great soap corporation in the Cuban market, Procter & Gamble (Sabates, S. A.), spends nearly $1,000,000 of a $1,500,000 budget on the air. If the U. S. parent companies were to spend at the same ratio for broadcasting in the States, CPP would be spending $42,000,000 and P&G $28,000,000.

These two organizations buy hours at a time on both Cuban networks, CMQ and RHC.* They have adopted the daytime soap-opera formula for their Latin American audiences. Dramatic strips (novelas) swarm all over the network schedules. Unlike in the U. S., the emotional escapades can be heard both day and night, with the number one heart tugger, *The Right to Be Born*, achieving the amazing audience rating of 41 (in the Cuban equivalent of the Hooperatings). Although CPP and P&G introduced daytime serials to the island, *The Right to Be Born* is sponsored by Bestove Products for Kresto, a Hemo-type product.

Cuba is a radio-minded nation. Its 44,128 square miles is less than that of Louisiana (48,523) yet it has 84 AM and 16 shortwave transmitters while the Pelican State has 37 AM stations and no short wave outlets. Shipments of radio receivers from the States to Cuba are said to be greater than shipments to all the Central American nations combined.

Cuba's population is over 5,000,000, and with slightly more than five persons per family this means a little less than 1,000,000 households on the island. Although the last report (1940) indicated that only one out of four families owned one or more radio receivers, it is estimated currently that 47% of all Cuban households own sets. While listening in the U. S. A. runs from a daytime summer low of 1.79 listeners per listening set to a midwinter high of 3.2 for certain high-appeal programs, estimated listeners per set in Cuba run from a daytime low of 2.1 to a nighttime high of 4.2, figures that resemble TV viewing indices. There are fewer radio homes, percentage-wise, in Cuba but more ears gather around each receiver. There is a hedge on the listeners-per-listening-set figures. The better-than-U. S. figures are made possible by the low-income-group set owners. The well-to-do do not cluster around a receiver any more than their counterparts in the 48 States.

One great reason for radio's great appeal is the low literacy rate, which hasn't risen a great deal even though many workers are making three times what they did in 1941. Compulsory education is decreasing the percentage of the population who rank subnormal on their three r's, but it will take generations before newspaper readership can hope to approach a point comparative with listenership. This is the reason why such a high percentage of advertising budgets is plowed into broadcasting and why radio is used by practically every manufacturer seeking mass distribution.

Only 15% of Cuban network broadcast advertising business originates in the United States, despite the fact that 65 per cent of the advertising is for products trade-marked in the U. S. A. This is because the U. S. products, with very few exceptions, are merchandised and often manufactured by Cuban corporations. Esso products are leaders in the gas and oil field in Cuba, yet it is only by remote control that Standard Oil of New Jersey runs its business in Cuba. The Esso firm on the island is Standard Oil of Cuba. Both Crusellas & Cia (Colgate-Palmolive-Peet) and Sabates, S. A. (Procter & Gamble) manufacture all their products locally. Both offer all the items (some under different trade names) which the parent companies merchandise in the States and a number of local products besides. The latter are products strictly designed to meet competition, such as Palmolive Toothpaste which has a formula conceived to compete with a local product. The local tooth paste, Gravi, has developed an amazing following on the Island. The leading three toothpastes, in order of sales are:

Gravi (local product)
Colgate
Forhans

and all use broadcasting extensively. Gravi, which started with its druggist compounder sampling the interior of Cuba door-to-door, has reached the top because its developer, a former druggist, is promotion-minded. He not only uses the networks but schedules programs on local stations which cover only their individual states. On these stations he uses the equivalent of U. S. hillbillies. At one time he decided to run contests to determine the most popular singer of folk songs on the island. Votes required Gravi carton tops. In order to make certain that the contest sold a number of potential users on Gravi, each folk singer's madrina (godmother) was urged to campaign for her talented godchild. Since a Latin godmother does not take

*CMQ has seven, and RHC nine, stations in their networks. Cuban network stations do not originate programs, they merely act as transmitters for key station programs. Cuban networks own all their stations.

While dramatic serials lead rating parade on the two networks, in the interior it's native musicians, singers and players of folk music, who reach and hold Cuban radio audiences' hearts ▶





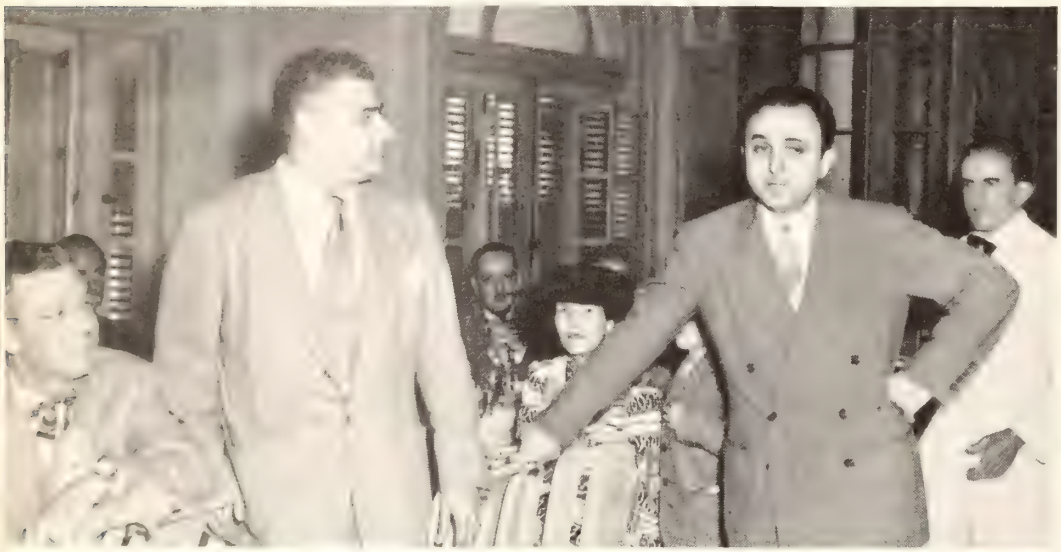
Cuba likes Mexican comics Solinsky and Pedro



Dick & Bondi, Argentine gagsters, are tops



Blonde Carmelina Rossell has rabid following



U.S. watches Cuba. L. to r., Gil Nunn (Nunn stations), Sol Taishoff (Broadcasting), and Cal Abraham (NBC)

CMQ's Radiocentre dominates Havana radio scene. Goar Mestre stands before his great new studios



her responsibilities lightly, and since every child has a large number of godparents, the campaigning for votes became hot and heavy. Actually the godmothers turned door-to-door saleswomen for the product, selling the toothpaste and getting the carton tops for their candidates at the same time.

Gravi pushes the fact that it is a Cuban product, created, developed, and merchandised by Cubans. This has a great appeal in a nation which has very few business organizations which are owned by natives. However, other Cuban products haven't made Gravi's headway for the simple reason that they haven't had promotion-minded executives. The door to sales in Cuba is opened by broadcast promotion and the obvious way to reach the island's population is via radio for only this medium cuts through and reaches all social strata.

Until 1943 Cuban broadcast advertising practices were reminiscent of the dark ages of radio. With the exception of Colgate-Palmolive-Peet, which had a live program on the air, and Standard Oil, which has sponsored a Cuban version of the Esso Reporter since 1937, most other radio advertising was by announcements. It was not unusual for a station (and it still isn't on some local Cuban stations) to have ten announcements broadcast back to back. It wasn't too long ago that time was sold for commercials from five seconds up, and no attempt was made to standardize commercial time. Even today the networks, which have cleaned up most of their over-commercialization, deliver only 12½ minutes for a 15-minute program, against the 14⅓ minutes which is customary on

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trade magazines agree on

selective

new name for Spot

Nine advertising trade publications, meeting at the Hotel Biltmore, New York, on 11 October agreed to a new name for *spot*. The term *spot*, which has taken on a double and confusing connotation within the advertising field in recent years, has been supplanted in its broader sense by selective.

The new term will embrace all broadcast advertising selected on a market-by-market basis, whether a spot (announcement) or a program, whether a football game or a jingle, whether a transcribed dramatic program or a regional network broadcast. *Selective* will be used both with *selective radio* and *selective television*.

Over the years the word *spot*, which will be continued solely as a designation for announcements, has increasingly grown to represent the announcement phase of broadcast advertising to the great majority of account executives, advertising managers, and top executives of advertising firms. Timebuyers, station representatives, and station personnel, however, have also used it interchangeably as a general term comparable to the term *network*. Substitution of *selective* as the general term will eliminate the confusion.

Publications who have agreed to the change are Advertising Age, Advertising & Selling, Printers' Ink, Radio Daily, Rorabaugh Report, Sales Management, Sponsor, The Advertiser, and Variety. Radio Daily and Advertising Age began using the word *selective* as a replacement for *spot* several months ago.

The $100 first prize winner in SPONSOR's "New Name for Spot" contest is Ray D. Williams of station WJHL, Johnson City, Tennessee. His award, for the name "National Selective," is on the way to him. Instead of the ten other awards planned by SPONSOR, 24 are being made because that number of readers submitted entries bearing at least one of the 12 names voted by the committee of judges as being worthy of an award. All the entries bearing one of the top names and which were postmarked on or before midnight 8 August win a bound copy of volume one of SPONSOR. Entries postmarked after 8

(*Please turn to page 81*)

THE WINNERS IN SPONSOR'S "NEW NAME FOR SPOT" COMPETITION

First Prize

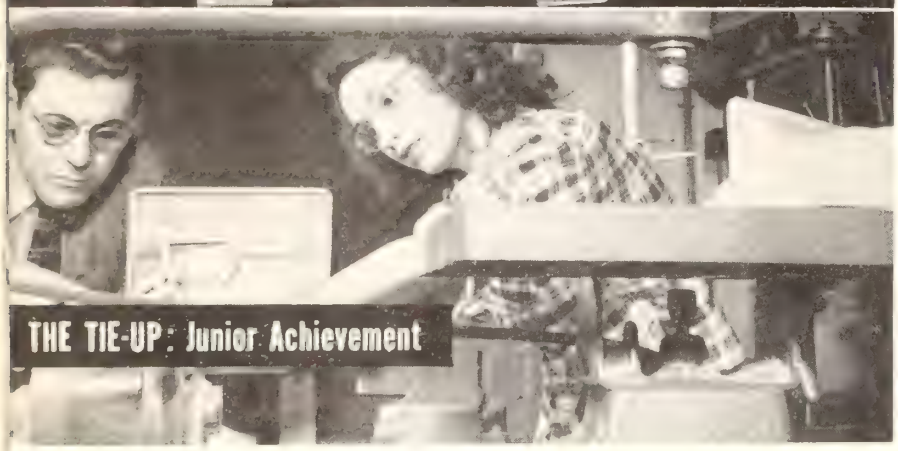
Winner	Name
RAY D. WILLIAMS *WJHL, Johnson City, Tennessee*	**NATIONAL SELECTIVE**

Honorary Mentions

PAUL TIEMER *Paul H. Raymer Co., New York*	**SELECTIVE**
CHARLES G. WRIGHT *Federal Advertising Agency, Inc., New York*	**SELECTIVE**
KIRBY CHANDLER *American Broadcasting Co., New York*	**SELECTIVE**
JAMES M. GRIFFITH *KSEK, Pittsburg, Kansas*	**SELECTIVE**
BOB McRANEY *Mid South Network, Columbus, Mississippi*	**SELECTIVE**
R. H. SUTHERLAND *Hill & Knowlton, Inc., New York*	**SELECTIVE**
WELLS H. BARNETT *Weston-Barnett, Inc., Waterloo, Iowa*	**M-B-M (MARKET-BY-MARKET)**
R. W. McFADYEN *National Broadcasting Co., New York*	**SPOT**
W. A. POMEROY *WILS, Lansing, Michigan*	**IMPACT**
MARK K. PINKERMAN *Reichhold Chemicals, Inc., Detroit*	**FOCALIZED**
JOE COOK *KSTP, Minneapolis*	**PATTERNED RADIO**
D. F. BAIRD *Weed & Co., Boston*	**PATTERNED RADIO**
E. H. WITHINGTON *International Silver Co., Meriden, Connecticut*	**SELECTIVE AREA**
WILLIAM H.RINES *WCSH, Portland, Maine*	**DIRECTED**
N. C. RORABAUGH *N. C. Rorabaugh Co., New York*	**MARKET RADIO**
JAMES F. BROWN *WBBM, Chicago*	**MARKET RADIO**
RALF BRENT *WGYN-FM, New York*	**MARKET RADIO**
HENRY Z. UNGER *WPIK, Alexandria, Virginia*	**MARKET RADIO**
AL TANGER *WHDH, Boston*	**MARKET RADIO**
HOWARD W. MEAGLE *WWVA, Wheeling, West Virginia*	**ELECTIVE**
T. H. TRUSLOW *Corning Glass Works, Corning, New York*	**SELECAST**
FRANK B. KEMP *Compton Advertising, Inc., New York*	**LOCAL RADIO**
TUCKER SCOTT *Compton Advertising, Inc., New York*	**LOCAL RADIO**
RAY G. STREETER *The Carey Salt Co., Hutchinson, Kansas*	**LOCAL RADIO**







THREE WAY

over-all Public service on commercial programs doesn't have to be stodgy, doesn't have to be heavy handed. It can be good entertainment. It can be good business. Borden's current publicizing of Junior Achievement's *Junior County Fairs* is not only good public service but it is building direct sales and good will not only for Borden's and its many products, but for the entire milk industry.

The national Junior Achievement organization is dedicated to the furthering of the "free enterprise" way of life by helping groups of youths set themselves up in business as regular corporations. If a number of teen-agers have a product or service that they think they can sell, local JA chapters help them incorporate, raise money, and set themselves up in business. JA corporations are formed at the rate of several hundreds a month. A sizable number have been formed this fall to stage Junior County Fairs. They differ

2 · introduction of idea was made nationwide by mc Win Elliott of "County Fair". He received a briefing from Junior Achievement members to make him sound real JA



3 · stations get into act when local JA groups tween Borden-Finch Farms execu-



TIE-UP

from regular JA corporations only in that they are of short life (three months).

Although Borden's was sold the idea of helping JA as a public service, the campaign is perfectly tied-in with its *County Fair* broadcast on CBS and its products. County fairs are associated in most minds with dairy products and that's what Borden's has to sell. There doesn't have to be any hard hitting advertising to associate the two in the consumer mind.

As a final mental association, the JA group producing the best Junior County Fair wins one broadcast of the *County Fair* network program from its home town and under the winner's auspices.

From beginning to end, Borden's, *County Fair*, and Junior Achievement are in the act equally. Nevertheless it might have been difficult to sell the idea to Borden's if its Harold W. Comford, Ben Duffy (BBD&O), and S. Bayard Colgate weren't members of JA's national committee. A friend at court helps.





1 · idea was sold by Hal Davis, Kenyon & Eckhardt publicist, and Jim Keeney, Junior Achievement press agent (above left). S. Bayard Colgate, Colgate-Palmolive-Peet, and Ben Duffy, BBD&O, seated above right, lend their blessing. Bill Paley, CBS (third from left below), is impressed. Stu Peabody and Henry Schachte, Borden's, okay campaign





their entries. Group is conference in Dayton be- WHIO management, K&E's Landon, and JA's

4 · point-of-sale is sold on cooperating with JA's and Borden's by Achievement members and their parents. Mother buys milk while daughter sells JA stock to storekeeper







5 · under way with Atlanta Junior Achievers holding coke sessions to discuss plans for their Junior County Fair entry



6 · Elsie's in act as St. Louis group presents the Borden cow in her boudoir as part of their County Fair show

7 · the prize is coast-to-coast "County Fair" program presented from home town and under auspices of JA group producing most successful Junior County Fair



What do you know about LIVING HABITS?

Yoell method helps sponsors understand listeners at work and play

over-all Babies even cry on schedule! People's living habits are generally relentless.

But relentless or not living habits can be put to work for buyers of broadcast advertising. Daily routines govern with uncanny accuracy the size of audience to certain types of programs. They deeply influence the quality of listening to those programs. And listening habits influence buying habits.

This theory underlies the thinking of William A. Yoell, who heads the market, media, and opinion research activities of William A. Yoell, Inc. This approach to radio programing and commercials was evolved by Yoell while punching doorbells for more than four years for advertisers and agencies.

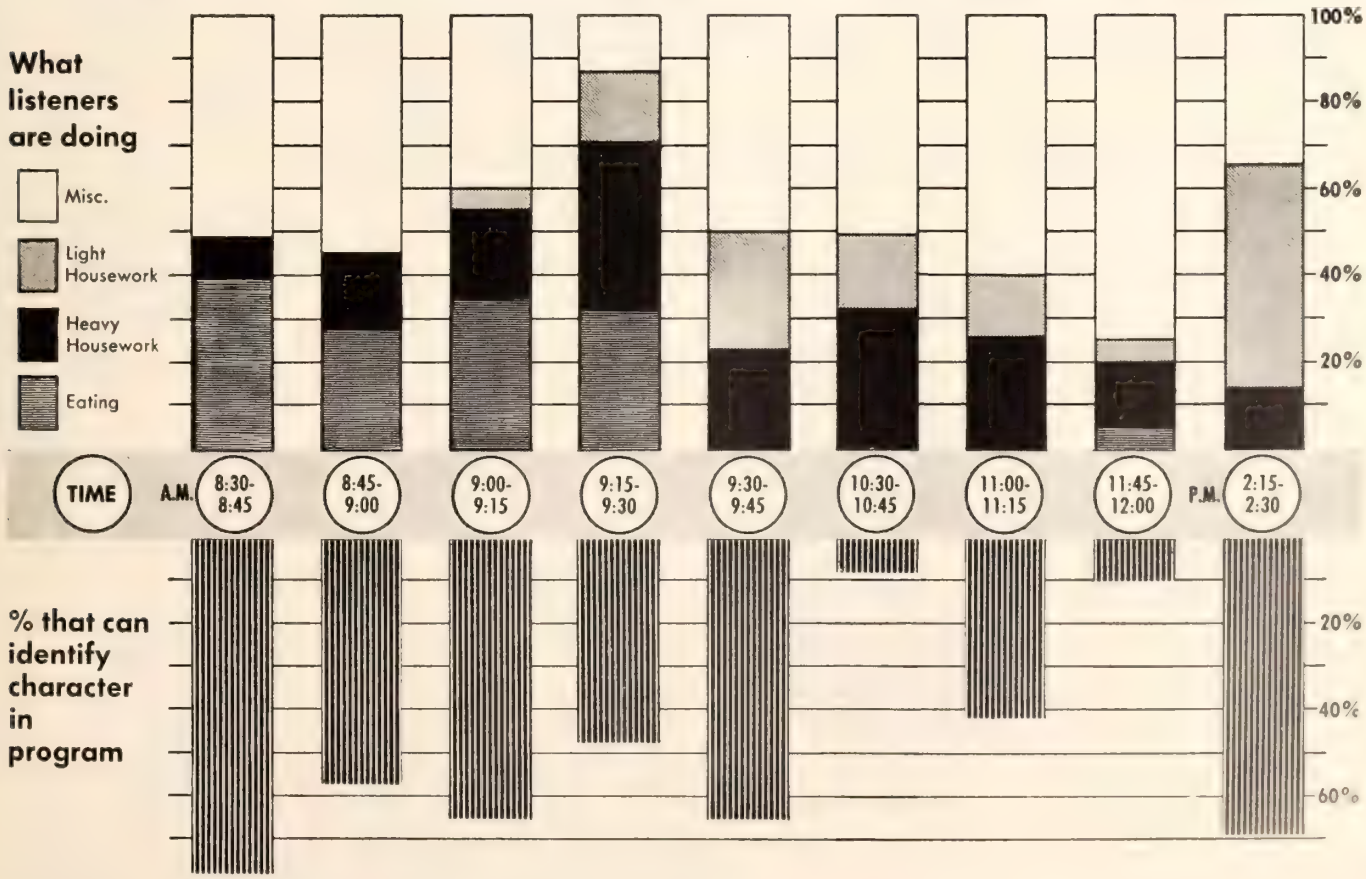
The practical application of Yoell's "living habits" to radio and TV advertising is emerging from the experimental stage. His theories have already developed a new concept of radio and video selling for a number of advertisers.

A cornerstone of researcher Yoell's method is what he calls *Camera Action* interviewing. It's a new type of depth interview* he pioneered and standardized

(*Please turn to page 48*)

**Depth interviewing is a psychological form of research through which the respondent is taken step by step from original stimulus to final purchase or action.*

Heavy housework reduces recognition of conversation-type programs



SHOT IN THE ARM

Norwich Pharmacal accomplishes it with radio and "The Fat Man"



It was January, 1947. Norwich products and trade names were firmly established. Net sales for the previous year had topped a profitable $10,000,000. The advertising was pulling. The sales force was doing a good job. But something was missing from the selling strategy of the Norwich Pharmacal Company.

True, sales of the familiar family of Norwich consumer products were holding up well with drug customers, the majority of whom were steady buyers. But there were many areas, particularly in nonmetropolitan centers and certain areas of the country (parts of New England and the South) where sales were weak. The biggest sales problem lay in the over-all yearly sales curve which wandered up and down, as it had for decades, as druggists and public alike did their buying in spurts. Some Norwich products, like Pepto-Bismol, had a summer peak due to unwise vacation-time eating. Other products in the line, like Unguentine, had both summer and winter peaks. The problem was a real one to the sales force who were busy taking orders for part of the year and scratching around for business the rest of the time. This situation had gone on for so long that Norwich had about given up hope of doing anything about it.

The advertising was another problem directly related to selling. Much of Norwich's sales were traceable to their advertising, at that time split roughly 75%–25% between magazines and newspapers on a budget of $1,250,000. Like the seasonal trends in Norwich business, the advertising was also largely unchanged for years. Norwich felt then, and still does, that its advertising produced results. But it was, to a large degree, marking time.

Its greatest shortcomings were felt in January 1947, in the reaction of the sales force itself, rather than in the over-the-counter sales.

Norwich differs from the great majority of drug firms in its selling tactics. Its products are not "jobbed," but are handled almost entirely by its own sales force of 150. Each man services about 300 drugstores directly, and the relationship between salesman and druggist is on a personal, friendly, conversational basis. Shipments of Norwich products are made from Norwich warehouses in New York, Norwich (N. Y.), Chicago, San Francisco, Atlanta, Dallas, and Portland (Ore.), with Norwich sales offices in each of these cities except Portland. Thus, every member of the Norwich sales force regards himself as a "traveling ambassador" of the firm.

EVOLUTION TO SPONSORSHIP



ONE OF FOUR HOPEFULS



NOW IN BIG COMPANY

In January of 1947 the salesmen found their job getting tougher. The retail drug business was exceeding even 1946 sales, but druggists were making drastic reductions in over-extended inventories. They were selling but not buying.

When a Norwich salesman started to talk about Norwich advertising to a druggist, and to show him copies of ads, the result was nearly always passive. Druggists were well aware of the magazine and newspaper advertisements Norwich had been doing. They asked: "So what?"—and the salesman was back where he started.

What was needed, Norwich began to suspect in the closing months of 1946, was a change of pace—some advertising vehicle or medium which would give the sales force something to promote, a talking point with druggists. And while the resolve to find a new vehicle grew in the minds of Norwich ad men and their agency, Lawrence C. Gumbinner Advertising, it began to look more and more as if broadcasting might be the answer.

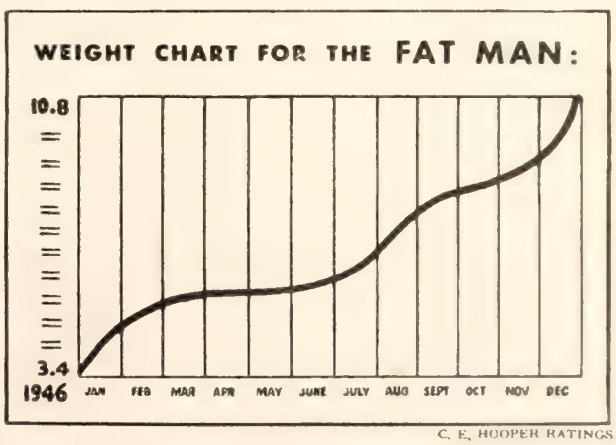
Of one thing Norwich was sure. If they tried radio, they weren't going to rush in and buy the first program that came along. They had been in radio before. As early as 1930, they had been placing a transcribed musical program, *The Unguentine Show*, in 15 markets. After a 13-week run, nothing much happened. A sample offer of Unguentine had pulled heavily, but the radio campaign didn't last long enough to make the sampling success pay off. There was no air advertising to remind listeners to continue to use the product.

After that, they'd stayed out of radio for several years. The next Norwich product, Pepto-Bismol, was introduced successfully in 1935 with magazine advertising, no radio being used. However, in 1938 Norwich started a cycle of selective announcements which lasted until 1941, using 6–12 announcements a week 40 weeks a year in 150 markets. Announcement results were fair.

(*Please turn to page 74*)







C. E. HOOPER RATINGS

Trade advertising was used to call attention to the steady growth of the Hooperatings of "The Fat Man." It was this steadily increasing audience, month by month, which called the program to the attention of Paul Gumbinner of Norwich's advertising agency and finally clinched its sale. When a program triples its audience in one year, from 3.4 to 10.8, and is low cost, $4,500, it's usually a worth while buy and delivers.

SPONSORED

Religion learns to use the air

Night hours and prestige methods improve paid religious broadcasts



Stars like Loretta Young aid Father Peyton

over-all Though religion has been a broadcast factor for years, only within the last four years have religious bodies begun to use commercial religious broadcasting to bring people into the church.

Not that millions of listeners haven't been reached and millions of dollars raised through sponsored religious broadcasts. Dollar-wise, broadcast religion is an important business. Spiritually, in the main, it has failed to deepen the religious convictions of the vast number of American people.

A product advertising over the air is seldom sold by the station over which the program is heard. The listener must go to the store for it. With religion which is advertised over the air, the test cannot be the number of listeners, the mail pull, or the money that is sent in, but the resulting use of religion. The people must attest their conviction of the worth of religion, and publicly demonstrate it, by going to church and/or practicing in their daily living the rules which preeminently promote peace and good-will among men.

Sponsored religious radio, until the last four years, has been mainly the instrument of religious sponsors outside of recognized denominational and interdenominational bodies. Of the 255 denominations in the United States, 200 represent only 2% of the church population. The majority of paying religious broadcasters do not fall within even the latter 2%.

Broadcast religion, by an overwhelming majority, has been a story of pulpits with radio congregations only, with no church buildings as places of worship and no localized congregation. No minister calls upon communicants, no wedding, burial, or charitable services are performed for the money received. Yet these same religious organizations receive the majority of the nearly $200,000,000 sent in by listeners each year.

Religion spends more money for air time yearly than any commercial product except soap. Approximately $2,500,000 was spent on the Mutual Network in 1947 for such time, and this represents a small fraction of the money spent on independent stations throughout the nation (many a 250-watt station depends on religious programs for running expenses). It is estimated that Charles E. Fuller who conducts the *Pilgrim Hour* from the Los Angeles Auditorium over 160 stations and the *Old Fashioned Revival Hour* over 260 stations spent $4,500,000 on radio in 1946.

Whatever the merits of their messages, one fact stands out with respect to the

Bishop Sherrill and Walter Abel interviewed at "Great Plays" opening



Christian Science Monitor's Erwin D. Canham specializing in good reporting





In the heart of Chicago a painted signboard proclaims the theme of Father Peyton's Mutual network "Family Theater" heard on WGN locally

majority of those broadcasting religious programs—no accounting is required of them for funds received from listeners, either to their contributors or to any recognized national church body.

While old commercial and sustaining religious programs brought the church to the people via the air waves, the new type of commercially broadcast religion is bending its efforts to bring people back to church. The old broadcasts were predicated on the proposition that if the people wouldn't go to church, the church would come to the people. This was fine in theory, and in practice served, and still serves, shut-ins and the geographically isolated. But by and large commercial religious broadcasting did not reach listeners affiliated with any recognized church body. Listeners reached by the message more often than not had no church to repair to; the minister they heard was a shepherd of a radio congregation only. Where church services were aired by recognized religious bodies, the influence was to a great degree negative, for it encouraged stay-at-home worship which required only the turn of the dial for attendance, and no contribution to the collection plate. The falling off of church attendance has been a serious problem of the postwar church.

The new trend in commercial religious broadcasting is most markedly signalized by the fact that the sponsors do not solicit funds over the air from the audience at large. Radio time and production costs are paid for by contributions from their members.

The Protestant Episcopal Church's program *Great Scenes From Great Plays* is the newest experiment in sponsored religious programing. This is the first time that a program representing the entire Episcopal Church membership has gone on the air. The half-hour weekly program premiered *Cyrano de Bergerac*, with Walter Hampden, on 1 October. It is heard by electrical transcription on the entire Mutual network of approximately 500 stations, plus 300 local stations in areas not covered by MBS. This nighttime sponsored religious broadcast, the first ever to be taken by a network, is aired on Fridays (8 p.m., EST and MST; 7 p.m., CST and PST).

During the first four weeks, scenes have been broadcast from such other plays as *The Corn is Green* with Jane Cowl; *The Barretts of Wimpole Street*, with Basil Rathbone and Bea Straight; and *Dark Victory*, with Celeste Holm and Walter Abel. These will be followed by *On Borrowed Time*, Boris Karloff and Parker Fennelly; *Little Women*, Joan and Betty Caulfield; *Tale of Two Cities*, with Brian Aherne; and *The Enchanted Cottage*, with Gene Tierney. The plays are top theater, and the actors, all members of the Episcopal Actors Guild, are headliners. Earl McGill directs the shows, and Walter Hampden acts as permanent host.

The program series, which it is estimated will cost $2,000,000 a year, has been guaranteed for the balance of 1948. Last fall a test appeal, with no advance promotion, was made to the Episcopal dioceses for funds, and enough was raised for the first 13 weeks of the present series. This year a strong promotion will be made this month in all parishes. The Episcopal Church canvasses all its members every fall in what is called an Every Member Canvass. This year, as last, the members will be asked to add 3% to their annual general contribution, for radio. The expectation of the National Council is high, for a tour by Director of Promotion Robert Jordon through the eight administrative provinces of the Church, in which Bishops and promotion leaders heard the *Cyrano* transcription, met with enthusiastic response. Presiding Bishop Henry Knox Sherrill made four 15-minute appeals (to fit the four time zones) last 29 February for funds for an Episcopal world relief fund, and by 1 August contributions totaled $1,360,000 and are still coming in.

The radio series is being heavily promoted. Over 5,000 Episcopal clergymen and promotion chairmen at the parish and diocesan levels have received promotion packets. These contain suggested announcements to be made from the altar during the announcement period each Sunday. They also contain suggestions for building listenership among members by means of organized telephone groups, invitations to listen at home, reminders of coming programs at church meetings, and notices in parish bulletins.

The "commercial" in each program comes in the last two and a half minutes.

(*Please turn to page 70*)



Indicative of the great market represented by farmers and their families is this 25,000 who turned out to see a WLS (Chicago) antiweed demonstration

How to sell prosperous farmers

Department of Agriculture survey reveals that successful farmers listen most to radio's rural service programs

PART TWO
OF A SERIES

over-all The fact that you talk to rural audiences via specialized farm programs in practically any section of the country doesn't mean you automatically sell your services, your goods, or your "institution."

The content and handling of your commercials, for one thing, can cost you up to 50% in selling effectiveness, and in extreme cases much more. Experienced farm broadcasters have arrived at some bedrock fundamentals to insure that their sponsors get the most for their time on the air. It sometimes happens, nevertheless, that sponsors or agency executives are themselves responsible for drastically reducing the potency of their own commercials.

Do you want to reach the whole farm family, just the farmer and his wife, or the wife alone? The time and the type of program you select depends on your answer.

Are there any reliable yardsticks an advertiser can use to identify good farm programing? What builds listener loyalty? How can commercials be made more productive? The right answers to these questions can mean—and have meant—the difference between good, indifferent, or no return at all for precious advertising dollars. Fortunately, the most successful farm broadcasters have provided some good answers.

Early-morning programs are best to



Representative of the well-to-do farmer who listens to farm service type programs is this mid-New York State family, resting during their lunch hour

reach the whole family on the farm. The kids are on hand for breakfast—and the broadcast—before leaving for school. But noon programs generally reach *more* farmers and farm wives. The reasons for this are logical.

The time a farm family gets up in the morning is governed with surprising consistency by the *kind* of farming they do. A fruit grower, for example, has no reason to rise at 5:30 a.m., unless he's harvesting, or tending to some emergency, and he generally doesn't. A dairyman, on the other hand, may be up long before that. And if it isn't convenient for the farmer to arrange his morning chores to catch an early program, or if he thinks he'll get what he wants from a noon broadcast—he may skip the early airing.

The noon hour is another matter. Twelve to 1 p.m. will find the overwhelming majority of all rural folk in the house for dinner. The typical radio is in the kitchen or dining room, wherever they eat, and it's usually on. It's tuned in most cases to a special farm program, when a good one is available.

What goes into a "good" farm program at noon? What important difference is there in the noon and the early-morning broadcast?

The special farm broadcast, morning and noon, almost invariably carries market and weather reports—its most important features. As reported in the first part of this article (SPONSOR, October) they both may also carry information on livestock, crops, soil conservation, machinery, labor saving devices, etc.

This is important to the farm advertiser because the more progressive and businesslike a farmer is, the greater use he makes of such farm information, according to the U. S. Department of Agriculture. Thus the quality of a station's farm service becomes, to an important degree, a measure of the quality of its farm audience.

Market news is to the farmer what stock market quotations are to the financier. The morning reports, with certain exceptions, are based on trading of the day before. They indicate the probable trend for the day. By noon the station's market reporter can give the day's actual quotations and trends.

Exceptions are certain important terminal markets like New York, for example, where trading develops so early that by 6:30 a.m. it's possible for the radio reporter to have quotations and trends for the day.

But down in Philadelphia only 84 air-miles away the market doesn't become active until 10 or 10:30 a.m., so in that instance noon would be the earliest a farmer could hear a report on the day's markets. A New Jersey farmer can rely on early morning reports to decide whether to head his truck to New York, but not to Philadelphia, or even on down to Baltimore.

Naturally, the kind of produce, the part of the country, etc., finally determine the type and currency of the market-news broadcast. In New York, for example, the fruit and vegetable market is open from about 12 midnight to 6 a.m., so early morning quotations from it may determine a farmer's harvesting plans for the day.

Producers of "price-sensitive" commodities are more immediately interested in market news than are those dealing with relatively stable crops. Nevertheless, according to U. S. Department of Agriculture surveys, the more alert and successful a farmer is, the greater use he makes of market reports in planning his operations—when he'll harvest, how hard he'll push his work, whether to hire extra help, where he'll market his produce, when to buy feed, etc.

Some stations feel there's evidence that they pull as great a morning farm audience as they do at noon. But the USDA's Bureau of Agricultural Economics survey, based on a national sample in 1945, revealed that of farm people who hear market reports, 22% listen in the early morning while 61% listen during early morning, while 61% listen during the noon hour. Numerous independent surveys by stations in widely separated



"Milk Queen" Candidates are honored on WLS "Dinner Bell"



WTIC's Frank Atwood covers 4-H youngsters Hartford County Fair.

areas of the country confirm the fact of greater listenership to special farm, programs at noon than in the early morning, or any other hour. However the low cost of the early a.m. hours make them the economical time to reach farmers.

There have been no conclusive studies made to indicate what part of the noon audience of a farm program duplicates listeners to an early-morning broadcast of the same station. Contest and give-away mail pulls, together with other evidence, lead some stations to conclude tentatively they pull as high as 40% of their morning farm program audience with their noon farm broadcasts. Others believe they pull as high as 80%.

Over-all, 12–12:30 noon is the most popular time for the noon airing, but there are exceptions. For example, careful tests have convinced KVOO, Tulsa, that the end rather than the beginning of the dinner hour gets better listening to their noon programs. Their listeners are more likely to remain a few minutes longer in the house if they are hearing something they are interested in than they are to come in from the fields or barns in time for the program start. So says farm editor Sam Schneider.

The other principal ingredients of the typical farm program, as reported in part one of this story, are news (other than of the farm), and music. Noon programs are often shorter than their early morning counterparts; therefore those which use music usually have less music than farm-service items. The "strictly business" type of show and that which mixes farm business and entertainment each have loyal audiences.

The vital questions are: what are the most important elements (1) in gathering and holding an audience, and (2) in selling the audience?

The farm audience is more than 13% of all working people. They are by far the largest group of workers with common interests and problems. They're engaged in a business that today requires highly current and varied information. Radio is the swiftest, most practical way to give them that information, or to let them know it is available and where to get it.

Wallace Kadderly (KGW, Portland, Ore.), summed up the primary view of the ideal farm program as, "to advance the business and science of farming and to encourage better farm living." Just add the idea of entertainment and you have the combined views of the most successful farm broadcasters.

The first way, then, to be assured of an audience with radios warm and waiting for you is to select a program that is authoritative and tailored *to meet the needs of its service area.* You may not be able to survey farm listeners, but County Agents of the U. S. Department of Agriculture, officials in college and university agricultural departments, etc., can quickly tell you what kind of a farm service job a given station is doing in its area.

Size of a station isn't the only factor. A tea pot (250-watter) like WENY, Elmira, N. Y., may have a farm program that actually dominates its own area. WENY does a job for local firms like Ray Reliable Credit Jewelers, as

(*Please turn to page 96*)

Measuring irrigation show is KLZ feature



Phil Alampi (WJZ) reports on tomatoes



Crop reports are KSBW (Salina, Calif.) favorite



CKLW CAN PUT YOUR PRODUCT OVER

in the DETROIT *Area*

you definitely get **MORE** *sales impacts for less*

ON

CKLW

50,000 WATTS, SOON! To keep well ahead of the expanding needs of this fast-growing market . . . to encourage a greater loyalty to public service and to strengthen our already enviable position with listeners and advertisers alike . . . CKLW will soon broadcast with 50,000 watts. This greater voice will give the Detroit Area's best radio buy a new selling wallop beyond duplication in this region! Watch for announcements to come!

Guardian Bldg., Detroit 26
J. E. Campeau, President

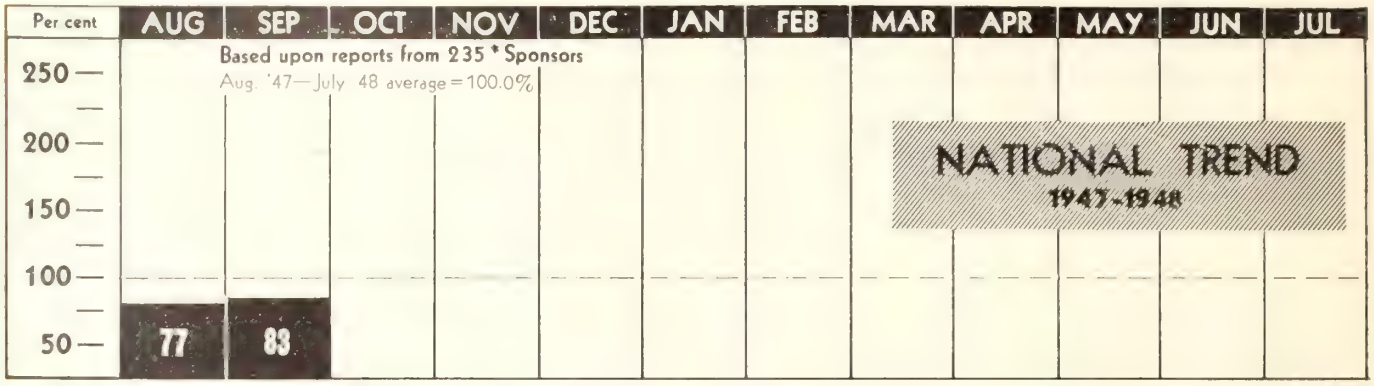
Adam J. Young, Jr., Inc., Nat'l Rep.
H. N. Stovin & Co., Canadian Rep.

5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System

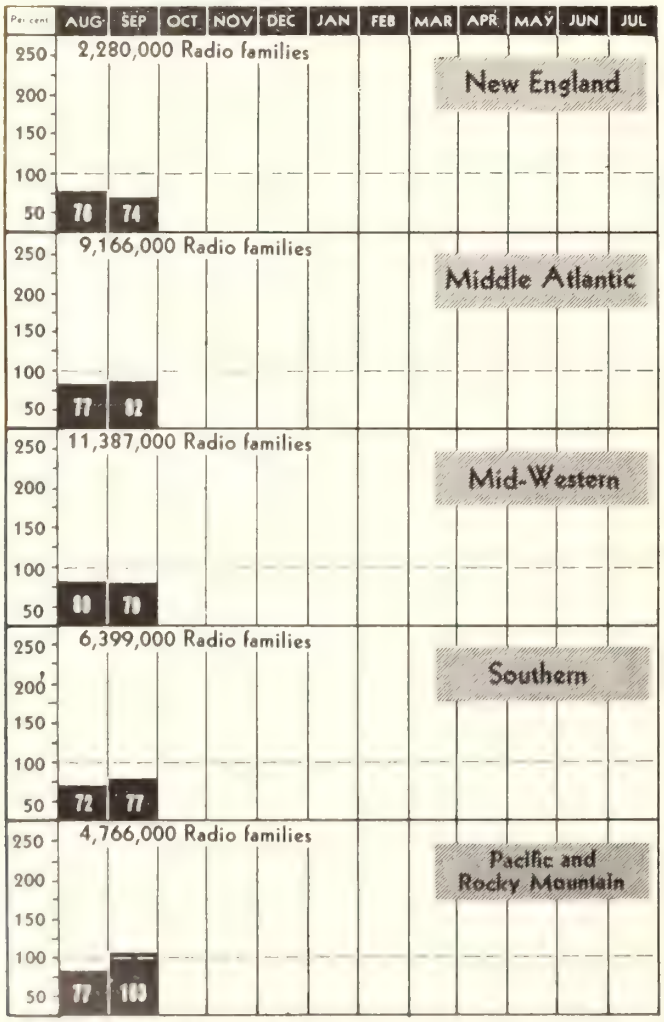
selective radio trends

Based upon the number of programs and announcements placed by sponsors with stations and indexed by Rorabaugh Report on Selective Radio Advertising. Reports for August '47-July '48 are averaged as a base of 100

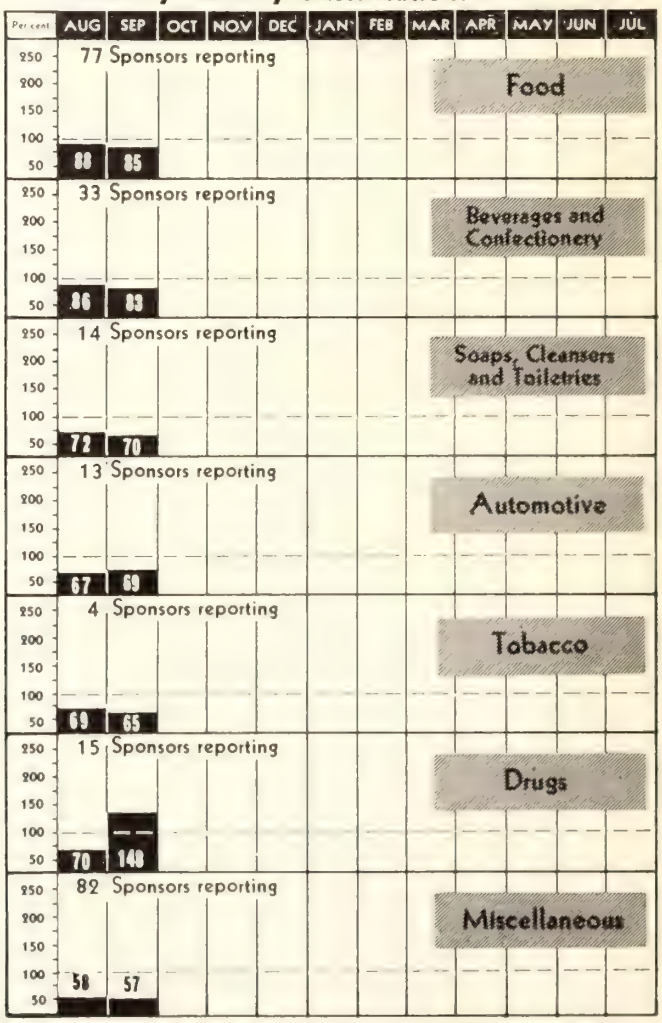
As expected, selective radio business in September was up over the last 12-month average. Greatest increase was noted in Pacific Coast area with index being 25% higher than the average. New England and Mid-West continues to be off slightly, but not enough to keep the national trend from continuing up. Only category to show sizeable increase was Drugs which was twice its August index average. Food continues to dip showing the greatest loss of any industry category. The national trend is based upon 235 sponsors up 18 from August. Inability to obtain guaranteed time due to political broadcasting has held back business placement until after election. There is every indication that there will be a solid upsurge in selective radio placement during November.



Trends by Geographical Areas 1948-1949



Trends by Industry Classifications 1948-1949



*For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.

KMBC KFRM

HEART BEATS

from the Heart of America

SPECIAL TRADE PAPER EDITION — KANSAS CITY, OCTOBER, 1948

RADIO'S TOUGHEST AUDIENCE CHECK

KMBC-KFRM Team Pioneers in Serving Vast Trade Area

When KFRM went on the air last December 7, it was the first time in history that the government had permitted the operation of a broadcast transmitter a great distance from the main studios. Over 200 miles of special circuits connect the transmitter, 10 miles south of Concordia, in Cloud County, Kansas, with the KMBC-KFRM studios in Kansas City.

When Governor Carlson threw the switch a new radio voice for Kansas City's great trade territory was born—The KMBC-KFRM Team.

"The Team," an entirely new radio term, now is a household word to millions who depend on it for the best rural program service. Many members of the advertising fraternity have tested and studied its effectiveness.

A dream of Arthur B. Church, founder and president, has become a reality. With The KMBC-KFRM Team he has accomplished Kansas City primary trade area coverage otherwise unobtainable.

Phil Evans, director of KMBC-KFRM Service Farms, and associate Ken Parsons, are two of the best livestock and agronomy experts on radio today. They deliver practical information, as does Bob Riley, who broadcasts the livestock markets direct from the Livestock Exchange. Home economist Betty Parker and homemaker Caroline Ellis assist in providing a great home informational service. Erle Smith heads a great news department — tops on "hometown headlines," too. Sam Molen, sportscaster, author, is nationally recognized in his field. The KMBC-KFRM Schoolhouse programs have repeatedly won national honors.

The entertainment field is not overlooked, and the KMBC-KFRM program staff of full-time professional talent is the finest in the entire middle west.

KFRM has doubled the potential listening audience of great program-building station KMBC. Together, "The Team" is enriching the lives of the Kansas City Trade Territory.



Kansas Governor Reports to People Over Station KFRM

Governor Frank Carlson of Kansas brings timely "Reports to the People" of the State each Sunday afternoon at 1:30 p.m. on KFRM. The Governor, at KFRM inaugural ceremonies, stated: "With KFRM, the farmers and stockmen of Kansas have reliable radio service from the great Trade capital, Kansas City."

More Than 10,500 KFRM Listeners Respond as Mercury Hits 100°

Audience Loyalty Unprecedented

During the two week period from July 25 through August 7, Station KFRM conducted an audience contest, resulting in an avalanche of mail from loyal listeners totaling 10,800 pieces.

Despite flood conditions in the State of Kansas the first week, of sufficient proportions to isolate many communities, and a heat wave the second week that sent the mercury up to 100 degrees, the letters poured in. The KFRM audience in their response demonstrated a loyalty that is unprecedented—and this in the lowest audience response season of the year!

Listeners were invited to write 50 words or less on "My Favorite KFRM program is ..... because". Every single program on K F R M received numerous votes as the favorite. It is significant that the largest percentage of votes went to the KFRM features devoted to agricultural activities. The economic factor of receiving reliable, up-to-the-minute market and farm information (which aids farm families) was mentioned repeatedly by contest entrants. "Interesting presentation of facts" was praised.

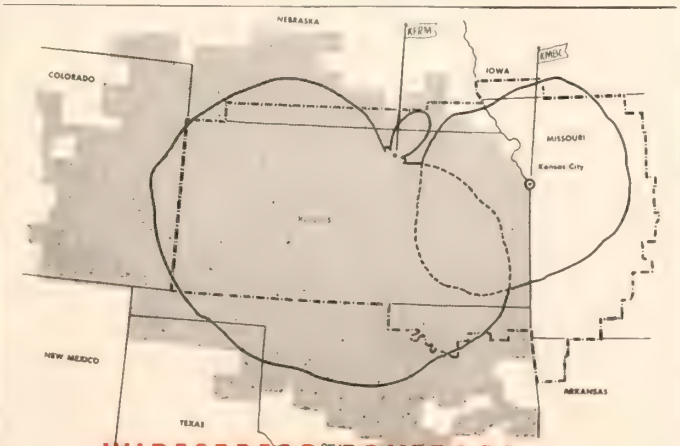
Entertainment groups and personalities of The KMBC-KFRM Team received generous mention, too, indicating the popularity of the talent staff. Such outstanding entertainment programs as The Texas Rangers, Dinnerbell Roundup, Brush Creek Follies, and Western Roundup, received hundreds of first place votes.

Quite surprising to the contest judges was the fact that several hundred entrants, although asked to name a single KFRM program, chose to write their letter about the station or the entire list of programs carried by KFRM. Many entrants stated quite frankly that it was somewhat difficult for them to select a particular favorite, since in their opinion, there were numerous programs they considered outstanding.

This splendid response to the contest, during a normally slow season for letter writing, made further slower by the handicap of floods and a heat wave, proves clearly that KFRM, teamed with KMBC has won the loyal attention of millions of listeners in the Kansas City Trade area and is performing a vital service for them.

KFRM Programs Link Rural Audience To Trade Center

The KMBC - KFRM Team brings millions of listeners in the territory, who look to Kansas City as their trade capital, valuable service in the form of market broadcasts, grain, poultry and produce quotations, news and informational features, and good entertainment.



WIDESPREAD COVERAGE...
Shaded map shows mail response in KFRM's summer contest, together with KMBC-KFRM contours.

WIP Produces

Example #8

"Kitchen Kapers", a half-hour "cross-the-board" morning food quiz, is another producer!

Begun in September, 1947, "Kitchen Kapers" entered its second year with 100% renewal of the original 1 participating sponsors . . . and 14 added starters!

Want to sell food?

WIP

Philadelphia Basic Mutual

•

Represented Nationally by

EDWARD PETRY & CO.

LIVING HABITS

(*Continued from page 37*)

while collecting data on living habits for such organizations as Young & Rubicam, Batten, Barton, Durstine & Osborn, Procter & Gamble, and others.

The data Yoell accumulated led him to a concept of the "disposed audience." "Disposed" listeners are distinguished from other tuners-in as follows:

1. They must be actually in a physical position to listen.

2. They must be engaged in activities that permit them to hear the program (including commercials) with adequate attention. (Standards have been worked out for checking the quality of attention a listener gives certain type programs while engaged in various activities.)

3. They must be able to prove they are listening by identifying certain program elements.

In addition to enabling a sponsor to identify specifically that part of an audience which is disposed to hear his program and selling messages, *Camera Action* studies tell a sponsor how to get more penetration and appeal in his commercials. Analysis of Yoell developed data uncovers basic motivations in the use of products and services. Tobacco, candy, dry cereals, and railroads are some of the subjects on which Yoell's variation of depth interviewing has revealed facts vital to advertisers.

Most people's activities revolve in rigid patterns around a few fundamental necessities in the circle of living. These bedrock necessities are taking care of their business, their homes, their lives, and their relationships with others. There's little room for variation. That's why planning radio advertising around inexorable routines can turn such living habits into gold.

A national user of daytime radio commissioned Yoell to get the facts on the "disposed" daytime audience in a major metropolitan market.

He learned that Mrs. Average Housewife is up at 7:00, gets her husband off to work about 8:00, sends the offspring to school around 8:30, and spends the next hour ('til about 9:30) washing dishes, wiping the stove, and doing light kitchen cleaning. After a second cup of coffee, she straightens up the house and about 10:00 is ready for the heavy household tasks, such as laundry, scrubbing, and heavier cleaning.

The period from about 10:00 to 11:30 is generally reserved for the heavy tasks.

(*Please turn to page 52*)

WNJR

NEWARK

announces

the appointment of

Avery-Knodel, Inc.

New York Atlanta San Francisco Los Angeles Chicago

as their national representatives

effective immediately

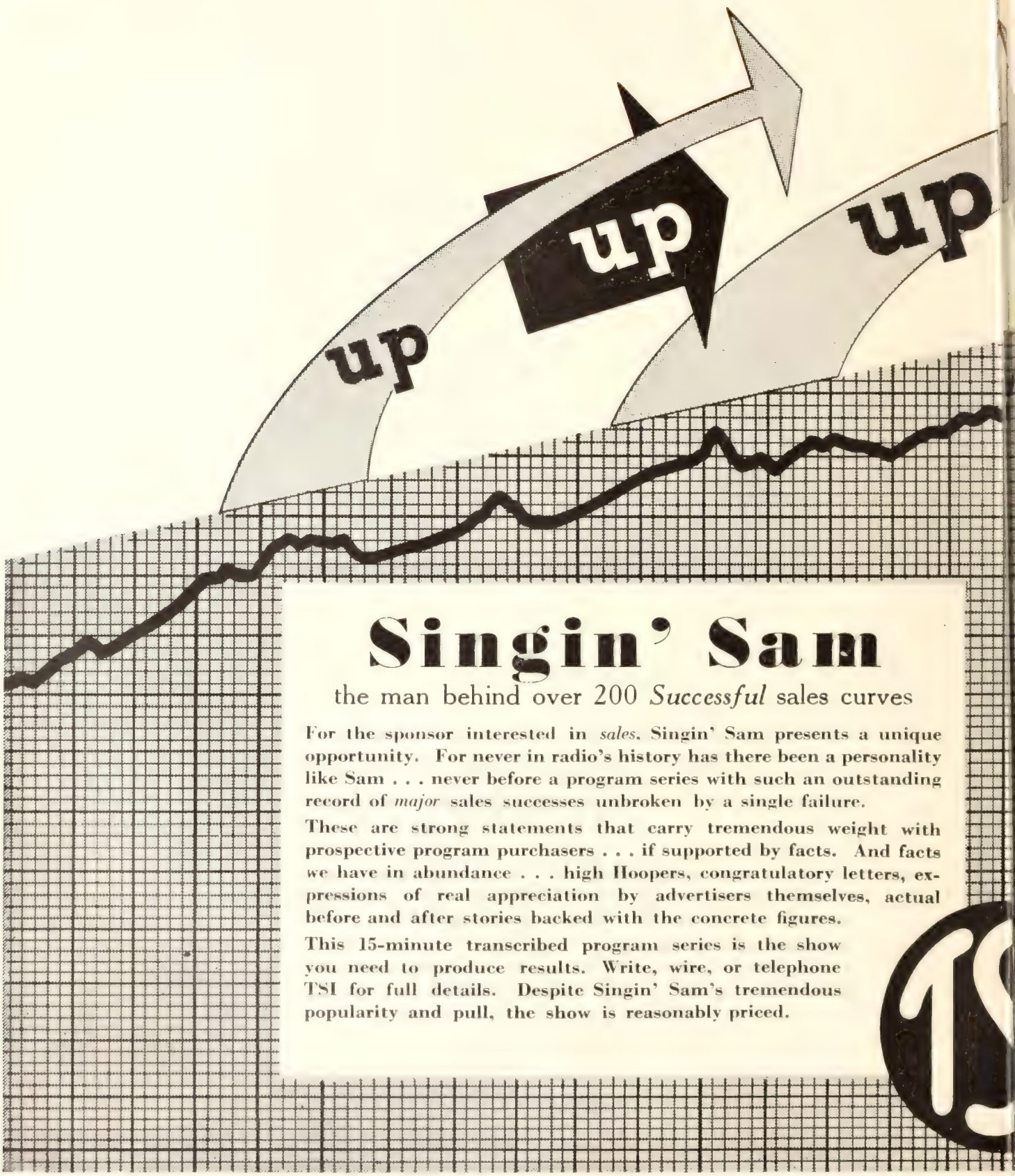
•

WNJR

Newark, New Jersey

5000 Watts 1430 Kilocycles

Radio Station of the Newark News



Singin' Sam

the man behind over 200 *Successful* sales curves

For the sponsor interested in *sales*, Singin' Sam presents a unique opportunity. For never in radio's history has there been a personality like Sam . . . never before a program series with such an outstanding record of *major* sales successes unbroken by a single failure.

These are strong statements that carry tremendous weight with prospective program purchasers . . . if supported by facts. And facts we have in abundance . . . high Hoopers, congratulatory letters, expressions of real appreciation by advertisers themselves, actual before and after stories backed with the concrete figures.

This 15-minute transcribed program series is the show you need to produce results. Write, wire, or telephone TSI for full details. Despite Singin' Sam's tremendous popularity and pull, the show is reasonably priced.



Singin' Sam—America's greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters.

Write for information on these TSI shows

- Immortal Love Songs
- Westward Ho!
- Your Hymn for the Day
- Wings of Song

TRANSCRIPTION SALES, INC., 117 West High St. Springfield, Ohio Telephone 2-4974

New York—47 West 56th St., Co. 5-1544 Chicago—612 N. Michigan Ave., Superior 3053

Hollywood—6381 Hollywood Blvd., Hollywood 5600

WFBL'S REALLY ROLLING!

C. E. HOOPER
SHARE-OF-AUDIENCE
REPORTS

ONE OF TOP 20 STATIONS IN THE U. S.

	MORNINGS	AFTERNOONS
MAY-JUNE	11th	
JUNE-JULY	9th	13th
JULY-AUGUST	8th	11th
MAY thru SEPTEMBER in SYRACUSE	1st	1st



Ask FREE & PETERS *about . . .*

WFBL • WFBL-FM

BASIC CBS
IN SYRACUSE . . . THE NO. 1 STATION

LIVING HABITS

(*Continued from page 48*)

This holds true throughout the week for 78% of all housewives who listen to the radio. It's around 2:00 p.m. before most dialers have completed the heavier tasks of the day. Routines vary with changes in the seasons, changes in family composition, and changes in the socio-economic status of the family.

The evidence, shown visually in the chart illustrating this story, boils down to two principles of utmost importance in planning radio to reach the most *disposed* ears for the least money:

1. When women are doing laundry, scrubbing floors, taking care of children and babies, they can not generally follow conversation programs attentively. (But they can follow music fairly attentively.)

2. When women are engaged in light household activities, sewing, straightening up, etc., they can follow conversation or any type of programs attentively.

Yoell found a high correlation between the ability to identify certain program elements, such as a character in a conversation program, or a specific musical phrase or title in a music program, and the ability to remember advertising claims. This relationship between type of activity and type of program holds true in principle throughout the country, for both men and women, and for day or night.

The manufacturer underwriting this particular study received some amazing figures on the difference between "audiences" generally and a "disposed audience." Here's an enlightening illustration:

Twenty-five per cent of the women with radios tuned to a conversational program were at the time playing with or watching the baby or else busy with chores outside the house! Their radios were in the living room. Another 8%, whose radios were also in the living room, were in the kitchen finishing their laundry.

By applying a formula (developed and owned exclusively by his organization) to the research data, Yoell can provide a disposed audience rating that tells an advertiser how many people actually heard, or heard and viewed, his commercial.

Camera Action interviewing and analysis of its data, report experiences that help build motivations in the use of products and services. It defines these motivations. This story in turn gives the sponsor more productive copy themes for reaching his prospects.

This type of interview, said to be ex-

(*Please turn to page 66*)

A STATEMENT OF MUTUAL'S POSITION ON "AUDIENCE BUYING" AND "GIVEAWAY" PROGRAMS

By EDGAR KOBAK, President, Mutual Broadcasting System

THERE has been widespread misunderstanding about the issues involved in "giveaway" programs on the air. The confusion may be traced to two principal factors: (1) incorrect and loose use of the term "giveaway" and its application to two distinctly different types of shows; and (2) the misunderstanding arising from the difference in the objectives of the FCC on the one hand and the NAB Code on the other.

This statement of Mutual Broadcasting System's position is an attempt to clear the air.

* * *

First, then, let us consider the confusion in the term "giveaways." There are, as we said, two distinct types of programs involved—one which rewards the listener for listening (or which "buys" an audience) and the other which rewards participants in the show—someone selected from the studio audience or someone who submits material used in the program. To clarify this distinction, we suggest these definitions:

a. programs which give away prizes to the *radio audience* for the purpose of getting it to listen. Because the usual device by which this works is the telephone, these might be termed "telephone-call" shows;

b. programs which give away prizes to the *studio audience* for participation and to persons submitting material for the shows, and in which the reason for listening is program and not prizes. We might call these "giveaways"—more accurately, they are "audience participation" shows.

Now as to the difference in the aims and objectives of the NAB Code and the FCC. The Code (which becomes effective January 1, 1949) seeks to eliminate programs which "buy" an audience. Here is what it says on the subject:

"Any broadcasting designed to 'buy' the radio audience, by requiring it to listen in the hope of reward rather than for the quality of entertainment should be avoided."

Obviously, this language needs clarification, because there is still considerable disagreement as to what constitutes "buying" an audience. But we'll come back to this later.

The FCC's objection, on the other hand, is based on Section 316 of the Communications Act which was deleted as of September 1, 1948, and rewritten with no substantial change as Section 1304 of the U.S. Criminal Code by the 80th Congress and became effective September 1. This section prohibits the broadcast of "*. . . any lottery, gift enterprise, or similar scheme . . .*"

* * *

After consideration of the entire problem, Mutual decided not to broadcast "audience buying" shows. We made our stand public and the general and trade press carried the story on September 1. Here's the way we look at it.

As members of the NAB, we have subscribed to the Code. We will live up to it. We think the provision about "buying an audience" does not need to be changed, but rather—clarified and strengthened.

And so, by January 1, we will eliminate from our network any program which we believe "buys" its audience. One of our programs has already been taken off the air.

On the other hand, shows like our "Queen For A Day", "True Or False", "Take A Number", "The Better Half", "Quick As A Flash" will be continued, because, as we see it, they come under the program type we defined as "audience participation."

In brief: we are going to discontinue "audience-buying" shows because we intend to live up to the Code of our industry; also, we feel that shows which depend on prizes and devices to gain listening, are not good radio and, in the long run, not good for radio. (We think broadcasting is here to stay!)

* * *

Our action was not taken because of the FCC's "entirely interpretative" rules which "do not purport to add to or detract from the statutory prohibition" against lottery programs.

For one thing, a substantial body of legal opinion seems agreed, despite the FCC, that "telephone-call" shows as such cannot legally be stopped. There would seem to be confirmation of this in the fact that, although Section 316 had been in the Communications Act for years, the FCC apparently considered it necessary to write up new rules—just at the time when the NAB Code is beginning to take effect.

For another thing, we are convinced that we do not need the FCC to tell us broadcasters what is right or wrong with programming. And, it is our belief that once the Code is in operation the FCC may well have "lottery" rules—and no programs to use them on.

* * *

But now comes a danger to which we cannot close our eyes.

If the industry, reaching the decision that "audience-buying" programs are poor radio, should abandon them, there may well be no more "telephone-call" shows for the FCC to forbid. But it is conceivable that the FCC may use the new rules to move in on "studio giveaway" shows, even though broadcasters and listeners *both want them.*

To put this in another way: if it is possible, today, for the FCC to say *"away with giveaways"*—it will be possible, tomorrow for the same or another body to say *"away with mysteries, or symphonies, or comics, or drama or documentaries."*

It will be possible, the day after tomorrow, for some group to say *"away with freedom of the air."*

MUTUAL BROADCASTING SYSTEM

WORLD'S LARGEST NETWORK



Mr. Sponsor Asks...

"From which budget should an advertiser take promotional dollars for storecasting—Advertising? Sales promotion? Merchandising?"

Hector J. Hyslop | *Associate Advertising Manager, Diamond Crystal-Colonial Salt Division, General Foods Corporation, N. Y.*

The Picked Panel answers Mr. Hyslop



The fact of the matter is that Storecast is a rare and hard-to-classify bird which refuses to fit neatly into any known pigeon hole.

Actually, Storecast is advertising; it is merchandising; it is sales promotion—and then some.

Inasmuch as Storecast transmits commercial announcements to substantial audiences in the millions, you can call it "advertising."

Inasmuch as Storecast's audiences are finely-screened guaranteed audiences of customers right at the point of sale in several hundred supermarkets (in addition to FM home listeners in the metropolitan Chicago area) you might call us "advertising—and then some."

Inasmuch as Storecast employs crews of merchandise men who visit all these supermarkets biweekly to see to it that our sponsors' products are kept in constant good supply, that they are well displayed and stacked in good shelf position, you can call us "merchandising."

Inasmuch as Storecast employs other research crews who inventory all Storecast products to determine sales effectiveness and who maintain a running panel of product movement for our subscriber's benefit, you should probably call us "merchandising—and then some."

Inasmuch as Storecast conducts promotional efforts which involve such things as holiday programs for supermarket personnel, product demonstrations, production and staging of supermarket food festivals, and so forth, you can call us "sales promotion."

Inasmuch as our promotional efforts include the conditioning of customers with soothing "music to buy by" and create an atmosphere which may reduce tension and fatigue, thereby keeping the customer in the store a little longer, you might call us "sales promotion—and then some."

Storecast is a combination of all of the above and hence it can't properly be said that the advertisers' dollars should come from any of the three categories indicated in your question. The fact is that Storecast is a category by itself and at least one of our subscribers—one of the nation's largest food advertisers—has already set up a separate category in its budget labeled "Storecast."

As to where money for that separate category should come from, it is difficult to evaluate the exact percentage which should be paid out of advertising, merchandising, or sales promotion.

In a few isolated instances where Storecast has sold announcements alone without any of the additional features of merchandising or sales promotion—an announcement campaign for the world premiere of a movie in Hartford is a case in point—we figured announcements at about 65% of our established rate. I would say that the breakdown might be advertising 65%, merchandising 25%, and sales promotion 10%.

I wish I could have answered this question in fewer words and could have seemed less vague, but this is not a new problem to us and to many of the agencies with which we have dealt, and this is the best answer we've ever been able to come up with.

Incidentally, thanks very much for the tribute to Storecast in making it appear in your question as a good generic word in lower case. Actually—and please don't think me stuffy for saying it—"Storecast" is our coined and registered name.

STANLEY JOSELOFF
President
Storecast Corp. of America, N. Y.



The choice between taking promotional dollars for storecasting from advertising, sales promotion, or merchandising is really not a three-way choice at all. It's a two-way choice.

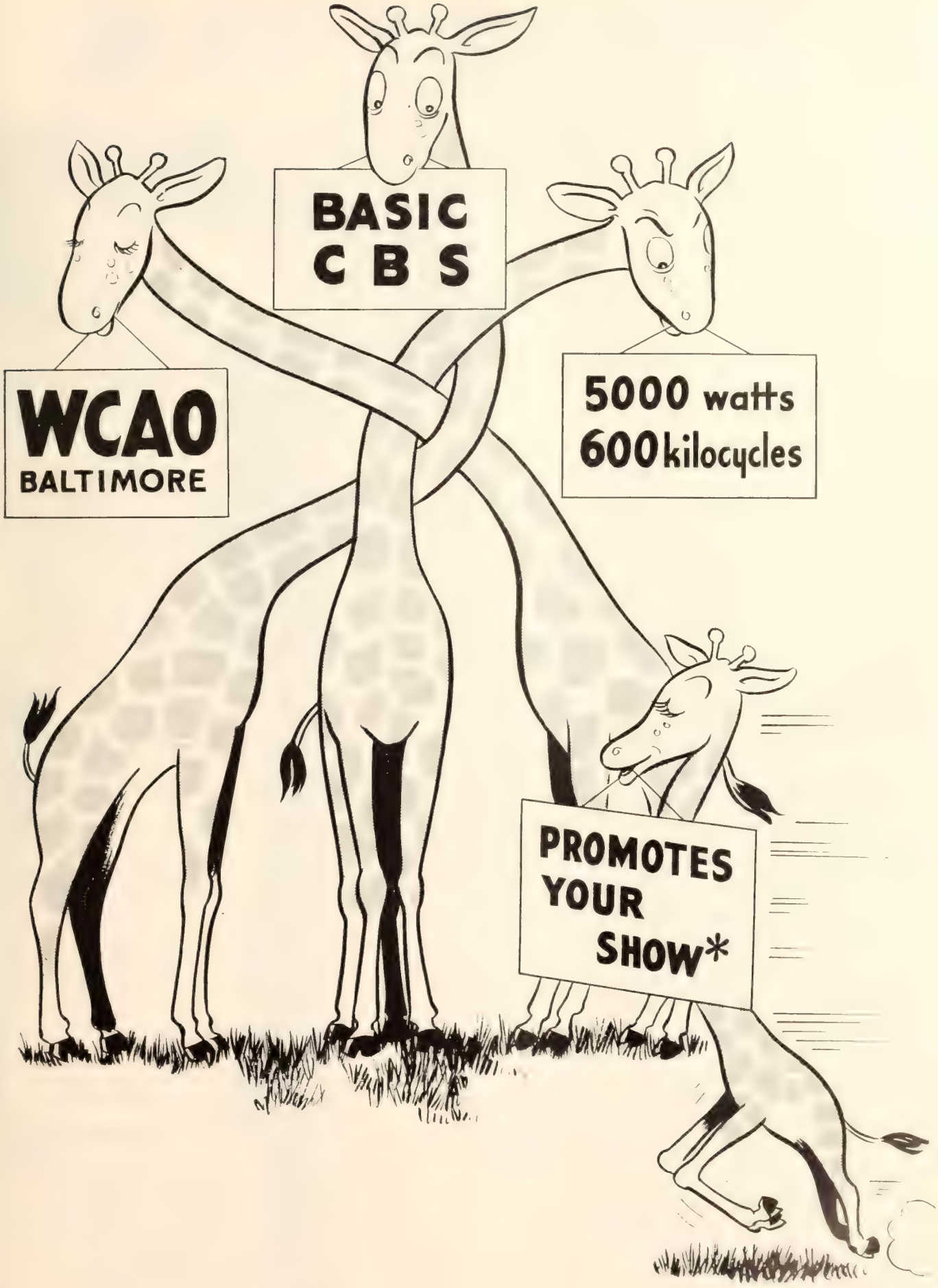
Since few if any advertisers maintain separate "merchandising budgets" the answer to your question lies in a choice between charging point-of-sale FM radio operations to either advertising or sales promotion. From my own experience in merchandising operations, I would say that it would best be charged to sales promotion.

There are several good reasons for this.

First of all, it's the job of the sales department to see that store stocks keep up with any increases of purchasing caused by storecasting. If storecasting is a function of the advertising department, a lot of time may be wasted in paper work and routine before the sales department is aware of what storecasting is doing at a store location, or when new storecasting promotions are due to start. Since the greatest storecasting impact is in stores, it is primarily a point-of-sale device.

Secondly, it is just as easy to integrate storecasting into other point-of-sale promotions as it is to add it to broadcast schedules. Displays are usually made up far in advance, and made so that special,

(*Please turn to page 59*)



*Just ask your
Raymer representative

WHY CBS-TV IS

Here are the programs with the biggest audiences* in Television:

TOAST OF THE TOWN (CBS-TV) with a 40.7 rating in its top quarter-hour, tops all other Television ratings.

CBS-TV NEWS is the highest-rated news show in all TELEVISION, with 10.8.

CBS-TV has all three of the top "strip" variety and musical shows: FACE THE MUSIC, with a 12.7 rating; PLACES, PLEASE, with a 10.9 rating; BOB HOWARD, with a 10.1 rating.

CBS-TV has the two top "audience participation" shows: WHAT'S IT WORTH?, with a 14.7 rating; WINNER TAKE ALL, with a 19.0 rating.

And . . .

WCBS-TV leads all other New York Television stations in size of audience, seven days a week, in the average quarter-hour between 8:00 and 11:00 p. m.

*Latest Pulse Rating Report Sept. 1948

New Barry Wood TV show, "Places, Please," is a welcome addition to the video scene. It's a wonderfully-paced, compact, fresh 15-minute job with Barry emceeing and presenting some of the finest young talent to be had in N. Y. *RADIO DAILY*

"Face the Music," CBS-TV's 15-minute across-the-board airer, continues as one of the most consistent high-quality shows on the air. Web has recently added much more production value by providing songsters Johnny Desmond and Sandra Deel with a different set each night. While the format is always the same, the different background gives the show a new look for each stanza. Thursday night (30), for example, Desmond and Miss Deel featured Latin songs against a Mexican backdrop, while the following night they sang romantic ditties against a simulated seashore.

Two vocalists demonstrated complete ease before the cameras, projecting their ingratiating personalities as niftily as their songs. Tony Mottola trio backed them excellently, and the idea of giving Mottola some comedy "business" has hypoed the show considerably. In all, it remains a fresh, youthful presentation and a highly-promising investment for several categories of advertisers. VARIETY

What's It Worth? is prime television programming. It has visual and auditory appeal, each abetting the other. Its content is intriguing and devoid of monotony, and its format is pleasurably informal.

Human Interest

There's a tremendous wealth of anecdote and human interest in the program, and much of this is brought out when the guests tell how they came to own the objects up for appraisal. There's a goodly amount of suspense as the appraising is going on — and this suspense, mirrored in the uncertain expressions of the people present, is well-caught by the camera. There's also a measurable amount of humor — the kind that crops up in good conversation anent the workmanship on cigar store Indians and other curios.

Fates Good M. C.

Two happy circumstances remain to be mentioned about this program. First, Gil Fates did a splendid job as emcee. He was completely at ease before the camera, and what is perhaps even more important, he was able to transmit this ease to the guests. Secondly, this program was done in such a facile, natural manner that one was scarcely conscious of problems of technique which are still present in tele. The reviewer can think of no better accolade to the cameramen and producers.

Billboard

• • • TELE(RE)VIEW: Television seemed to advance five years at least, with the coming of the CBS "Toast of the Town" show. Sparked by Ed Sullivan hitting a new high as an affable emcee, the video show maintained a speedway pace . . . With this show, CBS moves ahead of the crowd as the leader, thus far, in putting together a Grade A variety fare. With an extra accolade left over, we toss it in the direction of Ray Bloch for his super-duper musical accompaniments, plus, of course, the smooth direction of Bill Gillette. RADIO DAILY

ST IN AUDIENCE

Why do more people watch CBS-TV? The answer can be given simply.

It's because CBS-TV gets better pictures on the screen.

That takes more, in television, than great entertainers (CBS-TV has them!). More than great entertainment (CBS-TV has that!).

It takes what Ben Gross of New York's *Daily News*, writing about CBS-TV, calls: "*The New Look...top quality effects...that are the talk of the industry*." These "top quality effects," sensitively synchronized with sound, come directly from CBS-TV's unmatched skill in lighting, in camera-movement, in the selection and composition of each image fluidly moving into the next, to please both the eye and the ear.

It's such top *television* skills, based on hours and hours of intensive research that are making CBS-TV audiences so large.

Come and see for yourself.

CBS-TV

—first in audience!

LANG-WORTH presents

another NETWORK CALIBRE PROGRAM ...at local station cost!



"MIKE MYSTERIES"

Murder—Mystery—Suspense and Music—COMBINED!

"Mike Mysteries" are 15 minute (5 weekly) transcribed musical shows, incorporating a complete 2 minute "Whodunit," with the solution held in suspense until the end of your commercial . . . a program format guaranteed to create excitement, hold listener interest and capture sales. "Mike Mysteries" features stories written exclusively for Lang-Worth by Hollywood's Howard Brown, whose movie scripts, novels and detective stories tag him as one of the outstanding mystery writers of this day. "Mike Mysteries" is ready for sponsorship January 1st in every important market, by the more than 600 Lang-Worth affiliated stations. For a typical "Mike Mystery," see page opposite. For rates and time availability, check with your Lang-Worth station or its representative immediately.

LANG-WORTH feature programs, inc.

Network Calibre Programs at Local Station Cost

STEINWAY HALL 113 WEST 57th STREET · NEW YORK 19, N. Y.

(Continued from page 54)

last-minute promotions can be featured at very little extra expense.

Thirdly, sales promotion budgets, unlike advertising budgets which are determined a year or so in advance, are more flexible, and can allow for the addition of exploratory expenditures in new mediums.

WALTER ENNIS
Merchandising Director
Calkins & Holden, N. Y.

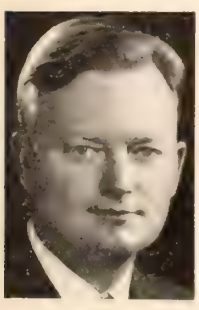


The question posed by Mr. Hyslop is a good one. Storecasting and its competitors offer an activity which is hybrid in nature. It is an advertising medium in that it calls the attention of the consumer to the merits of specific products. It is also a merchandising tool in that the contract includes extra retailer activity at the point of sale. Hence, there is good reason to ask: "Should I charge the cost to the advertising or to the sales promotional budget?"

Despite the importance of the merchandising value of storecasting and allied services, our clients have considered it a very proper charge against the advertising budget. Even before FM was added, it was regarded as a medium which had many of the characteristics of radio. With FM, the resemblance becomes more pronounced.

Furthermore, the cost of the service is more in line with advertising than with sales promotion budgets. A year's contract for the two services now being offered amounts to about $30,000 to cover only three areas. If that figure were projected nationally, it is pretty obvious that it would be well beyond the limits of a budget for sales promotion or merchandising.

FRED B. MANCHEE
Vp, Research, Marketing & Merchandising
Batten, Barton, Durstine & Osborn
N. Y.



It's apparent that the store broadcasting service does a three-way job. It's advertising; it's sales promotion; and it's merchandising. And it's clear too, that since it does all three, its budget can't be assessed categorically against any one of the three activities. In the absence of a good theoretical basis, allocation had to be arrived at pragmatically. And, since no two advertisers seem to have had exactly the same set of problems, there have been almost as many pragmatic solutions as there have been advertisers. The shift to FM means that along with the store audience, the advertiser also reaches the growing block of FM homes in the Chicago market. FM was adopted because telephone lines weren't available for all the Jewel Tea outlets. It further complicated budget procedures

However, while the solutions have differed in detail, some general patterns have emerged. They have shaped up in this way.

1. Allocation According to the Importance of Function

An advertiser may not feel that all three of the functions are of equal importance. One may believe that major national media should carry all of his advertising load and that the importance of store broadcasting is in its sales promotion or merchandising efficacy. Thus he will allot the entire budget to one or the other of those two activities. Another advertiser may look on store broadcasting as being valuable only for its reminder advertising.

2. For Three Jobs You Pay Three Ways

A few advertisers feel that because the service operates in three areas, its cost should be evenly split three ways. They believe that it's either too difficult or impossible to assess the value of each function.

3. The Pragmatic Approach

When Consumer's Aid was first presented, many advertisers were in the middle of their budget year, and there was no provision for such a service. So these advertisers did the pragmatic thing. They looked around for extra money in all three budgets and took what was needed from each to buy the service.

4. A Separate Fund

A few advertisers confounded by the problem of dividing costs, instead of splitting it, rightly, we think, set up a special appropriation for store broadcasting.

While it's possible to go into many more variations of cost distribution, our experience to date has brought us to these tentative conclusions. We say tentative, because we feel that after everyone has had some more experience with store broadcasting, many current ideas will be revised.

(Please turn to page 64)

A LANG-WORTH "MIKE MYSTERY"



"DEATH TAKES A BATH"

The lifeless body of lovely Marie LaRue, clad only in a filmy nightgown, lay face down in the half-filled bathtub. Still clutched in her right hand was the bar of a towel rack, and on the wall above the tub's inner surface a broken section of the bar's supporting knobs gave a graphic picture of what had happened.

The hotel doctor, standing with Homicide Lieutenant Evans in the bathroom doorway, gave his reconstruction of the accident. "One of the maids found her this way, Lieutenant. Evidently Miss LaRue had started to step into the tub while holding to the towel rack for support. It broke and she fell, knocked unconscious when her head struck against the inner edge of the tub. Death was the result of drowning."

"Except for one fact," the officer said, "I would say you are right. But that one fact strongly indicates this woman was murdered."

(Solution below)

"Mike Mystery" is a feature of a 15-minute transcribed music and mystery show available 5 times weekly for national, regional or local sponsorship on 600 Lang-Worth affiliated stations. For full information, contact your station or its representative.

LANG-WORTH
feature programs, inc.
Network Calibre Programs at Local Station Cost
STEINWAY HALL, 113 WEST 57TH ST.
NEW YORK 19, N. Y.

THE SOLUTION

The doctor was correct in saying that the only reason Miss LaRue would have taken hold of a towel rack located on the wall behind the tub would be to support herself in stepping into the tub itself. But what he overlooked is that no woman steps into a bathtub while wearing a nightgown.

WARNING: "Mike Mysteries" are protected by copyright. Anyone making use of this feature in any manner without permission of Lang-Worth Feature Programs, Inc., is liable to prosecution.

TV results

TELEVISION EQUIPMENT

SPONSOR: Park Camera AGENCY: Placed direct

CAPSULE CASE HISTORY: *This Huntington Park camera store advertised television tables at $25 on four 3-minute participations. Twenty-five were bought, some by phone and some by customers who traveled all the way to Huntington Park to get them. The same store demonstrated television boosters priced at $27.95, and sold 75 of them, all as a result of television demonstrations. Park Camera has also had sales success with other television items like Walco lenses, etc.*

KTLA, Los Angeles PROGRAM: "Shopping at Home"

ALLIGATOR FARM

SPONSOR: Harry Hunt AGENCY: Placed direct

CAPSULE CASE HISTORY: *During the Sunday night TV program, "Magazine of the Week," Harry Hunt of the Alligator Farm showed a 5-minute film of his trained alligator which is often used by Hollywood studios. As a result of this general interest film, Harry Hunt reported that in addition to normal paid attendance, over 300 persons visited the Alligator Farm the following week. Most of them stated that they had been attracted by the alligator movie on the television show.*

KTLA, Los Angeles PROGRAM: "Magazine of the Week"

WRESTLING MATCHES

SPONSOR: None

CAPSULE CASE HISTORY: *To demonstrate the pull of WABD's wrestling matches, held every Thursday night at 9:05 p.m., Dennis James introduced a "mystery hold of the week." At one point during the matches, the hold, instead of being described, is announced as the "mystery hold of the week." The first woman and man whose letters are received win a box of candy and a box of cigars, respectively. Over 1,000 letters were received after the first "mystery hold" was announced- 80% from women.*

WABD, New York PROGRAM: "Wrestling Matches"

JOB WANTED

SPONSOR: Russell Ireland AGENCY: Placed direct

CAPSULE CASE HISTORY: *Russell Ireland, advertising man from Duluth, Minnesota, came to Los Angeles to find a job. At first, hope was high—he would find a job on the "next" interview. The job never materialized, so he decided to use television to present himself to potential employers. He purchased a 1-minute spot at 7:29 p.m. and made an appeal, outlining his background. Numerous phone calls resulted, and Mr. Ireland accepted a position as advertising manager for a local firm.*

KTLA, Los Angeles PROGRAM: 1-minute announcement

GLASSES

SPONSOR: Schwabacher-Frey AGENCY: Placed direct

CAPSULE CASE HISTORY: *Using a three-minute spot on KTLA's participating show, "Shopping at Home," Schwabacher-Frey, Los Angeles stationery and gift store, showed viewers magnifying glasses which were being sold at clearance. Prices ranged from under a dollar to $10. During the next few days over 100 were sold. Also demonstrated were various types of professional scissors. The next day 48 buttonhole scissors, $3 a pair, were bought.*

KTLA, Los Angeles PROGRAM: "Shopping at Home"

AUTO REPAIRS

SPONSOR Crisconi's AGENCY Yardis Advertising

CAPSULE CASE HISTORY: *When John P. Crisconi, President of the Philadelphia Motor Car Company (Oldsmobile dealer) decided to stress his repair and service departments rather than new-car sales, he placed time on "Batter Up" a sports quiz TV show. As a result, many automobile owners have brought repair and service jobs to his shop—some from outside the firm's immediate area. More than one has mentioned having heard of the company for the first time on the television show.*

WFIL-TV, Philadelphia PROGRAM: "Batter Up"

DOG FOOD

SPONSOR Nutrena Mills, Inc. AGENCY Bruce B. Brewer

CAPSULE CASE HISTORY: *KSTP-TV sent out 500 questionnaires to Twin City television set owners to determine product identification for one of its advertisers, Nutrena. Within seven days 142 replies were received. Of the 142 replying, 121 indicated having seen and heard dog food commercials on KSTP-TV: 106 knew the brand as Nutrena; 8 had the wrong name (Purina, Champion, etc.); 22 answered "no" or blank. Brand-name identification was better than 74%.*

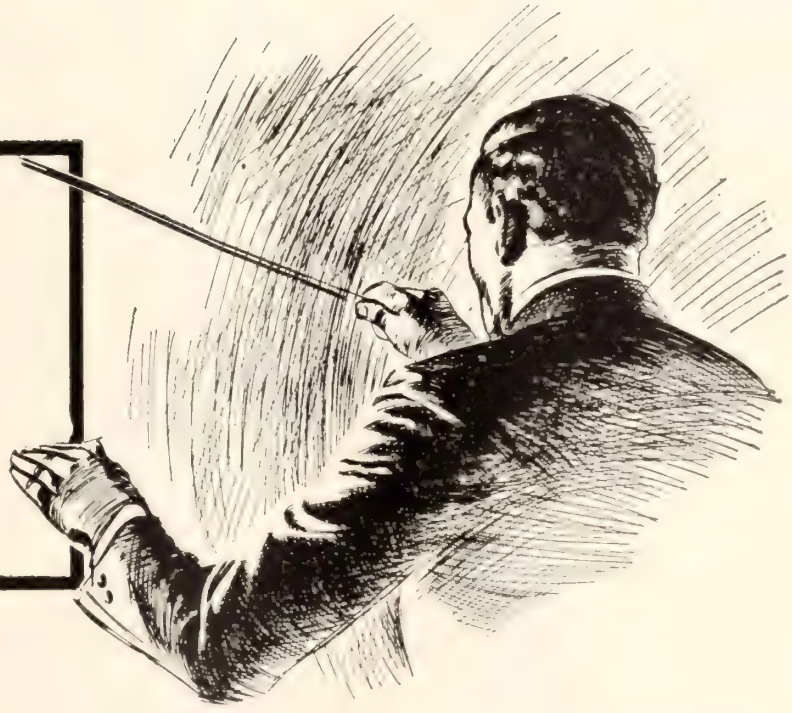
KSTP-TV, Minneapolis PROGRAM Announcements



In its endeavor to bring Detroiters a diversity of entertainment, WWJ-TV, Michigan's first television station, has added weekly televised broadcasts of the Detroit Symphony Orchestra to its ever-growing list of program features. Compliments received from the thousands of television set owners in Detroit attest to WWJ-TV's perfection in technique during the first broadcasts of the Symphony. It marks another milestone in the progress of WWJ-TV, which, in its second year of operation, has already become an effective advertising medium in this multi-billion dollar market.

ADDED ATTRACTION

THE SYMPHONY



FIRST IN MICHIGAN . . . *Owned and Operated by* THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

WWJ-TV

NBC Television Network

NBC Television

YES SIR, between summer and fall of 1948, NBC Television has doubled its weight in advertisers —a bulging increase of more than 100% in signed network sponsors.

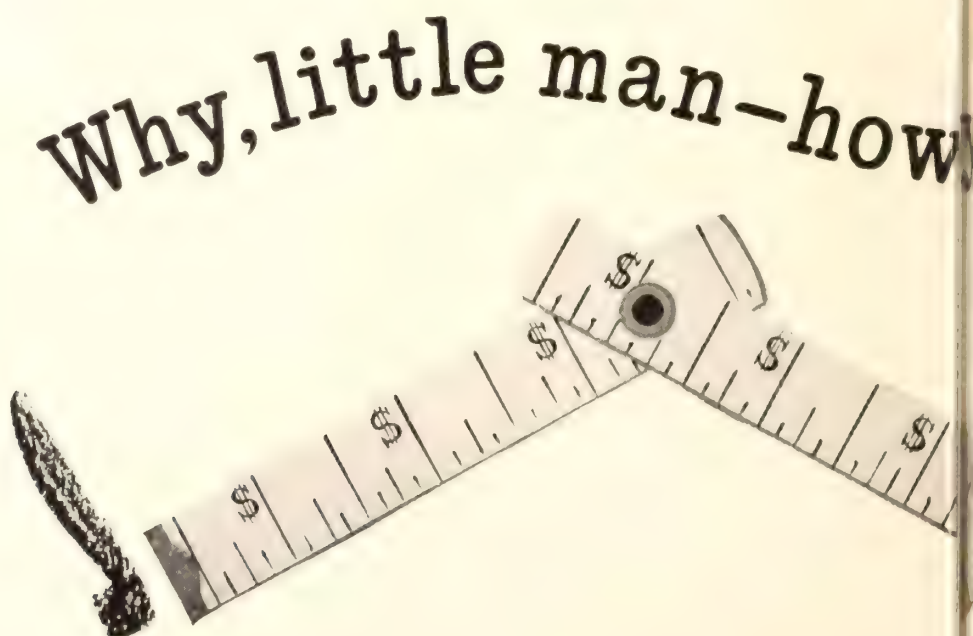
ITEM: many of the largest and most experienced advertisers in the nation—like Procter & Gamble, Philco and Colgate-Palmolive-Peet. They're spending more and more money (*new* money in *addition* to radio funds) on NBC Network Television shows.

ITEM: television sponsors new to the medium– recruits from printed media like Bates Fabrics, Bigelow-Sanford Carpets and Disney Hats. Disney, confident of reaching a substantial part of its market with television, now allocates the major part of its advertising money there.

ITEM: television film recordings to carry the message beyond the limits of the present NBC Eastern Television Network—until the day when sight-and-sound will be linked directly from coast to coast.

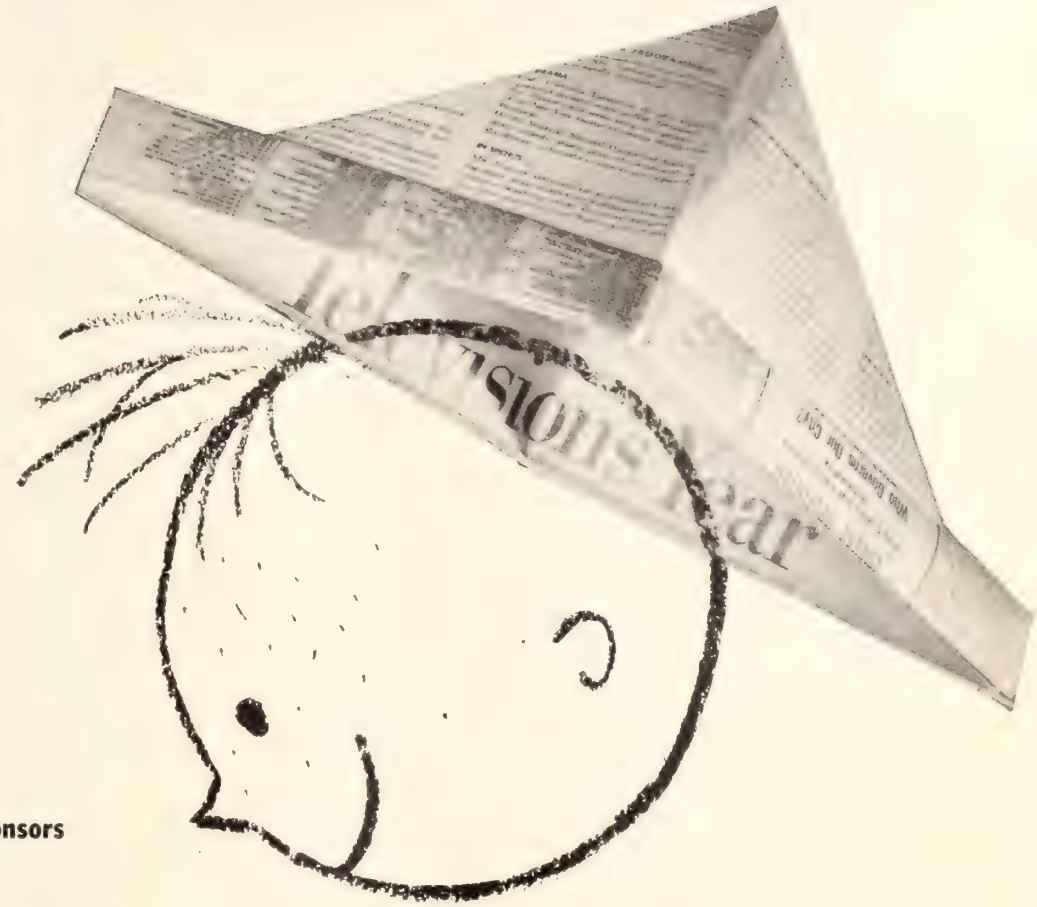
ITEM: today, more network sponsors than all other television networks combined—and NBC all but sold out in the evening hours.

Yes sir, it sure has grown—grown in wealth of program material and versatility for viewers as it increases in proved sales effectiveness for advertisers. 1948 *is* the year for America's No. 1 Television Network.



New NBC Television Network Sponsors

Admiral Corp.
Bates Fabrics, Inc.
Bigelow-Sanford Carpet Co., Inc.
Chevrolet Dealers
Cluett-Peabody
Colgate-Palmolive-Peet Co.
Disney Hats
International Silver Co.
Julius Kayser & Co.
Philco Corp.
Procter & Gamble Co.
Sherwin Williams Co.
E. R. Squibb & Sons
Sunshine Biscuits, Inc.
Sylvania Electric Products, Inc.
Unique Art Manufacturing Co.
Vick Chemical
Walco Tele-vue Lens
Whitehall Pharmacal Co.



Continuing NBC Television Network Sponsors

American Tobacco Co.
Firestone Tire & Rubber Co.
General Foods Corp.
General Electric Co.
Gillette Safety Razor Co.
Gulf Oil Corp.
Kraft Foods Co.
Motorola, Inc.
R. J. Reynolds Tobacco Co.
Swift & Co.
The Texas Co.

ou've grown



BMI *Pin-up Sheet*

Hit Tunes for November

BOUQUET OF ROSES (Peer)
Dick Haymes—Dec. 24506 . Eddy Arnold—Vic. 20-2806
Rex Turner—Varsity 8001

CITY CALLED HEAVEN (Warren)
Una Mae Carlisle—Bl. 11271 . Will Bradley—Col. 36297
Barry Wood—Vic. 27589 . Les Brown—Okeh 6367
Glen Gray—Dec. 69838 . Shep Fields—Bl. 11255

COOL WATER (American)
Vaughn Monroe—Vic. 20-2923 . Nellie Lutcher—Cap. 15148
Kate Smith—MGM 30059 . Tex Ritter-Dinning Sisters—Cap. 48026
Sons of the Pioneers—Dec. 46027, Vic. 20-1724, Vic. 20-2076
Foy Willing—Maj. 6000 . Derry Falligant—MGM 10256

CUANTO LE GUSTA (Peer)
Andrews Sisters-Carmen Miranda—Dec. 24479 . Xavier Cugat—Col. 38239
Eve Young—Vic. 20-3077 . Jack Smith—Cap. 15280

DON'T BE SO MEAN TO BABY (Campbell)
Peggy Lee—Cap. 15159 . Duke Ellington Col.—38295

HAIR OF GOLD (Mellin)
Harmonicats—Universal 121 . John Laurenz—Mercury 5172
Jack Emerson—Metrotone 2018 . Art Lund—MGM 10258
Gordon MacRae—Cap. 15178 . Jack Lathrop—Vic. 20-3109
Jim Smith—Varsity 109 . Bob Eberly—Dec. 24491
Cyril Shane—Col. 38315 . Smokey Rogers—Cap. 15217

I WANT TO CRY (Excelsior)
Savannah Churchill—Man. 1129 . Chris Cross—Sterling 4004
Dinah Washington—Mer. 8082 . Phil Reed-Frank Picher—Dance-Tone 216

IN MY DREAMS (Wizell)
Vaughan Monroe—Vic. 20-3133

LONESOME (Republic)
Sammy Kaye—Vic. 20-3025

PLAY THE PLAYERA (Marks)
Xavier Cugat—Col. 38288 . Snooky Lanson—Merc. 5188
Pedro Vargas—Vic. 23-1045 . Edmundo Ros—London* . Enoch Light—MGM*

RENDEZVOUS WITH A ROSE (Jay-Dee)
Buddy Clark—Col. 38341 . Bob Eberly—Dec. 24491
Pepper Nealy—Bullet 1056 . Pied Piper—Cap. 15216
Dick Wong—D & D 45-1903 . Snooky Lanson—Merc. 5188
Don Rodney—MGM 10272 . Bob Stewart—Me-Ro 7469
Westonians—Sig. 1042 . Bobby Worth—Castle 1258

TUNE ON THE TIP OF MY HEART, THE (Encore)
Sammy Kaye—Vic. 20-2746

WALKIN' WITH MY SHADOW (Johnstone-Montei)
Four Knights—Dec. 48014 . Jack McLean-Wayne Gregg—Coast 8001
Monica Lewis—Sig. 15229 . Jimmie Valentine Quartet—Varsity 107

WHEN YOU LEFT ME (Porgie)
Larry Green—Vic. 20-2049 . Russ Morgan—Dec. 24503

WHY DOES IT HAVE TO RAIN ON SUNDAY (Duchess)
Freddy Martin—Vic. 20-2557 . Dennis Day—Vic. 20-2377
Snooky Lanson—Merc. 5082 . Milt Herth Trio—Dec. 24388
Beale St. Boys—MGM 10141

WITH A TWIST OF THE WRIST (Patmar)
Tony Pastor—Bl. 11022 . Kay Kyser—Col. 36075

YOU STARTED SOMETHING (BMI)
Tony Pastor—Col. 38297 . Peggy Mann-Russ Case—Vic. 20-3080
Mildred Bailey—Maj* . Korn Kobblers—MGM* . Jack Edwards—MGM 10214

YOU WALK BY (Cavalier)
Jerry Wayne-Bobby Byrne—Dec. 3613 . Eddy Duchin—Col. 35903
Charioteers—Col. 36027 . Wayne King—Vic. 27206

YOU WERE ONLY FOOLIN' (Peer)
Blue Barron—MGM 10185 . Ink Spots—Dec. 24507
Kay Starr—Cap. 15226 . Eric Whitely—Col. 38323

*Soon to be released

BROADCAST MUSIC INC.
580 FIFTH AVENUE • NEW YORK 19, N. Y.
NEW YORK • CHICAGO • HOLLYWOOD

MR. SPONSOR ASKS

(*Continued from page 59*)

With the larger national advertisers there is little concern with the question at present. A company spending a million dollars for advertising and also spending heavily for sales promotion and merchandising can easily prorate the cost of store broadcasting among these three accounts in direct proportion to its accomplishments for their product.

With smaller companies store broadcasting often represents a larger outlay in comparison to the total budget and they will either make a special appropriation for it or charge it to all three budgets in proportion to their ability to absorb the cost or in proportion to what they guess to be the relative importance of the three activities.

So perhaps the best way to summarize it all is to interject our point of view as the seller. The theoretical question of where to charge store broadcasting isn't nearly so important as the fact of trying it, to see how it works and determine the sort of job it accomplishes. And when you see how well it does work, you can then sit down with your three managers and your accountant to reach a decision on how to split the cost—and it is our hunch that the decision very probably will be to set up a new account—Store Broadcasting.

James L. Hyde Jr.
Vp in Charge of Sales
Consumers Aid Inc.
Chicago

TV COMMERICAL

(*Continued from page 29*)

its punch. The type of film commercial used today in TV which can stand up under the greatest number of scannings and still retain major sales impact is the commercial whose pitch is based on public service.

The current TV spot schedule of Standard Oil illustrates this fact. Esso spots (about 15 altogether) are rotated on a five-a-week schedule. Of them, those repeated most with the least chance of creating adverse viewer reaction are those confined to billboarding; the rest of the commercial is straight public service. One Esso spot commercial was repeated daily for two weeks with good effects. The secret was simple. The one-minute film featured some really helpful pointers on highway safety. The selling value was there but listeners didn't realize it, and praised Esso for its public-minded film.

(*Please turn to page 67*)

WWL

NEW ORLEANS

*1st in the Deep South ---Based on Latest Listener Diary Study!**

1. Biggest audience for every part of both day and night.

2. Biggest audience for the week as a whole—WWL wins by almost 3 to 1.

3. Biggest percentage of wins in all quarter-hours—WWL wins 87%—89.5% in daytime.

4. Biggest net audience for strip programs.

. . . and WWL's locally produced shows win virtually as large shares-of-audience as CBS and transcribed programs.

*Listener Diary Study made by Audience Surveys, Inc.—from accurate cross section of the 559,970 families in the 94 counties credited with 50% or better, day and night coverage (BMB). Ask to see the complete survey; your Katz Agency representative has it.

This is definite proof folks turn to

WWL 1st NEW ORLEANS

A Department of Loyola University

WWL . . . 50,000 watts—High-power, low-cost coverage of the Deep South—dominating this new-rich market

REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

LIVING HABITS

(*Continued from page 52*)

clusive with the Yoell organization, leads the respondent step by step through every minute action leading up to and then through use of a product. If, for example, a consumer tells the interviewer he eats chocolate bars because he "likes the taste," this non-definitive answer is followed up until the real meaning of "taste" emerges.

Taste, Yoell discovered in a study for a national candy manufacturer, means infinitely more to a candy eater (or an eater of dry cereal, for that matter) than mere stimulation of taste buds.

This advertiser had decided to abandon radio as unproductive when he called Yoell into the picture. He'd been advertising the tasty goodness of his candy. That didn't sell candy.

He had conventional market statistics, but they told him nothing about why people eat candy.

Camera Action studies revealed a major motivation in candy eating—the feeling that candy is a reward. Candy eating apparently is a minor celebration. This is true with both men and women, although the occasions which inspire or justify the reward are usually different. The roots of these feelings, as it's easy to see, are in childhood experiences.

Eating candy for relaxation and ease of tension is another important candy buying and eating motivation. The type and taste of the candy consumed is directly related to the reason for eating it. Party candies, for example, aren't the type a man would choose to eat during an afternoon break, or a woman desires during housecleaning. This relationship between the type of candy and its consumption has provided the sponsor with additional copy slants.

Test radio campaigns by this manufacturer using a "reward" theme have already jumped sales substantially in test areas.

A radio advertiser who makes dry cereals discovered from *Camera Action* investigations that taste was more important to his prospects than his advertising emphasis had accounted for. A pilot survey isolated in the minds of cereal eaters such elements of taste as size, body, and texture of the cereal units, and indicated the lines a further quantitative study of taste appeals should follow.

It is Yoell's belief derived from *Camera Action* studies that listeners do not ordinarily believe advertising claims that are outside their conscious experiences. The majority of people interviewed on their candy eating habits weren't aware of candy advertising claims, or didn't believe what they heard or read.

In a study for Cecil and Presbrey, Inc., Yoell found that people generally don't believe tobacco advertising. (Cecil and Presbrey handles the Philip Morris cigarette daytime radio advertising.)

More important, Yoell believes he found out why. It is his conclusion that people are incredulous because advertising claims are contrary to their personal experiences. The obvious corollary is that believable copy must be related to consumer experiences. There is ample evidence to prove the soundness of this approach.

Since smokers' experiences create smoking motivations, *Camera Action* studies bring to light a number of fundamental smoking satisfactions. No cigarette advertising, claims Yoell, has ever carried out a consistent campaign appealing to these satisfactions.

To what, then, can cigarette advertising successes be attributed? Yoell gives two reasons. First, smoking has been on the increase for the past 25 years. Any and all ad-claims seemed to increase sales. It took time for people to apply objective

(*Please turn to page 74*)



In San Francisco*
Almost Everyone's a Plutocrat

AND ONE COLUMBIA STATION SERVES THEM ALL

KQW
San Francisco Studios
Palace Hotel

*Of the nation's 200 largest cities, San Francisco ranks first in per capita net effective buying income. Source: SALES MANAGEMENT'S Survey of Buying Power dated May 10, 1943.

Represented Nationally by Edward Petry & Co. Inc.

For Fr... Ltd.
... California

TV COMMERCIAL LIFE

(*Continued from page 64*)

Another approach to the problem of repeating commercials in TV is found in the use of live and film time signals and weather spots. Although the faces of the Bulova, Elgin, Gruen, Longines, and other clocks seen in TV time signals don't change oftener than once every three or four months, the required element of freshness is there. This is because the time varies with every scanning, and listeners are more aware of the service factor of the commercial than the fact that they are being sold something.

The same is true for weather signals. The well-known Botany lamb has gamboled across thousands of TV screens in the past eight years, with only slight variations in the product-selling techniques. The change in the type of weather does the trick, and it is doubtful that the Botany spots would have lasted as long as they have with viewers if the emphasis were on selling alone.

Many products are suited to neither a live commercial nor a filmed public-service approach. Any selling done for them on the visual air must be designed primarily to move products off store shelves. In such cases, TV research studies have shown that commercials tend to have one of two effects: (1) The interest in the commercial will be as high as or higher than the interest in the entertainment portion. (2) The interest will drop sharply, and go lower than any other portion of the program.

There is virtually no "middle-of-the-road" approach to straight selling in TV. Either it's good, or it lays an egg when it's repeated.

American Tobacco Company's famous square-dancing and marching cigarettes are a good example of the type of straight-selling TV commercial which can be repeated many times. They fall into the "cute" class, but the stop-motion shorts, made by Jam Handy, are imaginative enough to catch the interest of viewers almost every time. ATC has made about ten such film commercials so far, for both spot and program usage, but even then the big tobacco firm takes no chances. New films are made from the old ones, by using the Jam Handy shorts with new sound tracks added, thus giving the effect of newness without having to spend the big money needed to create new clips.

The limited-budget advertiser obviously can't spend the kind of money American Tobacco does for ingenious film commercials. But some advertisers are

(*Please turn to page 70*)



His Touch System Keeps His Finger On Top of the News from Washington

The "system" includes much more than an alert set of fingers on a typewriter. His office staff, complete with reporters and radio editors, works under constant pressure, sifting the news, confirming the facts, interviewing the people who know why news is made. By the time he goes on the air, his 185-line script reflects precise background data gathered by trained reporters.

The system pays off for listeners and advertisers as well. His vast and loyal national audience gets "the top of the news from Washington". His co-op advertisers get results. Currently sponsored on 316 stations, Fulton Lewis, Jr. affords local advertisers network prestige at local time cost, with pro-rated talent cost.

Since there are more than 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client (or yourself), investigate now. Check your local Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

signed and unsigned

Advertising Agency Personnel Changes

(Continued from page 19)

SPONSOR	FORMER AFFILIATION	NEW AFFILIATION
Charles T. Clyne	Biow, N. Y., acct exec	Same, vp
Reginald Cochlan	Ruthrauff & Ryan, N. Y.	Bauerlein, New Orleans, vp
Phil Edwards	Carl Byoir, N. Y., radio, TV dir	W. B. Doner, Chi., radio, TV dir
Paul Forrest	Dan B. Miner, L. A., acct exec, radio dir	W. B. Geissinger, L. A., radio, TV dir
Kendall Foster	William Esty, N. Y., pub rel dir	Same, TV dir
Ira Alan Goff	Scott & Williams, N. Y.	Rodgers & Brown, N. Y., acct exec, radio, TV dir
Ralph Hart	Spitzer & Mills, Toronto, asst radio dir	Same, radio dir
Hugh Hole	Dancer-Fitzgerald-Sample, N. Y., supervy of comml radio prodn	Brooke, Smith, French & Dorrance, Detroit, radio, TV dir
Elmer F. Jaspan	McGeehan & O'Mara, N. Y., acct exec	Broomfield-Podmore, Trenton N. J., radio, TV dir
Alan Kent	—	Biow, N. Y., in chge prodn radio commls
Major Walter R. King	U. S. Army (Public Information div), Wash., chief of liaison branch	Gardner, St. L., work on Army recruiting acct
Bert Libin	WWDC, Wash.	Bert M. Sarazan, Wash., radio, TV dir
Norman C. Lindquist	—	Malcolm-Howard, Chi., TV dir
T. C. Maguire	All-Canada Radio Facilities, Montreal	Erwin Wasey, Montreal, radio dir
Dorothy McQueen	—	Harold F. Stanfield, Montreal, radio dir
James D. McTighe	Olmsted & Foley, Mnpls., radio dir	Same, assoc partner
Micky Quinn	—	Schank, N. Y., media dir
Genevieve Schubert	Badger & Browning & Hersey, N. Y.	Ted Bates, N. Y., timebuyer
John D. Michel	—	Weiss & Geller, Chi., TV dir
John K. Mortland	Campbell-Mithun, Mnpls., vp	Olmsted & Foley, Mnpls., assoc partner
Rudolph Montgelas	Buchanan, N. Y., vp	Same, pres
Nancy Myers	John H. Riordan, L. A., media dept	Leo Burnette, L. A., media head
Roger Pryor	—	Foote, Cone & Belding, N. Y., TV dir
William Sloan	KNX, H'wood., producer	Roy S. Durstine, L. A., radio, TV dir
Richard W. Smith	Griswold-Eshleman, Cleveland, sr acct exec	Same, Louisville Ky., mgr
Gloria F. Sobelman	Shaw-Shon, N. Y., research dir, acct exec	Kopeland, Silver Springs Md., radio copy writer
Raymond Spector	Raymond Spector, N. Y., pres (discontinued)	Raymond Spector (new), N. Y., pres
David Straus III	—	A. W. Lewin, N. Y., radio, TV dir
Erwin D. Swann	Biow, N. Y., acct exec	Same, vp
A. Ruric Todd	Richard Jorgensen, San Jose Calif., acct exec	Todd, Podesta, San Jose Calif., partner
Herbert True	Watts-Payne, Tulsa Okla., radio dir	Carter, Kansas City, radio, TV dir
Charles P. Tyler	Biow, N. Y., acct exec	Same, vp
Richard Uhl	Sullivan, Stauffer, Colwell & Bayles, H'wood.	Same, N. Y., head TV activity
Deedee Van Pulliam	CBS, H'wood.	Kamin, Houston, radio dir
C. Frederic Volkert	Hevenor, Albany N. Y.	McCarty, Pittsb., acct exec
Brevoort Walden	Platt-Forbes, N. Y.	Federal, N. Y., acct exec
Philip R. Warner	Bermingham, Castleman & Pierce, N. Y.	Needham & Grohmann, N. Y., vp, acct exec
John Wellington	Ruthrauff & Ryan, N. Y.	Young & Rubicam, N. Y., radio, TV dir
Charles B. West	Neal D. Ivey, Phila.	Paul Smith, media dir
Paul M. Winship	Merrill-Anderson, N. Y., acct exec	Doremus, N. Y., acct exec
Glenn Wiggins	Kenyon & Eckhardt, N. Y., acct exec	Same, vp
Sanford F. Wolin	Reporter Publications, N. Y.	Edwin Parkin, N. Y., acct exec, radio, TV dir

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Atlantic Syrup Refining Co Inc, Phila.	Quaker Maid Syrup	J. Robert Mendte, Phila.
Block Drug Co, Jersey City N. J.	Minipoo Dry Shampoo	Harry B. Cohen, N. Y.
M J. Breitenbach Co, N. Y.	Pepto-Mangan	Small & Seiffer, N. Y.
Colonial Airlines, N. Y.	Air travel	Seidel, N. Y.
CVA Corp, S. F.	Cresta Blanca Wine.....	McCann-Erickson, S. F.
Eastern Tobacco Co, Wilmington Del.	Tobacco	Levy, Newark N. J.
Eclipse Sleep Products Inc, N. Y.	Springs, bedding	Henry J. Kaufman, Wash.
Fleming-Hall Tobacco Co Inc, N. Y.	Sano cigarettes, cigars, pipe tobacco...	Deutsch & Shea, N. Y.
Gadget-of-the-Month Club, L. A.	Gadgets	Ruthrauff & Ryan, H'wood.
Gunther Brewing Co, Balto.	Gunther Premium Dry Lager	Ruthrauff & Ryan, N. Y.
Florence Lustig	Women's specialty store..	Bobley, N. Y.
Madwed Mfg Co, Bridgeport Conn.	Karen Dial-o-matic Cookers	Market Research and Advertising, N. Y.
Metal Tile Products Inc, Hastings Mich.	Alumitile	Lindsay, New Haven Conn.
New Holland Machine Co, New Holland Pa.	Farm machinery	J. Walter Thompson, N. Y.
Peerless Pen & Pencil Co, N. Y.	Pens, pencils	Leland K. Howe, N. Y.
Plastikon-Western, S. F.	Uneek	Benson M. Sherman, S. F.
Quaker City Chocolate & Confectionery Co, Phila.	Good and Plenty, So Big candy bars	Adrian Bauer, Phila.
Reynolds Metals Co, Chi.	Lifetime Stainless Steel Household Cookware	James Thomas Chirurg, Boston
Salad Products Corp, Clinton Iowa	Lettuce Leaf, Olive-Infused Salad, Cooking Oil	Maxon, N. Y.
Karl Seiler & Sons, Phila.	Meat packer	Clements, Phila.
Southwest Airways Co, S. F.	Air travel	West-Marquis, S. F.
Switzer's Licorice Co, St. L.	Candy	Kane, Bloomington Ill.
Taylor Automobile Co, L. A.	Automobiles	Lockwood-Shackelford, L. A.
Third Army Hdqtrs, Atlanta	Army, Air Force recruiting	Tucker Wayne, Atlanta
Ueo Foods, Newark N. J.	Foods	Levy, Newark N. J.
Venus Beauty Stylists, Berkeley Calif.	Women's intimate apparel	Ad Fried, Oakland Calif.
Vineland Poultry Labs, Vineland N. J.	Poultry vaccines	Lee Ramsdell, Phila.
Walsh Labs Inc, Chi.	Rodan rat killer	C. C. Fogarty, Chi.
Homer J. Williamson Inc, Indianapolis	Candy	Bozell & Jacobs, Indianapolis
William Wrigley Jr Co Ltd, Toronto	Chewing gum	Walsh, Toronto

SPONSOR

Breeze sails into new markets fast

with SPOT RADIO!*

In the highly competitive soap business, it takes fast, powerful selling to launch new products with a flying start. So it's natural that Lever Brothers uses plenty of Spot Radio to introduce its new detergent, BREEZE.

Starting with the nation's hard-water areas, BREEZE has expanded market by market, using Spot Radio to hammer home powerful sales messages. Spot Radio starts working for Lever Brothers well before announcements are aired . . . through pre-campaign merchandising of schedules that insures aggressive market-wide retail support. Dealers know this potent medium will bring in customers, and they prepare to welcome them with stocks, displays and promotions. As a result, Lever Brothers attains profitable volume fast . . . and then maintains it with continuing BREEZE Spot Radio campaigns.

Whether you have a new product to establish, or an old one that needs new sales, Spot Radio can do the job. Find out about this powerful, flexible medium—how it works and how to work it—from your John Blair man. *He knows!*





SPOT RADIO SELLS THE MILLIONS THAT BUY

JOHN BLAIR & COMPANY

NATIONAL REPRESENTATIVES OF LEADING RADIO AND TELEVISION STATIONS

BREEZE advertising is handled by Federal Advertising Agency, New York, New York

*Spot Broadcasting is radio advertising of any type (from brief announcements to full-hour programs) planned and placed on a flexible market-by-market basis.

Offices in Chicago • New York • Detroit • St. Louis • Los Angeles • San Francisco

NOW!
5000 WATTS
KHMO
HANNIBAL
COVERING THE HANNIBAL-QUINCY TRI-STATE MARKET



42 COUNTIES OF
PROSPEROUS Mark Twain Land
ILLINOIS • IOWA • MISSOURI
NATIONAL REP.—JOHN E. PEARSON CO.

KHMO
Mutual Network
1070 KC
SERVING THE RICH TRI-STATE AREA
1000 WATTS ☀ NITE



slick chick click!

Black's Poultry Company bought 63 stations including WDNC, the 5000 watts—620 kc CBS station in Durham, N. C. Results? WDNC hatched a lower per inquiry cost than all other 63 stations except one!

What do you want to sell more of at lower cost?

WDNC
DURHAM, NORTH CAROLINA
The Herald-Sun Station
COLUMBIA BROADCASTING SYSTEM
Rep. Paul H. Raymer

TV COMMERCIAL LIFE

(*Continued from page 67*)

doing well with low-budget TV commercials which are repeated several times a week, or oftener.

Pioneer Scientific Corporation, makers of Polaroid Television Filters, has sold over 100,000 of them to date, mainly through two one-minute films used in 17 TV markets and on their portion of NBC's *Howdy Doody*. The Polaroid films are the simplest kind of straight product demonstration, featuring a product which can be sold best by this method. There are no frills or coy selling techniques which the audience will tire of seeing. Each of the films gets an every-other-week repeat on *Howdy Doody*, but there it is integrated into a live commercial featuring Howdy and Bob Smith, and keyed in with a give-away premium.

It's another example of a TV commercial that can stand up under repetition. If the commercial is unimaginative to begin with, no amount of repeating will make it sell a product. ★ ★ ★

RELIGION

(*Continued from page 41*)

About two minutes are devoted to an inspirational message. The last 30 seconds allow the individual stations to cut in with a message from a local clergyman.

The inspirational message takes its theme from the play just heard by the audience. In the first broadcast of the series, of *Cyrano de Bergerac*, Cyrano's long, self-denying love for Roxanne was pointed out. It was observed that Cyrano rose to great heights of character, and that he did it not by crying out against his physical ugliness nor by turning his wit to destroying the marriage of Christian and Roxanne, but by making something of himself. This was followed by a reasoned appeal that each man's battle with himself is not easy, but is easier if he has encouragement and help. The message further suggested that the listener's own church could help him. If he was not a member of any church, it was suggested that he try the Episcopal Church. A booklet, *Finding Your Way*, was offered to those interested in finding out something about the Episcopal Church. There was no doctrinal slant in the message.

The cut-in by the local clergyman localizes the Church's message. It consists of a 15- to 30-second announcement in which the Episcopal clergyman in the area covered by each station introduces himself, welcomes listeners to further broadcasts, and extends an invitation to the next Sunday morning service. This cut-in is not feasible in large cities with metropolitan audiences, but is confined to those localities served by one or two churches.

No Protestant denomination has ever before embarked upon a dramatic broadcast series. The Episcopal Church is sponsoring this series because it considers that an effective radio program can strengthen and enlarge its membership. It expects to have within a short time a listening audience of 10,000,000 people—five times its present membership. It can also hope, by reason of turn-over audience, to reach a good portion of the 70,000,000 people in the United States who are not a part of any church.

The philosophy behind the series rests squarely on the conviction that the church is not to be brought to the people, the people are to be brought into the church. How effective the series will be remains to be seen.

The Christian Science Church is another user of commercial time on the radio. It confines its major effort to a 15-minute transcribed program called *The Healing Ministry of Christian Science*. This program is made up in part of readings from the Bible with correlative passages from *Science and Health with Key to the Scriptures* by Mary Baker Eddy, the discoverer and founder of Christian Science. The program also includes the reading of a verified testimony of healing from one of the Christian Science periodicals, *Christian Science Sentinel* or *Christian Science Journal*. This program is carried on 105 stations of the Mutual network, plus 424 unaffiliated stations. The Mutual program is piped out of New York, Chicago, Salt Lake City, and Los Angeles on Saturdays at 4:45 p.m., local time. The stations air the program once a week, at times adjusted to local conditions. Starting 1 January 1949 the transcribed program will go over the full Mutual network of about 500 stations. The addition of some two to three hundred unaffiliated stations will bring the number of stations airing the program to somewhere between seven and eight hundred.

Though the Christian Science Church receives free time on many stations (WBZ, Boston; KFI, Los Angeles; WIBC, Indianapolis; WJJD, Chicago; to mention a few), the Church is ready and willing to pay for its time. It believes that it contributes to the welfare of the station and the community thereby. The Christian Science programs are paid

(*Please turn to page 72*)

An Announcement and an Invitation

TO RADIO STATIONS

WITHIN the past few days, every radio station in the United States, Canada, Alaska, Puerto Rico, Hawaii, the Philippines, the Canal Zone, Australia, and New Zealand has been delivered a prospectus outlining the operation of the COOPERATIVE PROGRAM SYNDICATION PLAN.

CONCEIVED by, and now being operated for, stations themselves, this Plan—*the stations' own*—offers each subscriber a potential in excess of $20,000 worth of network quality programs per week for not in excess of his national, one-time, class A, quarter-hour rate per week.

FUNDS subscribed by the over 100 initial subscribers already guarantee delivery of at least three program series per week to every subscriber . . . each of the calibre of the first—the five-quarter-hour "PAT O'BRIEN—FROM INSIDE HOLLYWOOD" series, set for December 15th release. As additional subscribers are added, the fourth, fifth, and succeeding series will be produced.

TO-DATE response to the Plan has been immediate and enthusiastic. 87% of the stations initially interviewed . . . subscribed! Since delivery of the prospectus, station subscriptions have mounted rapidly.

STATIONS are invited to participate wherever the exclusive has not already been taken. To acquire exclusive broadcast rights in your primary area, phone, write, wire immediately.

Cooperative Program Syndication Plan

BRUCE EELLS & ASSOCIATES
2217 Maravilla Drive • Hollywood 28, California
Phone HOllywood 8869

BROADCASTERS PROGRAM SYNDICATE
COOPERATIVE PROGRAM SYNDICATION PLAN

Just a few of the typical markets and stations already subscribed

WRR, Dallas	**WKGN**, Knoxville	**WFDF**, Flint	**KUTA**, Salt Lake City	**KOIN**, Portland
KOMA, Oklahoma City	**WRNL**, Richmond	**KABC**, San Antonio	**WKNX**, Saginaw	**KFBC**, Cheyenne
WDSU, New Orleans	**KROC**, Rochester	**KIOA**, Des Moines	**KXYZ**, Houston	**KLIX**, Twin Falls
WSAI, Cincinnati	**KFJZ**, Fort Worth	**KBMY**, Billings	**KGHF**, Pueblo	**CFRN**, Edmonton
KFDA, Amarillo	**WCON**, Atlanta	**KVET**, Austin	**KPOW**, Powell	**KJR**, Seattle
WAPI, Birmingham	**WFBM**, Indianapolis	**KSJB**, Jamestown	**CFCN**, Calgary	**CJOB**, Winnipeg

RELIGION

(Continued from page 70)

for by the voluntary contributions of the members. Envelopes marked "Radio Fund" are always found in the pew racks.

The transcribed Christian Science programs are aired to bring the message of the healing ministry of Christian Science to the radio audience. These programs are not broadcast during church service hours, for the Christian Science Church has found that programs broadcast during Sunday worship hours encourage churchgoers to neglect regular attendance. Branch Christian Science churches do, however, sometimes sponsor local Sunday service broadcasts once or twice a month. The Church wants church-going. It believes that only spiritual consecration on the part of each individual can keep the nation safe from the perils which lie ahead.

More extraordinary from a religious broadcasting standpoint is the *Christian Science Monitor* program *The Christian Science Monitor Views the News*, which is broadcast at 9:30 p.m. each Tuesday night, Coast-to-Coast, on some 70-odd ABC network stations. This 15-minute analysis of the news by Erwin D. Canham, Editor of *The Christian Science Monitor*, Rhodes Scholar, President of the American Society of Newspaper Editors, member of the American Delegation to the United Nations Conference on Freedom of Information, is often as entertaining as it is informative. Mr. Canham draws upon the *Monitor's* far-flung correspondents who pour into Boston a steady stream of news which is carefully sifted and edited. He supplements, analyzes, and interprets these dispatches, drawing upon his 20 years of experience in international journalism. The *Monitor's* editor has many "informal" sources as a result of frequent interviews with national and world leaders during his many "reconnaissance" trips abroad.

The Christian Science Monitor has a highly loyal following not limited to church members. An international daily newspaper, it is highly respected throughout the world. It is an editor's paper, subscribed to by more editors than is any other newspaper, and rated one of the leading newspapers in the world by many students of journalism. It is so esteemed for its unbiased treatment of the news that when only the four press associations are allowed representation at a press conference, *The Christian Science Monitor* is frequently the only independent newspaper represented.

Why does *The Christian Science Monitor* broadcast? Basically, to present the radio audience with a reasonable, unbiased interpretation of the news—and as a corollary, to manifest, by works, Christian Science's influence for good. The program pays off in subscriptions, too—over 600 subscriptions are received each week.

The Family Theater, brain-child of hustling, 38-year-old Roman Catholic priest Father Patrick Peyton, is, like the Protestant Episcopal show, dramatic. It features on Mutual Wednesdays (9–9:55 p.m., EST) either an original play or a Broadway or Hollywood adaptation. When it first went on the air the plays were dull, heavily moral, but as time went on and funds came in the scripts grew defter, until today the program is uniformly listenable theater. (*Stolen Symphony*, a radio original, won the 1948 Ohio State University Institute of Education by Radio Award for religious broadcasts over networks.)

The program gets its time from Mutual free, provided that Father Peyton assumes financial responsibility for all other costs; that every program features a big-name star; and that the program be

(Please turn to page 101)

Persistence . . .

is a most valuable asset. Men who have and use this quality always get somewhere. ● Nothing else in the world can take the place of persistence. ● Talent will not; nothing is more common than unsuccessful men with talent. ● Genius will not; unrewarded genius is almost a proverb. ● Education will not; the world is full of educated derelicts. ● Persistence and determination alone are the omnipotent. ● Through persistence KMAC, established in 1926, will soon go to 5,000 watts, unlimited, at 630, with an audience of one and one-quarter million.

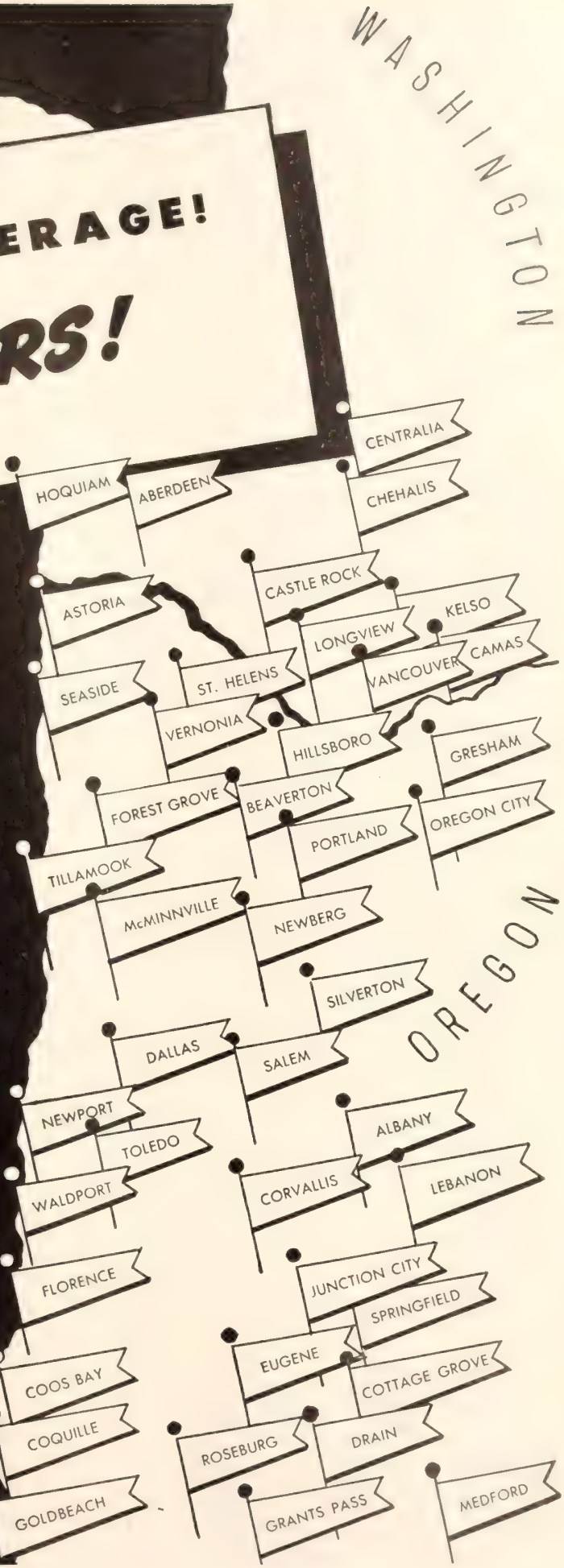
Mutual in San Antonio

Kmac-Kiss

Howard W. Davis, owner

Represented Nationally by
THE JOHN E. PEARSON COMPANY

POWER! COVERAGE! LISTENERS!



The power of KEX, Oregon's only 50 kw. station, is beamed to cover the richest and most populous areas of Oregon and Washington. To attract *more* listeners for KEX advertisers, KEX is now staging audience promotions in all these Oregon and Washington communities.

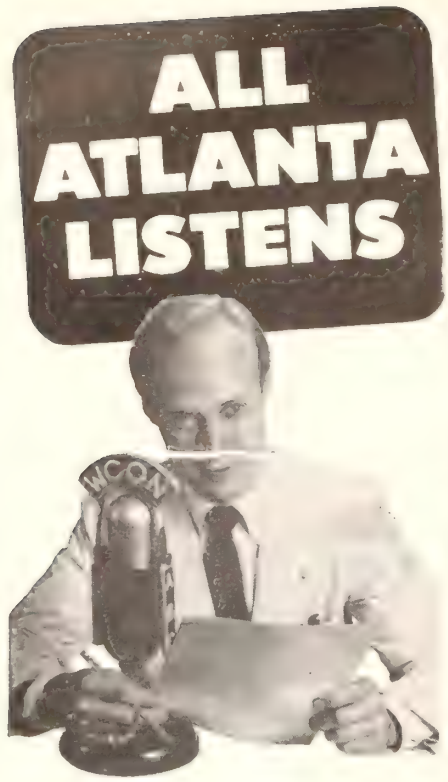
KEX

THE 50,000-WATT ABC AFFILIATE IN PORTLAND, OREGON

WESTINGHOUSE RADIO STATIONS Inc

KYW • KDKA • WBZ • WBZA • WOWO • KEX • WBZ-TV

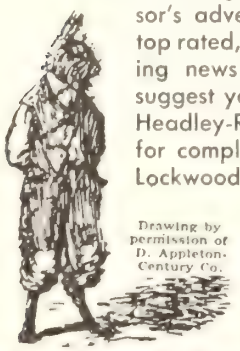
National Representatives, NBC Spot Sales, except for KEX; for KEX, Free & Peters



As Lockwood Doty Edits The News

Twice daily, every week day, Lockwood Doty presents news events in concise and pungent style to one of the South's largest radio audiences. Atlantans prefer these news programs for their clarity, fairness and completeness. Sponsors have found them productive of extra sales.

Lane-Rexall is Doty's sponsor 12:30 to 12:45 P.M. The period from 6:30 to 6:45 P.M. will become available shortly because of seasonal change in that sponsor's advertising. For a top rated, result producing news program we suggest you contact the Headley-Reed Company for complete details on Lockwood Doty NOW!



Drawing by permission of D. Appleton-Century Co.

ABC

IN ATLANTA IT'S
WCON
THE ATLANTA CONSTITUTION STATION
5000 WATTS 550 KC

LIVING HABITS

(*Continued from page 66*)

evidence to claims. Second, other advertising forces, such as association, repetition, etc., have their own influence.

Claims buttressed by medical men or groups were a powerful stimulus at first, also, because of the belief, ingrained from childhood, that smoking is harmful to health. There was, for example, an initially favorable reaction to the claim "this cigarette is less irritating because . . ." But as time went on and objective evidence of it was not forthcoming, results became weaker and weaker. So the Raleigh medical-based campaign (Brown & Williamson switched agencies because of negative sales trend) hasn't yet increased B. & W. business.

Among the basic satisfactions *Camera Action* studies brought to light were cigarette smoking as a crutch to ease situations and relieve tensions, as a breather, and as a reward—this time with a different quality than a candy reward.

An amazing conclusion is that there are only two or three cigarettes in a pack that are smoked primarily for *pleasure*.

The remaining 17 cigarettes (and others) are smoked for different reasons. Some of them are smoked because they are mentally associated with pleasurable things, or circumstances.

As a whole, smokers are by no means wedded to a brand. As might be expected, however, *Camera Action* probing revealed that the younger age group of smokers switch most often and most easily, and that one of the reasons is their desire to conform (with husband, sweetheart, "gang," etc.).

The principal agency on the Philip Morris account is the Biow Company, Inc., who created and have been plugging with great success the "no cigarette hangover" theme. The success of this appeal seems to illustrate in part the working of Weber's (psychological) law that the greater the intensity of the original stimulus, the greater must be the increase in stimulus to cause a perceptible difference in the resulting reaction.

Smokers, in other words, have heard so many medical, or near-medical, claims it takes a "shocker" to get a desired reaction. The cigarette hangover theme seems to provide that shocker.

Cecil and Presbrey sold Philip Morris on using daytime radio to reach women smokers via daily 15-minute segments of the Mutual packages *Heart's Desire** and *Queen for a Day*. The agency, however, is required to create their commercials within the framework of the "no hangover" theme.

Another kind of data from Yoell's survey, however, provides an advertising technique which takes advantage of specific experiences without regard to copy content. Analysis of reasons for brand switching reveals the important influence of word of mouth discussions about the relative merits of brands.

Astute David G. Lyon (son of Philip Morris president Alfred E. Lyon), a Cecil and Presbrey vice president, conceived the idea of adapting this fact to his air selling.

The appeal is to women. So, instead of having one or more commercial announcers make the pitch, Lyon selects ahead of time a woman Philip Morris smoker from the audience. She goes over with the announcer before the broadcast her experience as a Philip Morris smoker. There is no set script. The observations, of course, are concerned with the "hangover" theme.

About half the commercial time is taken up first with identifying the woman in such a way as to establish her in the feeling of listeners as a real person—one of themselves. Then with the announcer leading they talk *ad lib* about Philip Morris cigarettes and how she started smoking them. If she's timid and stammers a little, so much the better!

Lyon started this approach about six months ago. The sponsor identification rating on *Queen for a Day* leaped 25% on the first check (less than 12 broadcasts later) following use of the new technique.

Knowing the living habits of prospects can result in more than turning prospects into customers—properly employed it can be used to turn prospects into permanent customers. ★ ★ ★

*Not currently sponsored by Philip Morris

NORWICH PHARMACAL

(*Continued from page 39*)

Radio programing got another try from Norwich in 1940, when they decided to bolster their sales in New England (for a long time a region where Norwich sales were spotty). Their show, a low-cost audience participation program called *What Burns You Up*, brought no immediate results in the 18 weeks that it ran on Yankee Network. *What Burns You Up* fizzled out quietly. Norwich decided then that radio was probably a bad bet for them. When the show was becoming just another memory to Norwich, they became aware of a startling fact.

About three months after *What Burns*

(*Please turn to page 78*)



KGO

puts more power in your sales message!

KGO's new 50,000-watt output gives your radio advertising more power where it does the most good—where the most people live and listen. Nearly 70% of all Northern California's radio homes are in the Metropolitan Bay Area. KGO, with its increased power and directional antenna, saturates this area with a signal equal to that of a 100,000-watt transmitter! Directional transmission avoids waste over the Pacific Ocean and the Sierra mountains. It focuses your message right on the people you want to talk to.

But besides adding power in the big-market section, KGO's new strength multiplies its coverage. Now its area of dominant signal strength is *three times larger* than ever before. And mail responses to nighttime programs come in from fantastic distances—as far away as Alaska! Letters prove a listenable signal in seven Western states and part of Canada, in addition to 51 of California's 58 counties. When your advertising message rides that signal, it's going places!

Your sales story can find a big, ready-made audience on one of these popular programs:

1. Michael Shayne 10:15 pm Mondays. Fast action, thrills, drama, seasoned with humor. Scripted by Larry Marcus, whom critics call one of the best in the mystery business. Follows Richfield Reporter.

2. Philo Vance 10:15 pm Thursdays. S.S. Van Dyne's urbane crime-solver, with his old companions District Attorney Markham and Sergeant Heath, is proving one of radio's most popular sleuths. Follows Richfield Reporter.

3. Elmer Davis 6:15 pm Tuesday through Friday. Calm, dispassionate analysis of the news by one of the most respected reporters on the air. A co-op program at local rates with all the prestige of a full network show.

4. ABC Home Digest 6:30 am weekdays. John Harvey, veteran showman and storyteller, conducts this new KGO participating show. It's tailored for full family listening and soaring mail returns show its growing popularity.

Call the ABC spot sales office nearest you for information about any or all of these stations:

WJZ — New York 50,000 watts 770 kc
WENR — Chicago 50,000 watts 890 kc
KGO — San Francisco 50,000 watts 810 kc
KECA — Los Angeles 5,000 watts 790 kc
WXYZ — Detroit 5,000 watts 1270 kc
WMAL — Washington 5,000 watts 630 kc

ABC Pacific Network

ABC American Broadcasting Company

tv trends

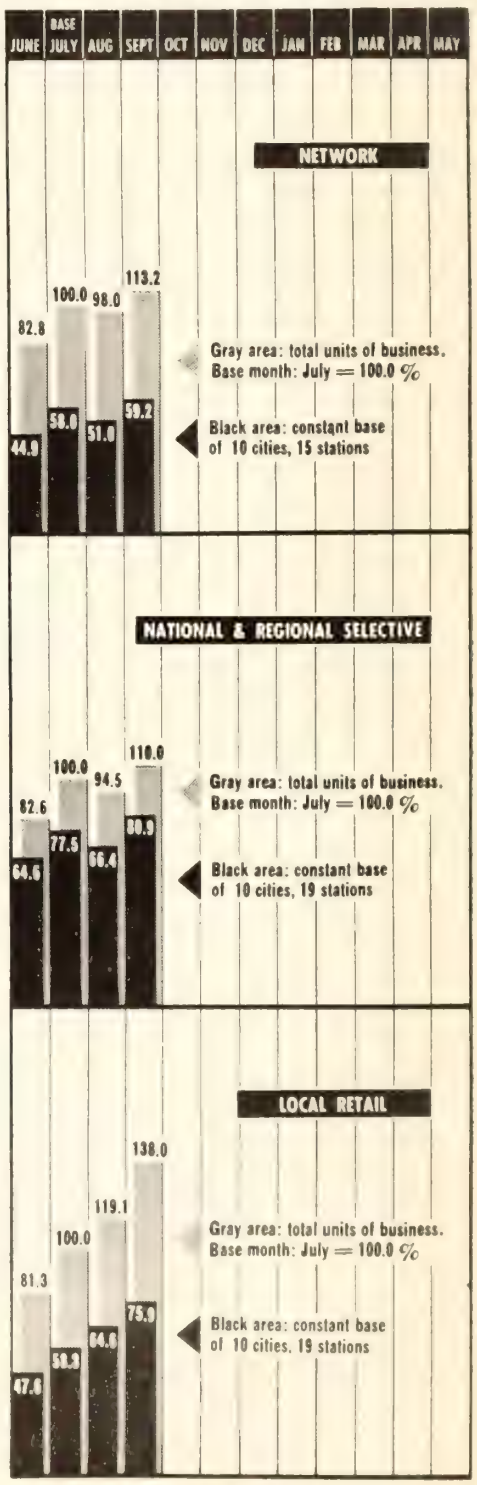
Based upon the number of programs and announcements placed by sponsors on TV stations and indexed by Rorabaugh Report on Television Advertising. Business placed for month of July 1948 is used for each base

TV business placement, which dropped during August, bounded back during September in all categories. Greatest business increase was in the local-retail over-all category which was up 18.9 from August. Increases were noted in total business placement as well as in business placed in SPONSOR's 10-city constant base. Constant base areas show a much slower upward trend than do the total business due to more and more cities adding stations. Food and Radio, TV and Appliances together place 47.6% of all network business. Tobacco and Jewelry place 53.3% of all national and regional selective TV. Automotive and Radio, TV, and Appliances placed 61.2 of all local-retail telecasting.

BREAKDOWN OF TV BUSINESS BY CATEGORIES

CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
NETWORK												
Automotive	16.6	18.0	15.2	15.9								
Food	9.6	19.5	26.9	24.8								
Clothing			4.1	19.3								
Magazines			13.1									
Radio TV & Appl	16.6	18.0	22.8	22.8								
Soaps & Toiletries	5.5		8.3	7.6								
Tobacco	32.4	37.5	7.6	11.7								
Misc	2.1	7.0		11.1								
Total	100.0	100.0	100.0	100.0								
NATIONAL & REGIONAL SELECTIVE												
Automotive	9.9	11.8	7.7	7.6								
Soft Drinks	5.3	5.6	4.5	4.6								
Beer & Wine	11.3	14.1	12.5	11.7								
Drugs	0.1	0.2	0.3									
Food	3.2	2.8	3.5	4.6								
Clothing	5.9	6.2	5.0	6.3								
Radio TV & Appl	12.7	15.6	10.9	15.5								
Soaps & Toiletries	1.0	1.0	1.2	1.1								
Tobacco	13.1	16.1	18.8	25.4								
Jewelry	14.3	21.8	24.2	27.9								
Misc	5.8	4.8	5.9	5.3								
Total	100.0	100.0	100.0	100.0								
LOCAL RETAIL												
Automotive	13.2	19.8	25.4	27.5								
Banks	0.3	3.6	3.5	3.5								
Builders & Sup	2.7	8.1	3.0	3.5								
Dept Stores	11.9	10.3	12.2	11.1								
Food	6.5	6.0	7.3	8.1								
Home Furn	3.0	3.6	3.2	5.9								
Hotels & Rest	1.9	2.2	3.2	1.9								
Clothing	8.9	6.5	8.6	15.4								
Personal Services	7.0	7.9	8.6	17.8								
Radio TV & Appl	21.9	28.5	24.6	33.7								
Misc	4.0	2.5	9.5	4.9								
Amusement				2.8								
Political				1.9								
Total	100.0	100.0	100.0	100.0								

"TOTAL" AND TEN-CITY TRENDS

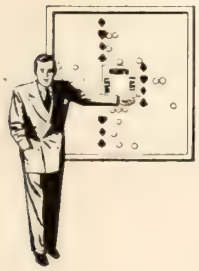


THE TV PICTURE IN— SOUTHERN CALIFORNIA

Now, —for the first time—all the salient facts about television in Southern California have been assembled in one study.
In September KFI-TV commissioned a leading Western research organization to find answers for such questions as "Just how many sets does Los Angeles have?" and "What's the tune-in?". Here are some of the highlights of that report:

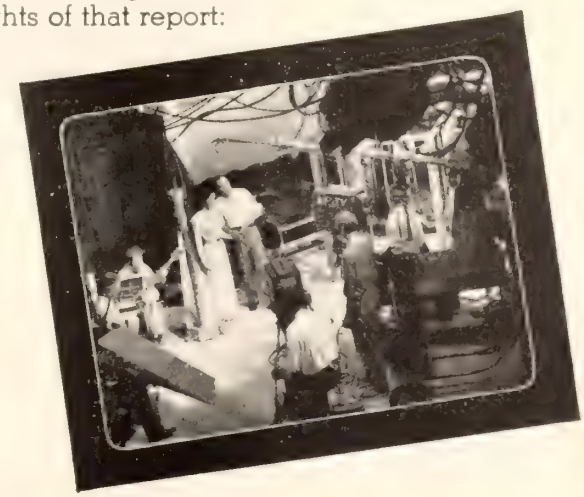


SET OWNERSHIP: Approximately 28,400 as of September 1. Of these about 10% are installed in public places, the remainder in homes.



SETS IN USE: About two-thirds of all sets are in use during the average evening quarter-hour. Nearly 9 in 10 Southern California set owners who are at home use their sets some time during the evening.

AVERAGE VIEWERS PER SET: About 3.5 persons.





These and many other important facts about TV audience and what's going on in the Southern California TV picture are contained in a presentation, "The TV Picture in Southern California." We will be happy to show it to you.

KFI-TV is the blood brother of KFI, Southern California's ranking station with listeners and advertisers for a quarter-century.

With its own complete and separate staff of TV experts, its all-new RCA equipment, KFI-TV has established new highs in picture clarity and entertainment during three months of experimental operation.

Now, KFI-TV is operating commercially five nights a week. Discriminating Southern California advertisers like Union Oil, Hoffman Radio, and Packard Bell have selected KFI-TV as *the* station on which to invest their *program* budget.

KFI-TV is squarely in the middle of Southern California's television picture — the best place to focus your television budget.



KFI-TV
CHANNEL 9

Earle C. Anthony, Inc.

Represented nationally by
Edward Petry and Co., Inc.

NORWICH PHARMACAL

(Continued from page 74

You Up left the air, Norwich salesmen began to report that buying on the air-sold product, Unguentine, was climbing. What's more, the buying was traceable to the show. Six months after the show's demise, sales in the spotty New England areas were at their highest point in years. As Norwich puzzled over the news, they realized then that overnight results for their line of drug products were impossible in radio. But, the right program might well bring in sales results . . . if it ran long enough.

Then the war came, and Norwich, up to their ears in war work for the Army and Navy Medical Departments, forgot about network programing for awhile. For a brief run in 1943, they sponsored a capsule musical show, the 5-minute *Grace Morgan Sings*, on WJZ, New York. When the star of the show died suddenly, the time slot was dropped, and radio went back into the "future" file.

The war years passed. Norwich net sales had jumped tremendously from the prewar level, from a 1936–1940 average of $4,500,000 a year, to their wartime peak of more than $12,000,000 in 1943. When the first big cut-backs in military spending were felt, the net sales tapered down to $10,000,000 a year. Norwich started looking again to the consumer market. Their sales leader, Pepto-Bismol, had done well during the war years, and had increased 331% in sales from the 1942 level. It looked like the most promising item to promote.

Meanwhile, the American Broadcasting Company was engaged in its own postwar plans. With the first faint streaks of a dawning buyer's market, ABC announced a block of four new programs designed to lure in business. ABC premiered the block—*The Fat Man, I Deal in Crime, Forever Tops*, and *Jimmy Gleason's Diner*—on 21 January 1946. Of the four shows, only *Fat Man* proved itself a success as a sustainer.

Fat Man was a modestly-priced ($4,500) mystery, and the only one which was something new in radio. There had been radio series about "private eyes" often enough before, but E. J. Rosenberg, producer of *Fat Man*, had built the character from the ground up. The principal character is a tough, fat, drawling detective who is the opposite of the *Thin Man*, already well-established as a radio version of Dashiell Hammett's suave detective couple. *The Fat Man* was a radio natural. The actor who portrays him (J. Scott Smart) looks, and above all, sounds as a corpulent sleuth would sound.

The ratings on *The Fat Man* climbed rapidly. From the initial report of 3.4, it jumped in 10 months time to a solid 10.8, with the share of audience increasing from 8.1% to 23.6%. *The Fat Man* became a good advertising buy, and ABC's Ted Oberfelder, head of that network's promotion department, lost no time in pointing out that fact via the radio trade press to advertisers and agencies.

Among those whose eye was caught by the *The Fat Man* promotions was Paul Gumbinner, brother of the head of Norwich's agency. Paul, in his job as the agency's radio director, had been keeping a watchful eye, at Norwich's request, for a show with a good rating, a good time slot, and a family audience. In early December, 1946, after having watched the upward rating progress of the mystery airer, Paul Gumbinner asked ABC for more data.

Things moved in a big hurry after that. ABC started a rush project on a presentation for the board, with Gumbinner offering numerous suggestions to ABC on the kind of information the Norwich directors would expect. By New Year's Day of 1947, the operation went into high gear.

On Thursday 2 January 1947, the

(Please turn to page 95)

"Oh what beautiful evenings for sponsors"



on

WCPO
CINCINNATI

first again . . .

1st DURING EVENING HOURS

SETS IN USE	NET STA. "B"	WCPO	NET STA. "C"	STATION "D"	NET STA. "E"
26.1	18.8	32.9	20.0	11.9	12.3

1st DURING MORNING HOURS

16.2	14.6	26.6	25.5	14.6	16.6

1st IN TOTAL RATED TIME PERIODS

20.8	16.3	29.6	25.3	13.9	11.8

First According to August C. E. HOOPER ratings in Cincinnati, Ohio

WCPO
CINCINNATI NEWS STATION
Represented by The BRANHAM CO.


"THE BEST
LOCATION
IN THE NATION"
(The Cleveland Electric Illuminating Company says so...and has facts and figures to prove it)
"THE BEST
STATION
IN THIS LOCATION"
(WHK says so...and we have the greatest amount of local business to prove it)
We carry a lot of weight with big advertisers in the Cleveland area! For instance, The Cleveland Electric Illuminating Company has, for the past two years, selected WHK to carry their message to Northeastern Ohio!
With our low rates...our sponsor promotion...and the largest regional station coverage...even a "light" appropriation can do a "power"-ful job on this station!
IN CLEVELAND IT'S
WHK
The Paul H. Raymer Co.
National Representative





KATE AITKEN



WES McKNIGHT

JACK SMITH





BOB CROSBY "CLUB 15"

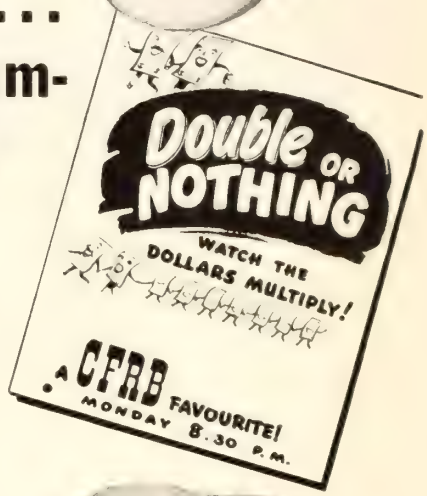
Plenty of top shows... and balanced programming... make CFRB your best radio buy

NOW, with a step-up of power to 50,000 watts—CFRB, Toronto, is out to reach more Ontario listeners than ever before!

CFRB's top shows are varied to suit the preference of Ontario's listeners . . . its balanced programming providing a range of radio fare for every member of the family, has always ensured high listenership in Ontario's rich and lucrative market.

The power boost on September 1st to the potent new 50,000 watt transmitter, and the change of frequency to 1010 on the dial, with Ontario-wide promotional publicity have intensified this market.

To you, the Advertiser, this means more power to every dollar you spend for CFRB advertising. So CFRB is still your No. 1 buy in Canada's No. 1 market!







JIM HUNTER

DOROTHY SHAY "SPOTLIGHT REVUE"





CFRB 1010 ON YOUR DIAL

REPRESENTATIVES:

UNITED STATES: Adam J. Young Jr., Incorporated

CANADA: All-Canada Radio Facilities Limited

40 West 52nd

continued from page 11

Survey of the U. S. Department of Agriculture and from the National Association of Radio Farm Directors reveal that the maximum amount of farmers are most accessible at midday regardless of the type of farming in which they're engaged. They also reveal that almost anyone who lunches at home does it between 12 and 1:00 p.m.

In line with this thought we have spotted our farm news commentator, Will Peigelbeck and his *Country Folks* program, on our schedule from 12:30 to 1:00 p.m. At this time many of the farmer's most difficult and laborious chores are finished —he's sitting down to a good meal and at that time is interested and ready to find out prices, weather, etc., because he is still working but, at that time, he's in a more comfortable frame of mind. He's listening attentively hears not only farm news but the sponsor's message better.

We have letters from farmers, dairymen, etc., which have been sent to Mr. Peigelbeck, commending him on his choice of time and the program content so we can't be too far from wrong, can we?

JAMES R. RYALL
Promotion Manager
WNJR, Newark, N. J.

Congratulations to SPONSOR for the lead story *5:30 a.m. on the Farm* in your October issue.

You offer convincing proof of the fact that there is no better time to reach rural listeners. Here at WCCO we have realized this for some time. In fact, John Trent on his *Sunrise Salute* drew 17,523 responses for Kerr Glass (54 sales messages given between 5:30 and 6:30 a.m).

During the 1948 Minnesota State Fair WCCO conducted an informal survey among farmers who visited the WCCO booth. We were surprised at the number who stated they listened to the early morning programs on the radio installed in the barn. Perhaps someday we can initiate a survey which will include these sets.

TONY MOE
Sales Promotion Manager
WCCO, Minneapolis

NEW NAME FOR SPOT

(Continued from page 33)

August, even though bearing a winning name, do not rate an award if a card bearing that name was postmarked prior to that date. If some of the names were not submitted on cards postmarked on or before 8 August, the card with the name and bearing the earliest postmark is the winner.

The names selected by the panel of judges (in order of the judges collective votes) were 1, National Selective; 2, Selective; 3. M-B-M(Market-by-Market); 4, Spot (believe it or not); 5, Impact; 6, Focalized; 7, Patterned Radio, and 8, Selective Area. Tied for ninth place were Directed, Market Radio, Elective, Selecast and Local Radio.

The winners are listed by names and entries on page 33 of this issue.

While SPONSOR had hoped that the name selected by the judges would be adjudged by the industry's trade papers as being the natural name to replace "spot" as an over-all designation for national or regional broadcast advertising placed on a market-by-market basis, it was generally felt that the name was too long and that "Selective" was better for common usage. As a result it is "Selective" that designates all stories and reports concerned with other than network advertising in this issue of SPONSOR and in all forthcoming issues. It will be used by the trade press generally with the exception of *Broadcasting* and *Tide*.

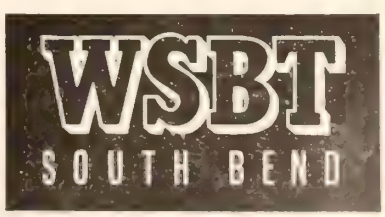
WSBT

—and only WSBT

—commands the

South Bend audience!

Sure, people *can hear* other stations in South Bend—but they *listen* to WSBT. This station has won its audience through more than 27 years of personalized service to this market. It gives listeners what they want when they want it. This is why the ever-growing WSBT audience remains loyal year after year, Hooper after Hooper. No other station even comes close in Share of Audience.



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



Yeah, but can he lift a sales curve?

One of the vanishing "sacred cows" in radio is that large audiences have to cost a lot of money. The fact is that CBS delivers large audiences at the lowest cost per thousand families of any network in radio, large or small. And the cost of circulation on CBS today is lower than it has ever been since 1939.

The Columbia Broadcasting System

CBS

November 1948

SPONSOR COMPARAGRAPH

Allis-Chalmers Sa 1:00 p.m.
American Bird Prod Su 1:30 p.m.
American Cigarette W 10:00 p.m.
American Home Prod Sa 8:00 p.m.
American Oil Su 7:30 p.m.
American Meat Tu&Th 10:00 a.m.
American Tobacco Su 7:00 p.m.
M 9:00 p.m.
America s Future Su 1:00 p.m.
Armour M-F 4:00 p.m.
Sa 2:00 p.m.
Armstrong Cork Sa 12:00 noon
Assoc Amer Railroads M 6:00 p.m.
B T Babbitt M-F 11:45 a.m.
M-F 3:00 p.m.
Ballard & Ballard Su 9:15 a.m.
Barub Cigar M-F 7:45 p.m.
Bekins Van & Storage W 10:00 p.m.
Beech Sa 10:00 p.m.
Bell Telephone M 9:00 p.m.
Borden W 9:00 p.m.
Sa 1:00 p.m.
E. J. Brach M-F 5:15 p.m.
Bristol-Myers W 9:10 p.m.
F 9:00 p.m.
Brown & Williamson Tu 10:30 p.m.
Brown Shoe Sa 11:30 a.m.
California Medical Su 1:30 p.m.
Campana Su 11:45 a.m.
Th 10:30 p.m.
Campbell Soup M-F 2:00 p.m.
M-F 7:30-8:00 p.m.
Carnation M 10:00 p.m.
Carter Prod Su 9:30 p.m.
Su 10:30 p.m.
M&W 9:00 p.m.
Champion Spark Plug F 9:55 p.m.
Chemicals Th 3:30 p.m.
Chesebrough W 8:30 p.m.
Christian R. C. Su 11:00 a.m.
Christian Science Sa 4:45 p.m.
Tu 9:30 p.m.
Chrysler Tu 9:30 p.m.
Cities Service F 8:00 p.m.
Club Aluminum Th 10:45 a.m.
Coca-Cola TuThSa 10:15 a.m.
F 10:30 p.m.
D.L.W Coal Su 5:00 p.m.
H. C. Cole Su 3:00 p.m.
Colgate-Palmolive Su 9:30 p.m.
Tu 8:30 p.m.
W 8:00 p.m.
F 10:30 p.m.
Sa 9:30-10:30 p.m.
Continental Baking M-F 11:30 a.m.
Continental Pharma F 9:30 p.m.
Cream of Wheat Sa 11:05 a.m.
Cudahy Su 6:30 p.m.
Curtiss Candy Sa-Su 11:00 a.m.
Derby Foods MTWTF 5:30 p.m.
Doubleday Su 1:15 p.m.
Drakbelt Th 10:45 a.m.
DuPont M 8:00 p.m.
Electric Auto-Lite Th 9:00 p.m.
Electric Con Su 9:00 p.m.
Elgin American W 9:30 p.m.
Emerson Drug M 8:00 p.m.
Episcopal Church F 8:30 p.m.
Equitable Su 8:15 p.m.
Eversharp Su 10:00 p.m.
Falstaff Brewing Th 9:30 p.m.
Farnsworth Su 4:30 p.m.
Faultless Starch Su 11:00 a.m.
Firestone M 8:30 p.m.
First Nat'l Stores Th 9:30 p.m.
Ford Motor Su 8:30 p.m.
F 9:10:00 p.m.
Frueh auf Trailer Su 3:00 p.m.
General Electric M-F 3:30 p.m.
Sa 9:30 p.m.
Th 10:30 p.m.
General Foods Su 3:30-4:30 p.m.
M-F 12:00 noon
M-F 2:00 p.m.
M-F 5:5:30 p.m.
Th 8:9:00 p.m.
F 8:9:00 p.m.
W 10:30 p.m.
General Mills M-F 9:00 a.m.
M-F 10:25 a.m.
M-F 2:30-3 p.m.
M-F 5:30 p.m.
M-F 6:00 p.m.
MWF 1:30 p.m.
General Motors Su 10:00 p.m.
M&F 7:30 p.m.
Gillette F 10:00 p.m.
Gold Seal M-F 10:30 a.m.
Sa 2:30 p.m.
Goodyear Su 6:30 p.m.
Gulf Oil Tu 9:00 p.m.
Hall Bros Th 10:00 p.m.
Halibrae Su 5:30 p.m.
Hormel Sa 12:30 p.m.
Household Finance MWF 8:30 p.m.
Hudson Coal Su 9:45 a.m.
Int'l Harvester W 9:30 p.m.
Int'l Milling MWF 2:00 p.m.
Interstate Bakers Sa 10:30 p.m.
Int'l Silver Su 6:30 p.m.
Interstate Lab Tu 6:00 p.m.
Jergens Su 9:9:30 p.m.
Johns Manville M-F 9:55 p.m.
S. C. Johnson M&W 10:00 a.m.
Tu 9:30 p.m.
Sa 5:00 p.m.
Kalsomator M-F 7:00 p.m.
Kraft W 8:30 p.m.
Th 9:00 p.m.
Frank H. Lee Su 6:00 p.m.
Lever Bros Su 7:30 p.m.
M-F 12:15 p.m.
M 8:30-10:30 p.m.
Tu 9:00 p.m.
Tu 10:00 p.m.
Sa 11:30 a.m.
Lewis Food W 8:30 p.m.
Lewis Howe Tu 8:30 p.m.
Libby-McNeil M-F 10:00 a.m.
Liggett & Myers M-F 11:00 a.m.
M-F 7:00 p.m.
Longines-Wittenauer Su 2:00 p.m.
P Lorillard Su 6:45 p.m.
W 6:00 p.m.

SUNDAY

EST	ABC	CBS	MBS	NBC
8:00	News	News		News
8:15		Trumpeters		Organ Recital
8:30	Coffee Concerto	Carolina Calling		
8:45				String Quartet
9:00	Coast to Coast on a Bus	News	Tone Tapestries	World News Roundup Co-op
9:15		H. Power Biggs Organist		Stars to Order
9:30		Renfro Valley Ballard & Ballard (29)	Chamber Music Ensemble	Cameos of Music
9:45		Tunes to Chow		J & H Miners Hudson Coal (3) N
10:00	Message of Israel	Church of the Air	Radio Bible Class (259) C Call of Cross Miss Tabernacle Southern Stations (23)	National Radio Pulpit
10:15				Voices Down the Wind Circle Arrow Western Auto Supply (57)
10:30	Southern Baptist		Voice of Prophecy Voice of Prophecy (272)	
10:45				
11:00	Fine Arts Quartet	Warren Sweeney Curtis (51) N Howard K. Smith Newsmakers	Back to God Christian Reform Church (242) C	Starch Time Faultless Starch Words & Music
11:15				
11:30	Hour of Faith	Salt Lake City Tabernacle	Reviewing Stand	News Highlights Sal Hepatica Time Company (39) N Cosmetics
11:45				
12:00	Texas Jim Robertson Thomas Hamilton N. Reporter	Invitation to Learning	Alan Lomax Ballad Man	Who Said That?
12:15				
12:30	Piano Playhouse	People s Platform	Lutheran Hour Lutheran Laymen s League (344)	The Eternal Light
12:45				
1:00	The American Almanac	Joseph Hatch	William L. Shirer Piedmont Short (328)	America United
1:15	Editor at Home	Elmo Roper	John B. Kennedy Doubleday (58)	
1:30	Sunday Vespers	Tell It Again Elmo Roper	American Radio Warblers Amer. Bird Prods To be announced	University of Chicago Roundtable Discussion
1:45				
2:00	This Week Around the World	Festival of Song Longines-Wittenauer (161) N	Air Force Show Air Force Show	First Piano Quartet
2:15				
2:30	Mr. President (Co-op)	You Are There	Ball Cunningham Co-op What the Veteran Wants to Know	NBC University Theatre
2:45				
3:00	This Changing World Household Trailer (89) Radio unannounced	New York Philharmonic Symphony Standard Oil N. J. (164) N	Ernie Lee Show H. C. Cole Milling (65)	NBC University Theatre
3:15				
3:30	Treasury Band Show		Juvenile Jury Gen. Foods (138)	One Man s Family Standard Brands-C&S Coffee Blue Bonnet Margarine (150) H
3:45				
4:00				

MONDAY

EST	ABC	CBS	MBS	NBC
8:00	Agronsky Co-op	World News Roundup Co-op		World News Co-op Alex Dreier Shelby Oil (23)
8:15				
8:30				Do You Remember
8:45		Gems for Thought George Hicks Co-op		Carolyn Gilbert
9:00	Breakfast Club Gen. Mills (235)	News of America Co-op	Editor s Diary Co-op	Honeymoon in NY
9:15	Breakfast Club Swift (289) C r	Barnyard Follies	Tell Your Neighbor Co-op	
9:30			Bob Poole Show	Clevelandaires
9:45	Breakfast Club Philco (264) C r		Misc. Programs	Sam Hayes-Pac
10:00	My True Story Libby (203) N r	Music for You	Cecil Brown Co-op News Pac	Fred Waring Am. Meat Inst (162) N
10:15	Betty Crocker General Mills (179) N r	Arthur Godfrey Gold Seal (165) N Bob Garred Pac	Faith in Our Time Rise & Shine Pac	
10:30	Listening Post Curtis Pub (170) N r	Arthur Godfrey Nail Bist (166) N Fred Berk Pac	Say It with Music Rex Miller Pac	Road of Life P&G Duz (153) N
10:45				The Brighter Day P&G Dreft (153) N
11:00	Kay Kyser s Kollege of Fun & Knowledge Pillsbury 212)	Arthur Godfrey Liggett & Myers Chesterfield 165 N	Passing Parade Co-op Brown Co-op Pac	This is Nora Drake Tonu (157) N
11:15			Virtor Lindlahr Serutan (99)	We Love and Learn Manhattan Soap (150) N
11:30	Ted Malone Westinghouse (209) r B fast Club Pac	Grand Slam Cont Baking (48) N	G. Heatter s Mailbag Co-op	Jack Berch Prudential Insurance (138) N
11:45	What Makes You Tick P&G (171)	Rosemary P&G Ivory Snow (64) N	Minute Quiz	Lora Lawton Babbit Bab O (98) N
12:00	Welcome Trav P&G (197) C Malone Par	Wendy Warren GF Mas H Coffee (148) N Aunt Jenny Lever Spry (64) N	Kate Smith Co-op Kate Smith Sings (223) P Morris	Echoes from the Tropics
12:15				
12:30	B fast Hwood Par	Our Gal Sunday Whitehall Anacin (89) N	Luncheon at Sardi s Co-op	Words and Music
12:45		Helen Trent Whitehall-Kolynos (90) N		
1:00	Baukhage Co-op	Big Sister P&G Ivory Drene (93) N	Cedric Foster Co-op News Pac	Luncheon with Lopez
1:15	Nancy Craig Co-op Malone Par	Ma Perkins P&G Oxydol (80) N	Happy Gang Co-op K. Smith-Par	McCormack News Co-op
1:30		Young D. Malone P&G Crisco (81) N		Here s Jack Kilty
1:45	True Story Par	Guiding Light P&G Duz (84) H	Checkerboard Jamboree	
2:00	2nd Mrs. Burton GF Min. Tapioca Swans Down Flr (66) N	Queen for a Day Miles Labs Alka Seltzer (487) H r Philip Morris (275) H r Int'l Milling (124) H r	Double or Nothing Campbell Soup (131) H	Breakfast in Hollywood Co-op
2:15	Perry Mason P&G Oxydol Tide (105) N K. Manning Par			
2:30	Bride & Groom Sterling (215) H r Baukhage Par	This is Nora Drake Tonu (152) N	Golden Hope Chest	Today s Children General Mills Wheaties Bean Soup (138) H Light of World General Mills Cheerios (66) N
2:45	Bride & Groom Sterling (215) H r Eth & Albert Par	Evelyn Winters Manhattan Soap (162) N		
3:00	Ladies Be Seated Quaker Oats (226 C	David Harum Babbit Bab O (55) N	Red Benson Movie Matinee	Life Can Be Beaut P&G-Spr. & Span (149) N
3:15	Ladies Be Seated Tone-Home Perm. (222) C Nancy Craig-Par	Hilltop House Miles Labs (133) N		Ma Perkins P&G-Oxydol (145) N
3:30	Galen Drake Pillsbury (212)	G. E. House Party G. E. Appliances (163) H	Heart s Desire	Pepper Young P&G-Camay (150) N
3:45	Mrs. Roosevelt	Mr. Infor-Par Bway & Vine Co-op		Right to Happiness P&G Ivory (149) N
4:00				

TUESDAY

EST	ABC	CBS	MBS	NBC
8:00	Agronsky Co-op	World News Roundup Co-op		World News Co-op Alex Dreier Shelby Oil (23)
8:15				
8:30				Do You Remember
8:45		Gems for Thought George Hicks Co-op		Carolyn Gilbert
9:00	Breakfast Club Gen. Mills (235)	News of America Co-op	Editor s Diary Co-op	Honeymoon in NY
9:15	Breakfast Club Swift (289) C r	Barnyard Follies	Tell Your Neighbor Co-op	
9:30			Bob Poole Show	Clevelandaires
9:45	Breakfast Club Philco (264) C r		Misc. Programs	Sam Hayes-Pac
10:00	My True Story Libby (203) N r	Music for You	Cecil Brown Co-op News Pac	Fred Waring Am. Meat Inst (162) N
10:15	Betty Crocker General Mills (179) N r	Arthur Godfrey Gold Seal (165) N Bob Garred Pac	Faith in Our Time Rise & Shine Pac	
10:30	Club Time Club Aluminum (56) C	Arthur Godfrey Nail Bist (166) N Fred Berk Pac	Say It with Music Rex Miller Pac	Road of Life P&G Duz (153) N
10:45				The Brighter Day P&G Dreft (153) N
11:00	Kay Kyser s Kollege of Fun & Knowledge Pillsbury (212)	Arthur Godfrey Liggett & Myers Chesterfield 165 N	Passing Parade Co-op Brown Co-op Pac	This is Nora Drake Tonu (157) N
11:15			Virtor Lindlahr Serutan (99)	We Love and Learn Manhattan Soap (150) N
11:30	Ted Malone Westinghouse (209) r B fast Club Pac	Grand Slam Cont Baking (48) N	G. Heatter s Mailbag Co-op	Jack Berch Prudential Insurance (138) N
11:45	What Makes You Tick P&G (171)	Rosemary P&G Ivory Snow (64) N	Minute Quiz	Lora Lawton Babbit Bab O (98) N
12:00	Welcome Trav P&G (197) C	Wendy Warren GF Mas H Coffee (148) N Aunt Jenny Lever Spry (64) N	Kate Smith Co-op Kate Smith Sings (223) P Morris	Echoes from the Tropics
12:15				
12:30	B fast Hwood Par	Our Gal Sunday Whitehall Anacin (89) N	Luncheon at Sardi s Co-op	Words and Music
12:45		Helen Trent Whitehall-Kolynos (90) N		
1:00	Baukhage Co-op	Big Sister P&G Ivory Drene (93) N	Cedric Foster Co-op News Pac	Luncheon with Lopez
1:15	Nancy Craig Co-op Malone Par	Ma Perkins P&G Oxydol (80) N	Happy Gang Co-op K. Smith-Par	McCormack News Co-op
1:30		Young D. Malone P&G Crisco (81) N		Here s Jack Kilty
1:45	True Story Par	Guiding Light P&G Duz (84) H	Checkerboard Jamboree	
2:00	2nd Mrs. Burton GF Min. Tapioca Swans Down Flr (66) N	Queen for a Day Miles Labs Alka Seltzer (487) H r Philip Morris (275) H r Int'l Milling (124) H r	Double or Nothing Campbell Soup (131) H	Breakfast in Hollywood Co-op
2:15	Perry Mason P&G Oxydol Tide (105) N K. Manning Par			
2:30	Bride & Groom Sterling (215) H r Baukhage Par	This is Nora Drake Tonu (152) N	Golden Hope Chest	Today s Children General Mills Wheaties Bean Soup (138) H Light of World General Mills Cheerios (66) N
2:45	Bride & Groom Sterling (215) H r Eth & Albert Par	Evelyn Winters Manhattan Soap (162) N		
3:00	David Harum Babbit Bab O (55) N	Life Can Be Beaut P&G-Spr. & Span (149) N	Red Benson Movie Matinee	Ladies Be Seated Quaker Oats (226) C r Kurman-Par
3:15	Hilltop House Miles Labs (133) N	Ma Perkins P&G-Oxydol (145) N		Ladies Be Seated Tone-Home Perm. (222) C r Nancy Craig Par
3:30	G. E. House Party G. E. Appliances (163) H	Pepper Young P&G-Camay (150) N	Heart s Desire	Galen Drake Pillsbury (212)
3:45	Mr. Infor-Par Bway & Vine Co-op	Right to Happiness P&G Ivory (149) N		Mrs. Roosevelt
4:00				

WEDNESDAY

EST	ABC	CBS	MBS	NBC
8:00	Agronsky Co-op	World News Roundup Co-op		World News Co-op Alex Dreier Shelby Oil (23)
8:15				
8:30				Do You Remember
8:45		Gems for Thought George Hicks Co-op		Carolyn Gilbert
9:00	Breakfast Club Gen. Mills (235)	News of America Co-op	Editor s Diary Co-op	Honeymoon in NY
9:15	Breakfast Club Swift (289) C r	Barnyard Follies	Tell Your Neighbor Co-op	
9:30			Bob Poole Show	Clevelandaires
9:45	Breakfast Club Philco (264) C r		Misc. Programs	Sam Hayes-Pac
10:00	My True Story Libby (203) N r	Music for You	Cecil Brown Co-op News Pac	Fred Waring Am. Meat Inst (162) N
10:15	Betty Crocker General Mills (179) N r	Arthur Godfrey Gold Seal (165) N Bob Garred Pac	Faith in Our Time Rise & Shine Pac	
10:30	To be announced	Arthur Godfrey Nail Bist (166) N Fred Berk Pac	Say It with Music Rex Miller Pac	Road of Life P&G Duz (153) N
10:45				The Brighter Day P&G Dreft (153) N
11:00	Kay Kyser s Kollege of Fun & Knowledge Pillsbury (212)	Arthur Godfrey Liggett & Myers Chesterfield 165 N	Passing Parade Co-op Brown Co-op Pac	This is Nora Drake Tonu (157) N
11:15			Virtor Lindlahr Serutan (99)	We Love and Learn Manhattan Soap (150) N
11:30	Ted Malone Westinghouse (209) r B fast Club Pac	Grand Slam Cont Baking (48) N	G. Heatter s Mailbag Co-op	Jack Berch Prudential Insurance (138) N
11:45	What Makes You Tick P&G (171)	Rosemary P&G Ivory Snow (64) N	Minute Quiz	Lora Lawton Babbit Bab O (98) N
12:00	Welcome Trav P&G (197) C	Wendy Warren GF Mas H Coffee (148) N Aunt Jenny Lever Spry (64) N	Kate Smith Co-op Kate Smith Sings (223) P Morris	Echoes from the Tropics
12:15				
12:30	B fast Hwood Par	Our Gal Sunday Whitehall Anacin (89) N	Luncheon at Sardi s Co-op	Words and Music
12:45		Helen Trent Whitehall-Kolynos (90) N		
1:00	Baukhage Co-op	Big Sister P&G Ivory Drene (93) N	Cedric Foster Co-op News Pac	Luncheon with Lopez
1:15	Nancy Craig Co-op Malone Par	Ma Perkins P&G Oxydol (80) N	Happy Gang Co-op K. Smith-Par	McCormack News Co-op
1:30		Young D. Malone P&G Crisco (81) N		Here s Jack Kilty
1:45	True Story Par	Guiding Light P&G Duz (84) H	Checkerboard Raulston Purina Chow Prods (158)	True Story Par
2:00	2nd Mrs. Burton GF Min. Tapioca Swans Down Flr (66) N	Queen for a Day Miles Labs Alka Seltzer (487) H r Philip Morris (275) H r Int'l Milling (124) H r	Double or Nothing Campbell Soup (131) H	Breakfast in Hollywood Co-op
2:15	Perry Mason P&G Oxydol Tide (105) N K. Manning Par			
2:30	Bride & Groom Sterling (215) H r Baukhage Par	This is Nora Drake Tonu (152) N	Golden Hope Chest	Today s Children General Mills Wheaties Bean Soup (138) H Light of World General Mills Cheerios (66) N
2:45	Bride & Groom Sterling (215) H r Eth & Albert Par	Evelyn Winters Manhattan Soap (162) N		
3:00	David Harum Babbit Bab O (55) N	Life Can Be Beaut P&G-Spr. & Span (149) N	Red Benson Movie Matinee	Ladies Be Seated Quaker Oats (226) C r Kurman-Par
3:15	Hilltop House Miles Labs (133) N	Ma Perkins P&G-Oxydol (145) N		Ladies Be Seated Tone-Home Perm. (222) C r Nancy Craig Par
3:30	G. E. House Party G. E. Appliances (163) H	Pepper Young P&G-Camay (150) N	Heart s Desire	Galen Drake Pillsbury (212)
3:45	Mr. Infor-Par Bway & Vine Co-op	Right to Happiness P&G Ivory (149) N		Mrs. Roosevelt
4:00				

THURSDAY

EST	ABC	CBS	MBS	NBC
8:00	Agronsky Co-op	World News Roundup Co-op		World News Co-op Alex Dreier Shelby Oil (23)
8:15				
8:30				Do You Remember
8:45		Gems for Thought George Hicks Co-op		Carolyn Gilbert
9:00	Breakfast Club Gen. Mills (235)	News of America Co-op	Editor s Diary Co-op	Honeymoon in NY
9:15	Breakfast Club Swift (289) C r	Barnyard Follies	Tell Your Neighbor Co-op	
9:30			Bob Poole Show	Clevelandaires
9:45	Breakfast Club Philco (264) C r		Misc. Programs	Sam Hayes-Pac
10:00	My True Story Libby (203) N r	Music for You	Cecil Brown Co-op News Pac	Fred Waring Am. Meat Inst (162) N
10:15	Betty Crocker General Mills (179) N r	Arthur Godfrey Gold Seal (165) N Bob Garred Pac	Faith in Our Time Rise & Shine Pac	
10:30	D. Kilpatrick Drachett (168) N Manners car	Arthur Godfrey Nail Bist (166) N Fred Berk Pac	Say It with Music Rex Miller Pac	Road of Life P&G Duz (153) N
10:45				The Brighter Day P&G-Dreft (153) N
11:00	Kay Kyser s Kollege of Fun & Knowledge Pillsbury (212)	Arthur Godfrey Liggett & Myers Chesterfield (165) N	Passing Parade Co-op Brown Par	This is Nora Drake Tonu (157) N
11:15			Virtor Lindlahr Serutan (99)	We Love and Learn Manhattan Soap (150) N
11:30	Ted Malone Westinghouse (209) r B fast Club-Par	Grand Slam Cont Baking (48) N	G. Heatter s Mailbag Co-op	Jack Berch Prudential Insurance (138) N
11:45	What Makes You Tick P&G (171)	Rosemary P&G Ivory Snow (64) N	Minute Quiz	Lora Lawton Babbit Bab O (98) N
12:00	Welcome Trav P&G (197) C	Wendy Warren GF Mas H Coffee (148) N Aunt Jenny Lever Spry (64) N	Kate Smith Co-op Kate Smith Sings (223) P Morris	Standard Oil-Pac
12:15				
12:30	B fast Hwood Par	Helen Trent Whitehall-Kolynos (90) N Our Gal Sunday Whitehall Anacin (89) N	Luncheon at Sardi s Co-op	Betty Harris Show
12:45				
1:00	Baukhage Co-op Drake Par	Big Sister P&G Ivory Drene (93) N	Cedric Foster Co-op News Par	Luncheon with Lopez
1:15	Nancy Craig Co-op Malone Par	Ma Perkins P&G Oxydol (80) N	Happy Gang Co-op K. Smith-Par	McCormack News Co-op
1:30		Young D. Malone P&G Crisco (81) N		Here s Jack Kilty
1:45	True Story Par	Guiding Light P&G Duz (84) H	Checkerboard Jamboree	
2:00	2nd Mrs. Burton GF Min. Tapioca Swans Down Flr (66) N	Queen for a Day Miles Labs Alka Seltzer (487) H r Philip Morris (275) H r	Double or Nothing Campbell Soup (131) H	Breakfast in Hollywood Co-op
2:15	Perry Mason P&G Oxydol Tide (105) N K. Manning Par			
2:30	Bride & Groom Sterling (215) H r Baukhage Par	This is Nora Drake Tonu (152) N	Golden Hope Chest	Today s Children General Mills Wheaties Bean Soup (138) H Light of World General Mills Cheerios (66) N
2:45	Bride & Groom Sterling (215) H r Eth & Albert Par	Evelyn Winters Manhattan Soap (162) N		
3:00	Ladies Be Seated Quaker Oats (226) C r Kurman-Par	David Harum Babbit Bab O (55) N	Red Benson Movie Matinee	Life Can Be Beaut P&G-Spr. & Span (149) N
3:15	Ladies Be Seated Tone-Home Perm. (222) C r Nancy Craig Par	Hilltop House Miles Labs (133) N		Ma Perkins P&G-Oxydol (145) N
3:30	Galen Drake Pillsbury (212)	G. E. House Party G. E. Appliances (163) H	Heart s Desire	Pepper Young P&G-Camay (150) N
3:45	Mrs. Roosevelt	Mr. Infor-Par Meet Missus-Par Bway & Vine Co-op		Right to Happiness P&G Ivory (149) N
4:00				

FRIDAY

EST	ABC	CBS	MBS	NBC
8:00	Agronsky Co-op	World News Roundup Co-op		World News Co-op Alex Dreier Shelby Oil (23)
8:15				
8:30				Do You Remember
8:45		Gems for Thought George Hicks Co-op		Carolyn Gilbert
9:00	Breakfast Club Gen. Mills (235)	News of America Co-op	Editor s Diary Co-op	Honeymoon in NY
9:15	Breakfast Club Swift (289) C r	Farmyard Follies	Tell Your Neighbor Co-op	
9:30			Bob Poole Show	Clevelandaires
9:45	Breakfast Club Philco (264) C r		Misc. Programs	Sam Hayes-Pac
10:00	My True Story Libby (203) N r	Music You Know	Cecil Brown Co-op News Par	Fred Waring Minn Sal Canning Canned Vegetables (162) N
10:15	Betty Crocker General Mills (179) N r	Arthur Godfrey Gold Seal (165) N Bob Garred Par	Faith in Our Time Rise & Shine Par	
10:30	To be announced	Arthur Godfrey Nat Biscuit (166) N Fred Berk Pa	Say It with Music Pac Brown Co-op	The Brighter Day P&G-Dreft (153) N
10:45				
11:00	Kay Kyser s Kollege of Fun & Knowledge Pillsbury (212)	Arthur Godfrey Liggett & Myers Chesterfield (165) N	Passing Parade Co-op Brown-Co-op Par	This is Nora Drake Tonu (157) N
11:15			Virtor Lindlahr Serutan (99)	We Love and Learn Manhattan Soap (150) N
11:30	Ted Malone Westinghouse (209) r B fast Club-Par	Grand Slam Cont Baking (48) N	G. Heatter s Mailbag Co-op	Jack Berch Prudential Insurance (138) N
11:45	What Makes You Tick P&G (171)	Rosemary P&G Ivory Snow (64) N	Minute Quiz	Lora Lawton Babbit Bab O (98) N
12:00	Welcome Trav P&G (197) C r	Wendy Warren GF Mas H Coffee (148) N Aunt Jenny Lever Spry (64) N	Kate Smith Co-op	Report on the United Nations
12:15				
12:30	B fast Hwood Par	Helen Trent Whitehall-Kolynos (90) N Our Gal Sunday Whitehall Anacin (89) N	Luncheon at Sardi s Co-op	Words and Music
12:45				
1:00	Baukhage Co-op Drake Par	Big Sister P&G Ivory Drene (93) N	Cedric Foster Co-op News Par	U. N. Marine Band
1:15	Nancy Craig Co-op Malone Par	Ma Perkins P&G-Oxydol (80) N	Happy Gang Co-op K. Smith-Par	McCormack News Co-op
1:30		Young D. Malone P&G Crisco (81) N		Here s Jack Kilty
1:45	True Story-Par	Guiding Light P&G-Duz (84) H	Checkerboard Jamboree	
2:00	2nd Mrs. Burton GF Min. Tapioca Swans Down Flr (66) N	Queen for a Day Miles Labs Alka Seltzer (487) H r Philip Morris (275) H r	Double or Nothing Campbell Soup (131) H	Breakfast in Hollywood Co-op
2:15	Perry Mason P&G Oxydol Tide (105) N K. Manning Par			
2:30	Bride & Groom Sterling (215) H r Baukhage Par	This is Nora Drake Tonu (152) N	Golden Hope Chest	Today s Children General Mills Wheaties Bean Soup (138) H Light of World General Mills Cheerios (66) N
2:45	Bride & Groom Sterling (215) H r Eth & Albert Par	Evelyn Winters Manhattan Soap (162) N		Meet Missus Par
3:00	David Harum Babbit Bab O (55) N	Life Can Be Beaut P&G-Spr. & Span (149) N	Red Benson Movie Matinee	Life Can Be Beaut P&G-Spr. & Span (149) N
3:15	Hilltop House Miles Labs (133) N	Ma Perkins P&G-Oxydol (145) N		Ma Perkins P&G-Oxydol (145) N
3:30	G. E. House Party G. E. Appliances (163) H	Pepper Young P&G-Camay (150) N	Heart s Desire	Pepper Young P&G-Camay (150) N
3:45	Mr. Infor-Par Bway & Vine Co-op	Right to Happiness P&G Ivory (149) N		Right to Happiness P&G-Ivory (149) N
4:00				

SATURDAY

EST	ABC	CBS	MBS	NBC
8:00	Agronsky Co-op	World News Roundup Co-op		Lloyd Burlingham Shelby Oil (23) C
8:15				
8:30		Organ		Lambert organist
8:45		News		
9:00	Shoppers Special	News Co-op		This Farming Business Shelby Oil (24) C
9:15		Barnyard Follies		Mind Your Manners
9:30			Robert Hurleigh	Coffee in Washington
9:45		Garden Gate	Pract cal Gardner	Sam Hayes-Par
10:00	This Is for You	Red Barber Club House	Ozark Valley Folks	Mary Lee Taylor Pet Milk (147)
10:15				
10:30	Johnny Thompson	Romance	Bill Harrington	Arthur Andrews Swift Food Products
10:45	Saturday Strings		Music Programs	(163) N
11:00	Abbott Costello Kid Show Horse Beau.-Pac	Warren Sweeney Curtiss (151) N	Movie Matinee News-Par	Meet the Meeks Swift (162) C
11:15	Abbott & Costello Kid Show	Let s Pretend Cream of Wheat (154) N		
11:30	Tomorrow s Headlines Seeman Bros. (127)	Junior Miss Lever Pepsodent (164) H	Teentimers Club Teen Timers Inc Dresses (114)	Ed McConnell Brown Shoe (161) H
11:45	Buddy Weed Seeman Bros (11) N			Tillamook Par
12:00	Game of the Week U. S. Army	Football	Football	News Wash Co-op
12:15				Public Affairs
12:30		Theater of Today Armstrong Cork Quaker Rugs (162) N	Music	
12:45	American Farmer	Grand Central Station Pillsbury (129) N	Music Programs Hormel Girls-Par Week in Washington	
1:00	Land of Last-Par			National Farm & Home Hour Allis-Chalmers Farm Equipment (163) C
1:15	Luncheon with Maggie McNellis & Herb Sheldon	Luxury Fair Borden (162) N	Smoky Mt. Hayride	Edward Tomlinson News
1:30	L. N. Marine Band			
1:45	Bernie George Show	Gore & Talko Toni Co (160) N		
2:00	Fascination Rhythm	Stars Over Hollywood Armour (28) H		
2:15				
2:30				
2:45				
3:00				
3:15				
3:30				
3:45				
4:00				

NOVEMBER 1940

SPONSOR COMPARAGRAPH

Ludens	Su 10 30 p.m.
Lutheran	Su 12 30 p.m.
Mas. Pouch Tab	M 10 00 p.m.
Manhattan Soap	M-F 11 15 a.m.
	M-F 2 45 p.m.
Mantle Lamp	MWF 8 00 p.m.
Mars	F 4 15 p.m.
	M 9 30 p.m.
	W 10 30 p.m.
Metropolitan Life	M-F 6 00 p.m.
Miles Lab	Su 4 00 p.m.
	M 3 15 p.m.
	M-F 5 45 p.m.
	M-F 7 15 p.m.
	M-F 2 00 p.m.
Minn Valley Can	F 10 00 a.m.
Mississippi Tabernacle	Su 10 00 a.m.
Modelia	F 2 45 p.m.
Morrell	Sa 5 45 p.m.
Philip Morris	Su 10 30 p.m.
	Tu 8 00 p.m.
	M-F 12 15 p.m.
	M-F 2 00 p.m.
	F 10 00 p.m.
Mutual Benefit	Su 7 30 p.m.
National Biscuit	M-F 10 45 a.m.
Norwich	F 8 00 p.m.
Nestezema	F 9 00 p.m.
Pabst	F 9 00 p.m.
Pacific Borax	F 9 30 p.m.
Par Milk	Sa 10 00 a.m.
	Sa 2 30 p.m.
Phillro	M-F 9 45 a.m.
	W 10 00 p.m.
Piedmont	Su 1 00 p.m.
Pillsbury Mills	M-F 11 15 a.m.
	M-F 3 30 p.m.
	Su 4 30 p.m.
	MWF 6 00 p.m.
	Sa 12 30 p.m.
Planters N. & C	M-F 7 45 p.m.
Procter & Gamble	M-F 10 30-11 a.m.
	M-F 11 45 a.m.
	M-F 12 00 noon
	M-F 1 [illegible]
	M-F 2 15 p.m.
	M-F 3 4 00 p.m.
	M-F 6 45-7 30 p.m.
	Th 8 00 p.m.
	Sa 4 30 p.m.
	F 9 30-10 30 p.m.
	Sa 9 00 p.m.
Prudential	Su 6 00 p.m.
Pure Oil	M-F 11 30 a.m.
Quaker Oats	Su 6 00 p.m.
	M-F 2 45 p.m.
	MWF 5 00 p.m.
RCA	Su 3 00 p.m.
Radio Bible Class	Su 10 00 a.m.
Ralston Purina	M-F 5 45 p.m.
Revere Camera	Th 9 30 p.m.
Rexall	Su 3 00 p.m.
R. J. Reynolds	M 10 30 p.m.
	Th 10 00 p.m.
	F 4 30 p.m.
	Sa 2 30 p.m.
	Sa 10 30 p.m.
Ranson	Sa 8 00 p.m.
Schaffer Candy	Su 5 30 p.m.
Sealtest	Th 9 30 p.m.
Sears Mattress	Sa 8 00 p.m.
Seeman Bros.	Su 6 15 p.m.
	Su 11 30 a.m.
Sembe	Su 9 00 p.m.
Serutan	M-F 7 15 a.m.
	Tu,Th 9 00 p.m.
Shell Oil	M-F 8 00 a.m.
	Tu-Th 9 00 p.m.
Shotwell Manufact	Su 5 30 p.m.
Signal Oil	Su 10 30 p.m.
Skelly	M-Sa 8 00 a.m.
Smith Bros	Su 6 00 p.m.
S.O.S.	M-F 7 30 a.m.
	M-F 1 30 p.m.
Southern Cotton Oil	Th 11 30 p.m.
Spudet	Sa 5 30 p.m.
Standard Brands	Su 1 30 p.m.
	Su 4 00 p.m.
Standard Oil	Su 10 30 p.m.
	Th 12 midnight
Standard Oil N. J	Su 1 00 p.m.
Sterling Drug	Su 9 30 p.m.
	M-F 12 30 p.m.
	M-F 6 5 p.m.
	Tu 8 00 p.m.
	W 8 00 p.m.
Sun Oil	M-F 6 45 p.m.
Swift	M-F 9 15 a.m.
	Sa 10 30-11 30 a.m.
Teen Timers	Sa 11 30 a.m.
Texas	W 9 00 p.m.
Tillamook	Sa 12 45 p.m.
Toni	M-F 11 00 a.m.
	M-F 3 15 p.m.
	M-F 2 30 p.m.
	Th 9 30 p.m.
	Sa 1 30 p.m.
	Su 4 30 p.m.
Transcontinental	M 10 00 p.m.
U.E.R.M.A.	Su 9 30 p.m.
U. S. Army	Su 2 45 p.m.
	Su 5 00 p.m.
U. S. Steel	Su 10 30 a.m.
U. S. Tobacco	Su 5 00 p.m.
Voice of Prophecy	Su 10 30 a.m.
York Chemical	MWF 4 30 p.m.
Yuletide	Th 8 15 p.m.
Wander	M-F 6 30 p.m.
Washington Co-op	Su 12 30 noon
Western Auto	Su 10 30 a.m.
Westinghouse	M-F 11 30 a.m.
Whitehall	M-F 12 30 p.m.
	M-F 12 45 p.m.
	M-F 5 30-6 p.m.
	Th 8 30 p.m.
White King Soap	Sa 7 45 p.m.
Wildroot	Su 8 00 p.m.
Williamson	Su 4 30 p.m.
Wrigley	Su 2 00 p.m.

Numbers ( ) in each box are number of stations over which program is sponsored. N next to number of station indicates program originates in New York. C indicates a Chicago origination. H indicates a Hollywood or Los Angeles origination.

SUNDAY

	ABC	CBS	MBS	NBC
4 PM	Drew Pearson Lee Hays (247) N	Family Hour of Stars Prudential Ins (151) N	Ray Rogers Quaker Oats	Catholic Hour
4:15	Man Born Hilmes Seeman Au Work (198) N			
4:30	Greatest Story Ever Told Goodyear (214) N	Pause That Refreshes Coca-Cola (166) N	Nick Carter Gulsby Parking Dutch Treasure (454) N	Ozzie & Harriet Int'l Silver (138) H
4:45				
5				
5:15				
5:30				
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6				
NIGHT 6 PM				
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MONDAY

	ABC	CBS	MBS	NBC
4 PM	Ladies Par	Eve Seward Met Life (21) N Meet Missus Par		News McVane Woman's Sec Par
4:15		Frontier Science		Clem McCarthy Sketches in Melody
4:30		H. Shriner Par		Sketches in Melody
4:45		Lowell Thomas P&G Ivory (78) N		Three Star Extra Sun Oil (34)
5	Edwin C. Hill Kaltenborn (125) Head Edition Co-op	Beulah P&G Dreft (80) H	Fulton Lewis Jr. Co-op	Perry Como L&M Chesterfield (161) N
5:15	Elmer Davis Co-op	Jack Smith P&G Oxydol (83) H	Dinner Date Hemingway Par	News of World Miles Alka S Vitamins (143)
5:30	Lone Ranger General Mills (104) r	Club 15 Campbell Soup (157) H Lum n Abner Par	News	The Smoothies
5:45		Ed R. Murrow Campbell Soup (155) N	Inside of Sports Bayuk Cigars Phillies Chandu-Par (106)	Harkness News Pure Oil (30) N
6	News Co-op L. Thomas Par	All the News Monte Cristo Par	Supper Club-Par	Morton Downey Coca-Cola (143) N World News Par
NIGHT 6 PM				
6:15	Joe Hasel Sports	Dell Trio	Dance Orchestra (352) Monte Cristo Par	
6:30	Gems for Thought			
6:45	Band	Lombardo Orchestra The Martha Par	Dance Orch	Dance Orchestra News
7	News Co-op Man Called X Par	All the News George Du Il Par	Supper Club-Par	News of the World World News Par
7:15	Hazel Sports	Henry Jerome Orchestra	Dance Orch George Du Il Par	
7:30	Gems for Thought	Gene Williams Orchestra	Dance Orch Chas Par	Dance Orch Rose Par
7:45	Band		News	
8	Sam Spade Wildroot Cream Oil (151) Hr	Inner Sanctum Emerson Bromo S (151) Nr K. Manning Par	Adventures of the Falcon Co-op Superman-Par	Casebook of Gregory Hood Capt Midnight Pa
8:15				H. Gardner Says
8:30	Charlie McCarthy Standard Brands C & S Coffee Royal Puddings (149) H	Arthur Godfrey Lever-Lipton Tea (149) Nr Collingwood Par		
8:45		Arthur Godfrey Lever-Lipton Tea Bob Garred Par		
9	Railroad Time Assn of Amer Railroads (257)	Voice of Firestone Firestone Tires & Tubes (160) Nr		
9:15				
9:30	Music and Mr. Blaine	Lux Radio Theater Lever Lux Soap-Lux Flakes (153) H		
9:45				
10				
10:15				
10:30				
10:45				
11				
11:15				
11:30				
11:45				
12				

TUESDAY

	ABC	CBS	MBS	NBC
4 PM	Ladies Par	Eve Seward Met Life (21) N Meet Missus Par		News McVane Woman's Sec Par
4:15		Frontier Science		Clem McCarthy Sketches in Melody
4:30		H. Shriner Par	S. of Stranger Par	Sketches in Melody
4:45		Lowell Thomas P&G Ivory (78) Nr	Gas Again-Par	Three Star Extra Sun Oil (34)
5	Edwin C. Hill Kaltenborn (125) Head Edition Co-op	Beulah P&G Dreft (80) H	Fulton Lewis Jr. Co-op	Jo Stafford L&M Chesterfield (161) N
5:15	Elmer Davis Co-op	Jack Smith P&G Oxydol (83) H	Dinner Date Hemingway Par	News of World Miles Alka S Seltzer (133)
5:30	Relax Time	Club 15 Campbell Soup (157) H Lum n Abner Par	News	The Smoothies
5:45		Ed R. Murrow Campbell Soup (155) N	Inside of Sports Bayuk Cigars Phillies Chandu-Par (106)	Harkness News Pure Oil (30) N
6	News Co-op L. Thomas Par	All the News Monte Cristo Par	Supper Club-Par	Morton Downey Coca-Cola (143) N World News Par
NIGHT 6 PM				
6:15	Joe Hasel Sports	Dell Trio	Dance Orchestra (352) Monte Cristo Par	
6:30	Gems for Thought			
6:45	Band	Lombardo Orchestra The Martha Par	Dance Orch News	Dance Orchestra
7	News Co-op Man Called X Par	All the News George Du Il Par	Supper Club-Par	News of the World World News Par
7:15	Hazel Sports	Henry Jerome Orchestra	Dance Orch George Du Il Par	
7:30	Gems for Thought	Gene Williams Orchestra	Dance Orch Chas Par	Dance Orch Rose Par
7:45	Band		News	
8	Youth Asks the Government	Mystery Theater Sterling Bayer Ph Tablets K. Manning Par	Mysterious Traveler	New Mel Torme Show Philip Morris Cigarettes (143) Nr
8:15	Earl Godwin	Mystery Theater Sterling Bayer Ph Tablets (149) Nr	Mysterious Traveler Superman Par	
8:30	Town Meeting Co-op	Mr. & Mrs. North C P P Shave Cr Halo (151) Nr	Official Detective Capt Midnight Par	A Date With Judy Lewis-Howe Tums (146) H
8:45	Armstrong Rug Par	Mr. & Mrs. North C P P Shave Cr Halo (151) Nr Garred-Par	Official Detective Capt Midnight Par Tom Mix Par	
9	Town Meeting Co-op	We the People Gulf Oil (119) N	Gabriel Heatter Servatan & Nutrex (211) Nr	Bob Hope Lever-Swan (151) H
9:15	Town Meeting Co-op Headline Par		Mutual Newsreel	
9:30	Town Meeting Co-op Elmer Davis Par	Life with Luigi Cues	Under Arrest Fish Hunt Club Co-op	Fibber McGee & Molly Johnson & Son (163) H
9:45	Monitor News Chr Sc Pub. Soc (74) r		Bill Henry (341) Johns-Manville	
10	Chamber Music Hour	Hit the Jackpot Do Soto-Plymouth Dealers (186) N	American Forum of the Air Discussion	Big Town Lever Lifebuoy (133) H
10:15				
10:30	It's Your Business (NAM)	Meet Mr. Meek Amsterdam Show Co-op	Dance Orchestra Rod Ryder Par	People Are Funny Brown-Wmson Raleigh (161) H
10:45	It's in the Family (A F of L)			
11	Henry Wallace (163) through 10/25 Appointment With Music	Cisco Kid-Par		
11:15				
11:30				
11:45				
12				

WEDNESDAY

	ABC	CBS	MBS	NBC
4 PM	Ladies Par	Eve Seward Met Life (21) N Meet Missus Par		News McVane Woman's Sec Par
4:15		Talks Meet Missus Par		Clem McCarthy Sketches in Melody
4:30		H. Shriner Par	S. of Stranger Par	Sketches in Melody
4:45		Lowell Thomas P&G Ivory (78) Nr		Three Star Extra Sun Oil (34)
5	Edwin C. Hill Kaltenborn (125) Head Edition Co-op	Beulah P&G Dreft (80) H	Fulton Lewis Jr. Co-op	Perry Como L&M Chesterfield (161) N
5:15	Elmer Davis Co-op	Jack Smith P&G Oxydol (83) H	Dinner Date Hemingway Par	News of World Miles Alka S Vitamins (143)
5:30	Lone Ranger General Mills (104) r	Club 15 Campbell Soup (157) H Lum n Abner Par	News	The Smoothies
5:45		Ed R. Murrow Campbell Soup (155) N	Inside of Sports Bayuk Cigars Phillies Chandu-Par (106)	Kaltenborn News Pure Oil (30) N Peterson-Par
6	News Co-op L. Thomas Par	All the News Name Song Par	Supper Club-Par	News of the World World News Par
NIGHT 6 PM				
6:15	Joe Hasel Sports	Jack Smith Par	Dance Orch Name Song Par	
6:30	Gems for Thought	Chuck Foster's Orchestra		Dance Orchestra
6:45	Band	Dr. Christian Par	News	
7	Original Amateur Hour P. Lorillard (14)	Dr. Christian Chesebrough Vaseline (157) Hr Garred-Par	Blondie C-P-P-Dental Cr (151) H	Great Gildersleeve Kraft Foods (148) H
7:15				
7:30				
7:45				
8				
8:15				
8:30				
8:45				
9	Milton Berle Show Texas Company 20	Your Song and Mine (162) N Bardon	Gabriel Heatter Carter Products Liver Pills Arnd (330) Nr	Duffy's Tavern Bristol Myers Ipana & Vitalis (160) Nr
9:15			Kraft Music Hall Kraft Miracle Whip (144) N	
9:30	Groucho Marx Elgin-American (14)	Harvest of Stars Intl Harvester (165) N	Erskin Johnson Hollywood Story Bill Henry 341 Johns Manville	Mr. District Attorney Bristol Myers Sal Hepatica & Ipan (160) N Peterson Par
9:45				
10	Bing Crosby Philco (252)	Tums A Weston Bekins Par	Opinion Aire	Big Story American Cigar and Cigarette Pall Mall (162) N
10:15				
10:30	Meredith Wilson General Foods (142)	Coal to Clark Room The Whistler Par	Dance Orchestra	Curtain Time Mars Candy (138) C
10:45				
11	Lone Ranger General Mills (104) r	The Smoothes	Cisco Kid-Par	
11:15				
11:30				
11:45				
12				

THURSDAY

	ABC	CBS	MBS	NBC
4 PM	Ladies Par	Eve Seward Met Life (21) N Meet Missus Par		News Radcliffe Hall Woman's Sec Par
4:15		An American Abroad		Clem McCarthy Sketches in Melody
4:30		H. Shriner Par	S. of Stranger Par	Sketches in Melody
4:45		Lowell Thomas P&G Ivory (78) Nr	Gas Again-Par	Three Star Extra Sun Oil (34)
5	Edwin C. Hill Kaltenborn (125) Head Edition Co-op	Beulah P&G Dreft (80) H	Fulton Lewis Jr. Co-op	Peggy Lee L&M Chesterfield (161) H
5:15	Elmer Davis Co-op	Jack Smith P&G Oxydol (83) H	Dinner Date Hemingway Par	News of World Miles Alka S (133) N
5:30	Final Edition	Club 15 Campbell Soup (157) H Lum n Abner Par	News	Art Van Damme Quintet
5:45		Ed R. Murrow Campbell Soup (155) Nr	Inside of Sports Bayuk Cigars Phillies Chandu-Par (106)	R. Harkness News Pure Oil (30) N Peterson Par
6	News Co-op L. Thomas-Par	All the News Monte Cristo Par	Supper Club-Par	Morton Downey Coca-Cola (143) N Su 6-8 World News Par
NIGHT 6 PM				
6:15	Joe Hasel Sports	Jack Smith Par	Dance Orch	
6:30	Gems for Thought			
6:45	Band	Mr. Keen Par	Dance Orchestra News	Dance Orchestra
7	Abbott & Costello Co-op	FBI P&G Lava (149) Nr K. Manning-Par	Talent Jackpot	Aldrich Family GF (145) Nr at 9 30
7:15		FBI P&G Lava		
7:30	Persona Autograph	Mr. Keen Whitehall-Rolynos (147) Nr	Better Half Velupto (25) Tom Mix Par	Burns & Allen GF Maxwell House (145) H
7:45		Mr. Keen Whitehall-Rolynos Garred Par	Hy Gardner Says	
8	Child's World	Suspense Electric Auto-Lite (160) H	Gabriel Heatter Servatan & Nutrex (211) Nr	Kraft Music Hall Kraft Miracle Whip (144) N
8:15			Mutual Newsreel	
8:30	To be announced	Casey Crime Photo Tone (163) N	Revere All Star Review (47)	Sealtest Variety Show Sealtest Milk ice cream (93) H
8:45			Bill Henry 341 Johns Manville	Music from Heart of America Falstaff Par (33) C
9				
9:15				
9:30				
9:45				
10				
10:15		Hallmark Playhouse Hallmark (157) H	Adventures of the Thin Man Kaiser-Frazer	Screen Guild Theatre R. J. Reynolds Camels (161) N
10:30	Dance Jamboree			
10:45	Harry James Music	First Nighter Campana (58) H	Dance Orchestra Red Ryder Par	Fred Waring Gen. Electric (162) r
11				
11:15				
11:30				
11:45				
12				

FRIDAY

	ABC	CBS	MBS	NBC
4 PM	Ladies Par	Eve Seward Met Life (21) N Meet Missus Par		News McVane Woman's Sec Par
4:15		U N Politics Meet Missus Par		Clem McCarthy Sketches in Melody
4:30		H. Shriner Par	S. of Stranger Par	Sketches in Melody
4:45		Lowell Thomas P&G Ivory (78) Nr		Three Star Extra Sun Oil (34)
5	Edwin C. Hill Kaltenborn (125) Head Edition Co-op	Beulah P&G Dreft (80) H	Fulton Lewis Jr. Co-op	Perry Como L&M Chesterfield (161) N
5:15	Elmer Davis Co-op	Jack Smith P&G Oxydol (83) H	Dinner Date Hemingway Par	News of World Miles Alka S Vitamins (143)
5:30	Lone Ranger General Mills (104) r	Club 15 Campbell Soup (157) H Lum n Abner Par	News	The Smoothies
5:45		Ed R. Murrow Campbell Soup (155) N	Inside of Sports Bayuk Cigars Phillies Chandu-Par (106)	Kaltenborn News Pure Oil (30) N Peterson-Par
6	News Co-op L. Thomas-Par	All the News	Supper Club-Par	News of the World World News Par
NIGHT 6 PM				
6:15	Joe Hasel Sports	Jack Smith Par	Dance Orch	
6:30	Gems for Thought			
6:45	Band	Mr. Keen Par	Dance Orchestra News	Dance Orchestra
7	Fat Man Par	News Co-op L. Thomas-Par	All the News	Supper Club-Par
7:15	Joe Hasel Sports Fat Man Par	Jack Smith Par	Dance Orch	News of the World World News Par
7:30	Gems for Thought			
7:45	Band	Mr. Keen Par	Dance Orchestra News	Dance Orchestra
8	Fat Man Norwich Pharm (173) Nr Terry Par	Jack Carson Gen. Foods Sanka (148) Nr K. Manning-Par	Great Scenes from Great Plays Episcopal Church	Cities Service Band of America Gas and Oil (82) N
8:15	Fat Man Norwich Pharm (173) Nr Terry Par			
8:30	Your FBI Equitable Life (256) Hr	Leave It to Girls Continental Pharma (32) Capt Midnight-Par Leave It to Girls Tom Mix Par	Jimmy Durante R. J. Reynolds Camels at 10 9 (163) H	
8:45	Armstrong Rug Par	Hy Gardner Says		
9	Break the Bank Bristol Myers (196) Nr Headline Par	Ford Theater Ford Motor Co (167) N	Gabriel Heatter Nazarma Products (172) Nr	Eddie Cantor Pabst Blue Ribbon Beer (149) H
9:15	Break the Bank Bristol Myers (196) Nr		Mutual Newsreel	
9:30	The Sheriff Par Coast Borax (172) N		Lionel Hampton Show Bill Henry (341) Johns-Manville	Red Skelton P&G-Tide (143) H Peterson Par
9:45	Champ Roll Call (221) r			
10				
10:15				
10:30	Boxing Bouts Gillette (252)	Philip Morris Playhouse	Meet the Press Co-op Gr Scenes Par	Life of Riley P&G (136) H
10:45	Sports Page	Duke Jurgens Orchestra Coca-Cola (163) H	Dance Orchestra Cisco Kid-Par	Sports Newsreel C-P-P Shave Cr (70) H To be announced
11				
11:15				
11:30				
11:45				
12				

SATURDAY

	ABC	CBS	MBS	NBC
4 PM	Felice Quartet	Bancroft News	Dance Orchestra	News Summary
4:15	Brownlee Sisters	Memo From U. N.		Religion in the News
4:30	Wissner-Sports	Saturday Sports Review		NBC Symphony
4:45	Communism	L. Leveur News		
5	Treasury Band	My Favorite Husband	Hawaii Calls	
5:15				
5:30	Famous Jury Trials	Vaughn Monroe R. J. Reynolds (159) Nr	Johnny Fletcher	Collingwood-Par Sing It Again
5:45				
6	Amazing Mr. Malone	Sing It Again Collingwood Par	Life Begins at 80	Truth & Consequences P&G (144) H
6:15		Sing It Again Garred-Par	True or False-Par	
6:30	Gangbusters Procter & Gamble-Tide (143)	Winner Take All	Gabriel Heatter Semler Kreml	Your Hit Parade American Tob Luckies (162) H
6:45			Lanny Ross	
7	What's My Name G. E. Lamps (169)	It Pays to Be Ignorant Co-op	Guy Lombardo's Orchestra Kaiser-Frazer	Judy Canova C P P Soap, Hair (163) H
7:15				
7:30	Hayloft Hoedown	Nat'l Guard Military Ball	Chicago Theater West The Par	Grand Ole Opry R. J. Reynolds Prince Albert (158)
7:45				
8	Vox Pop Pall Mall (42)	Home Town Reunion	Dance Orchestra	
8:15				
8:30	Treasury Star Parade Treasury Dept (42)	Battle of the Sexes Coca-Cola (163) H	Hollywood Mystery Time Co-op	Saturday Night Serenade Pat Milk (164)
8:45				Peterson-Par
9	Grand Ole Opry Prince Albert (158)	Gang Busters Procter & Gamble-Duz (143)	Dance Orchestra	Dance Orch
9:15				
9:30	Can You Top This? Maltex (42)	Can You Top This? Maltex (42)	Dance Orchestra	Dance Orch
9:45				
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10:15				
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11:30				
11:45				
12				



The "Huskies" at Poughkeepsie,—* WHEC In Rochester.....

....FIRST BY LENGTHS!

* At the famed Poughkeepsie Regatta this year, the University of Washington's "Huskies",—rowing against 10 other top colleges,—swept the river winning all three... Varsity, Junior Varsity and Freshman races... and by lengths!

WHEC sweeps the Rochester Hooper—all three—morning, afternoon and evening, and by lengths!

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated!

WHEC is one of the select Hooper "Top Twenty" stations in the U.S.—morning, afternoon and evenings!

Latest Hooper before closing time.

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 A.M. Monday through Fri.	**33.2**	29.9	9.2	7.1	13.0	7.1
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	**36.6**	26.6	12.2	8.3	10.2	5.0
EVENING 6:00-10:00 P.M. Sunday through Sat.	**28.5**	28.2	11.9	9.6	13.8	Station Broadcasts till Sunset Only

JULY-AUGUST HOOPER, 1948

Latest before closing time.

BUY WHERE THEY'RE LISTENING:—

CBS

WHEC of Rochester

N. Y.

5,000 WATTS

Representatives: J. P. McKINNEY & SON, *New York, Chicago,* HOMER GRIFFITH CO., *Los Angeles, San Francisco*

MANAGERS' LAMENT

(*Continued from page 26*)

real money. We are asked to knock ourselves out selling listeners on a program that may smell to high heaven and when we do come through, nobody at the agency involved has the good sense to say 'thank you.' Okay, maybe they think that it's part of our job to promote programs on our station but if they were to stop and check station program promotion they'd be surprised to uncover the fact that some programs receive a great deal of promotion and some very little. An agency with a good sense of 'thank you' lands that extra bit of promotion from stations. All business isn't done on a production line basis."

Still another station manager reflects the laments of practically all station executives on the subject of contests where a big prize goes to the station doing the best promotion on a program. "It isn't fair," says this broadcaster, "to ask hundreds of stations to extend themselves advertising and promoting a program, when there's only one prize. Maybe it's a cheap way of 'buying' program promotion but a sponsor would be far smarter to plan 25 awards instead of one big one. He'd also be smart if he presented one to each station doing an outstanding promotion for his program and something extra to the department head who supervised the promotion. When Kenyon and Eckhardt ran a *Ford Theater* promotion, the award was a Ford station wagon—for the station. It didn't sit too well with the promotion men, who aren't the highest paid at stations and who actually carry the work burden. The personal element is always present and the more an advertiser remembers this the more promotion he'll get for his broadcast advertising dollar."

No station can give all its advertisers equal promotion. If it were spread that wide, explains one station manager, no advertiser would receive enough promotion to "fill his eye teeth." "An advertiser should be satisfied with an occasional promotion," explains another station manager. "Moreover the more grey matter he (the advertiser) uses 'suggesting' promotions to stations, the more promotion his programs will receive. If advertisers and their agencies would conceive promotions that would not only promote their programs but would make the stations and the networks feel that they too

In Eastern OKLAHOMA use KTUL

Tulsa's only exclusive radio center. Only CBS outlet in the rich "Money Market" section of prosperous Oklahoma. Write KTUL, Boulder on the Park, Tulsa, Okla.

5,000 WATTS DAY & NIGHT

JOHN ESAU
Vice-Pres. and Gen. Mgr.

AVERY-KNODEL, Inc.
National Representatives

LOOKING FOR PROGRAMS?
Most Local Shows Beat Network Shows on High-Hooper
KOIL
SERVING
OMAHA & Council Bluffs
BASIC ABC • 5000 WATTS
Represented by
EDWARD PETRY CO., INC.

would be realizing something from the deal, they'd be surprised how much effort a station would expend in promoting. So many promotions seem a one-way street that stations steel themselves into saying 'no.' "

"If we seem to devote a great deal of talk to the subject of promotion," explains one station manager, "it isn't because we're het up on the subject but that every station is beset by requests for promotion and merchandising. We acknowledge that broadcasting lives and dies by promotion. We want to do our best, but life is short and the budget limited. Brother, can you spare a dime?"

Leaving the subject of promotion problems behind, station managers in big cities have a very special set of laments pointed at sponsors and advertising agencies. Many of the managers of stations in smaller metropolitan centers join with the big city men in singing these specific blues. "There isn't a week that goes by," states the manager of a network owned and operated station, "that an advertiser or an agency executive doesn't call me on the phone and ask me to audition some 'talent.' Most of the time the 'talent' has no ability—and even if it did, it should be auditioned by our program director not by the station manager. When I ask the agency or sponsor executive about the ability of the young lady or young man whom I am asked to audition, I usually receive an answer which tells me that the audition requester doesn't know. I know that everyone wants to 'get into radio' but I think that advertisers and agencies who want stations to do a better job promoting listening should know better than to waste a major executive's time, just to impress some youngster or her parent. It isn't that we're not anxious to hear real talent but that there're only so many hours in a day. I like to see my family once in a while."

The gripe about time wasted by the "hopefuls" who want to get into radio doesn't stop with having to see and hear talent. Station executives are constantly besieged by recommended salesmen, secretaries, clerks, and even bookkeepers, all of whom visit the station manager after a telephone call or bearing a letter from an important advertising executive. Time is what broadcasting stations have to sell, yet waste of executive time is greater in radio than it is in any other field—except perhaps TV. If "everyone" wants to get into radio, "everyone and his brother" wants to be in television.

(*Please turn to page 92*)

STEINMAN STATIONS

build profitable sales

WDEL	*Established 1922* WILMINGTON, DEL.
WGAL	*Established 1922* LANCASTER, PA.
WKBO	*Established 1922* HARRISBURG, PA.
WRAW	*Established 1922* READING, PA.
WORK	*Established 1932* YORK, PA.
WEST	*Established 1936* EASTON, PA.

Represented by ROBERT MEEKER ASSOCIATES

Chicago · San Francisco · New York · Los Angeles

"WHAT'LL I WEAR THIS EVENING, LUIGI?"



It ain't like the old days when "the farmer's day was never done." Nowadays with modern farming methods that *save time* and *make money*, the hayseeds in the Red River Valley git time (and dough) to have fun!

Yep, we got bistros and bingo! But a lot of the time we just relax and listen to the radio. *And mostly to WDAY.* The latest Conlan Report (May) for the North Dakota Area shows that evenings more of us listen to WDAY (50.9%) than to the *17 next best stations combined.* The nearest "competitor" has *only 11.8%.*

If you want more fancy figures, why not write us or ask Free & Peters? We'd be glad to send you the complete report.

WDAY

FARGO, N. D.

NBC · 970 KILOCYCLES

5000 WATTS

FREE & PETERS, INC.
Exclusive National Representatives

a SPONSOR monthly tabulation

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
ARMOUR & CO	[illegible] Soup Powder	Hint Hunt	MTWTF 4:4:25 pm	Various merchandise prizes awarded daily	Send favorite household hint and Chiffon boxtop to program, Chi. If hint used on air, prizes awarded	CBS
PAUL F. BEICH CO	Bilt-rite Hair Wave Set	Whiz Quiz	Saturday 10-10:30 pm	(1) Jackpot prizes of merchandise to question-senders. (2) Traveling clocks to senders of nominating letters	1) Send set of quiz questions with two Whiz wrappers to program, N. Y. If used, prizes awarded. 2) Send letter nominating friend to appear on program. Judged on human interest basis	ABC
COLGATE-PALMOLIVE-PEET CO*	Super-Suds	Blanche	Wednesday 8-8:30 pm	Four 1949 Ford sedans weekly for six weeks. Other merchandise prizes plus year's supply of Super-Suds	Send last line to 4-line jingle with boxtop from Super-Suds plus dealer's name to contest, N. Y.	NBC
CONTINENTAL BAKING CO	Wonder Bread, Hostess Cake	Grand Slam	MTWTF 11:30-11:45 am	Various merchandise prizes, chance at Grand Slam bonus	Send list of 5 musical questions to program, N. Y. Lists must have proofs (name written at top of page)	CBS
EVERSHARP, INC P. LORILLARD CO SMITH BROS. CO SPEIDEL CORP	Pens, razors, Old Gold Cigs, cough drops, Watch bands	Stop the Music	Sunday 8-9 pm, 15 min ea.	$18,000 (minimum $1,000) in various cash, merchandise prizes	Listeners called, must identify tune played plus "Mystery Melody"	ABC
EVERSHARP, INC	Eversharp Schick Injector Razor	Take It or Leave It	Sunday 10-10:30 pm	$10,000 first prize. Other cash prizes totalling $22,000	Complete 25-word sentence: "I like the Eversharp Shick Injector Razor best because . . ." Send with Shick instruction sheet from new razor to contest, N. Y.	NBC
GENERAL MILLS	Wheaties	Jack Armstrong	MWF 5:30-6 pm	Official-size Wilson football and copy of Bernie Bierman's book on football	Send Wheaties boxtop and $2 to sponsor, Minneapolis	ABC
KRAFT FOODS CO	Parkay Margarine	The Great Gildersleeve	Wednesday 8:30-9 pm	Five weekly contests. Each week, four 1949 Lords awarded. Other cash and merchandise prizes	Send name for girl baby "adopted" by Gildy with Parkay boxtop to sponsor, Chi. Best names win	NBC
KROGER CO	Various	Three Kroger radio serials, plus e.t. announcements, breaks		"Free food for a year for a family of four" based on U. S. Govt. estimates. Also Kroger employee contest. Prizes to 3 winners in each contest	Awarded as bonus prizes in eight national consumer contests of Kraft, Lipton, P&G, C-P-P, Quaker, and Lever. Contestants write name "Kroger" on back entry. Best 3 "Kroger" entries win bonus prizes	Various
LEVER BROTHERS* (THOS. H. LIPTON DIV.	Lipton's Tea	Talent Scouts	Monday 8:30-9 pm	Five $1,000 prizes, fifty $100 prizes, also vacuum cleaners, Mixmasters	Complete 25-word product sentence: "I get extra enjoyment from the brisk flavor of Lipton Tea because . . ." Send with Lipton boxtop to sponsor, N. Y.	CBS
LEVER BROTHERS*	Lifebuoy	Big Town	Tuesday 10-10:30 pm	Thirty 1949 Mercury sedans. Other $10 cash prizes in thirty daily contests	Complete 25-word sentence: I like Lifebuoy because . . ." and send with Lifebuoy boxfront to contest, N. Y.	NBC
LIGGETT & MYERS	Chesterfields	Supper Club	MTWTF 7-7:15 pm	"Star of the Week" contest; Tu nights only. $500 bond prize	Winners of pre-broadcast studio spelling bee name friends to receive phone call. Friend must identify "mystery voice" of screen star	NBC
CARL MOHR & CO	Studebaker dealer	Gridiron Echoes	As scheduled (prior to telecasts of Balto. Colts)	Various low-cost merchandise prizes. Grease jobs, movie passes, etc.	Viewers supply missing facts of famous games in letters to station	WMAR-TV Balto.
PHILIP MORRIS & CO	Cigarettes	Everybody Wins	Friday 10-10:30 pm	$20-$100 in cash prizes	Send list of 5 questions with P-M package wrapper to program. Cash for use, more if contestant misses	CBS
PIONEER SCIENTIFIC CORP	Polaroid TV Lens	Howdy Doody	Thursday 5:45-6 pm	Booklet: "Parlor Tricks with Polaroid" autographed by me Bob Smith, plus "magic" picture of Smith and Howdy	Viewers send in dealer-obtained booklet to program. Smith autographs, returns with photo	NBC-TV
PROCTER & GAMBLE*	Oxydol and Duz	Ma Perkins	MTWTF 3:15-3:30 pm	$10,000 first prize. Other cash prizes totalling $40,000	Complete 25-word sentence: "I like the new 'Lifetime' Oxydol, because . . ." Send on official entry blank or plain sheet with Oxydol boxtop to program, Cinci.	NBC
		Truth or Consequences	Saturday 8:30-9 pm	"Papa & Mama Hush" stockpile of merchandise and services. Mink coats, vacations, furniture, etc. etc.	Three listeners called weekly; try to identify mystery voices. To qualify, must have written letter re Mental Health Drive, send same with/without contribution to contest, Hollywood	NBC
RALSTON PURINA CO	Ralston [illegible]	Tom Mix	MTWTF 5:45-6 pm	Total of 801 merchandise prizes. Bicycles, radios, watches etc.	Send name for Tom's new sorrel colt with Ralston boxtop to program, St. Louis. Best names win	MBS
TEEN-TIMERS INC	Teen-Timer Drinks	Teentimers Club	Saturday 11:30-noon	$10,000 total in cash and merchandise prizes, including a $2,000 scholarship	Teen-agers enter contest at local retail store, or by mail. Must write letter identifying "Miss Mystery Teentimer" from radio clues; write letter supporting ***Overseas Aid for Children*** with contribution of 10¢ or more. Send to program, N. Y.	MBS
U. S. TOBACCO CO	Model, Dill's Best, Peerless tobaccos	Lum & Abner	Saturday 5-5:30 pm	$5 for question used, contents of jackpot if missed. $50 for correctly-answered jackpot question	Listeners send quiz and jackpot questions to program, N. Y.	MBS
WILDROOT CO	Wildroot Cream-Oil	Wildroot Musical Date	Wednesday 8-8:30 pm	$5 each prize	Send list of any three songs to program for program use	Don Lee

*Various [illegible] contest tie-ins with Kroger Co. "Free food for a year for a family of four" bonus prizes.



"Old Mother Hubbard
Went to the cupboard . . .
When she came there
The cupboard was bare . . . !"

No bare cupboards in South Texas

Mother Hubbard must not have lived in South Texas. For, with farm income up and employment up, there are mighty few if any "bare cupboards" in this rich, prosperous area!

Here are 67 counties* constituting the daytime primary area of Station WOAI. It is a section noted for cattle, oil, cotton. It is great in production, has many needs. Sales of food alone to help fill these cupboards amounted to $247,370,000** last year. More food was sold here than was sold in either St. Louis or Pittsburgh.

South Texans have the money to pay for their many requirements. Be sure *your* products are in their cupboards by placing your advertising message over WOAI, the popular 50,000-watt station that covers this territory.

*BMB 50% to 100% counties
**©Sales Management 1948 Survey of Buying Power

WOAI *San Antonio*
NBC • 50,000 W • CLEAR CHANNEL • TQN

Represented by EDWARD PETRY & CO., INC. -- New York, Chicago, Los Angeles, Detroit, St. Louis, San Francisco, Atlanta, Boston

MANAGERS' LAMENT

(*Continued from page 89*)

Station managers constantly lament the fact that agencies and advertisers, in buying programs, ignore managers' suggestions. "If a station is successful, there is no question but that it is the result of management. The fact that two stations with comparatively the same wavelengths, power, and network affiliations do entirely different jobs in gathering audiences proves that beyond a doubt," points out the manager of a 5,000-watt network affiliate in a good market. "The successful station manager must know his market, yet time and time again recommendations that we make to sponsors and their agencies are ignored. For instance we were taking a feed of a daytime serial that hit our area at a time when it was preceded by a musical and followed by a newscast. We asked permission to record the program off the network line and broadcast it later as part of a block of daytime serials. The agency and sponsor refused permission. Six months later we received a bitter letter asking why this program was rated lower in our city than in three-quarters of the rest of the country. We reminded the agency of our recommendations, but they continued to insist that they could not permit a 'd.b.' (delayed broadcast) of the program. The program is still on our station and it's still at the tail-end of its rating among all stations airing it. Some agencies get stuck with their own decisions."

Station managers are constantly faced with requests for programs by types by timebuyers. They are asked for women's participating programs, newscasts, disk jockeys, rise and shine sessions, etc. Sometimes the manager knows that another type of program has the audience for the particular product to be sold. Yet it's the exception not the rule when a station is able to shift a sponsor from his desire for a women's participating program to a disk jockey show, for instance, even if audience figures prove that the latter is a better buy for the advertiser. Station managers lament that timebuyers generally don't accept or trust the recommendations of the stations on which they buy time.

"We could save many advertisers a great deal of money if they'd listen to us," is the way one station manager explains the reason why he would like closer liaison between the buyer and the seller of broadcast time. "Many sponsors," he explains, "buy evening time for products that are sold 85% to women. It doesn't make sense to buy premium time at 100% over daytime rates, to reach 15% of a manufacturer's potential market. Yet any station manager can point to an important number of sponsors on the air at night who don't belong there. I know that one of the reasons they broadcast at night is to flatter their own advertising vanity. It places them in the 'big time' class. Yet when the chips are down the medium suffers because it doesn't produce at a ratio that justifies the Class A time charges. I don't gripe because advertisers don't believe everything my salesmen tell them, but when they don't believe me either, that hurts."

Station managers do not differ from other segments of broadcast advertising in lamenting Hooperatings. "They're fine," a station spokesman puts it, "just as long as they're used for what they are, 'telephone coincidental ratings within metropolitan areas.' When an agency uses them to weigh the relative merits of a number of stations, each of which covers a different area, it goes off half-cocked. In New York, for instance, Hooper reports on stations range from the daytime-only WLIB to the 50,000-watt key stations of the networks. In some Hooper reports



For the eighth consecutive year WIBW's huge farm audience in Kansas and adjoining states reaps a rich harvest . . . the biggest corn crop in history . . . the third largest wheat crop on record. Our First Families of Agriculture are richer than ever.

The high standards of living in their country homes would amaze you. Food, clothing and modern conveniences are those of the high income city dweller. Here is America's greatest unexploited market.

Reach and sell it as a *unit* by using WIBW. Impartial surveys show WIBW is the most-listened-to and most important single sales influence among these wealthy farm families.

Serving the
First Families of Agriculture

WIBW
Topeka
KANSAS
WIBW-FM

CBS

BEN LUDY
Gen. Mgr.
WIBW-KCKN

Rep.: CAPPER PUBLICATIONS, Inc.

FIRST IN THE QUAD Cities

DAVENPORT
ROCK ISLAND
MOLINE
EAST MOLINE



The 40th Retail Market

WOC
AM 5,000 W., 1420 Kc.
FM 47 Kw., 103.7 Mc.
TV C.P. 22.9 Kw. visual and aural, Channel 5

BASIC NBC Affiliate
DAVENPORT, IOWA

National Representatives
Free & Peters, Inc.

WANTED:

TRANSCRIPTION LIBRARY SALESMAN

To travel on a Commission basis. Every station can use our large repertoire, augmented monthly. Library sells at a low monthly rental. Must have car. Answer giving us your past experience. A hard worker can make real money.

SPONSOR PUBLICATIONS INC.

Box 67 — 40 W. 52nd Street, New York 19, N. Y.

it's not unusual to find a relatively low-powered station having a higher rating than a network key station. These stations are good buys. There's no doubt about that despite the fact that they don't get out much beyond the 50-mile metropolitan area and some don't even cover that market. If a sponsor buys strictly on Hoopers he buys a low-powered New York station and wonders why it doesn't produce since it leads the Hooper parade at the hour he buys it. Woe is his when sales don't come in and outside-of-New York dealers start crying for advertising. Hooperatings are great things—if they're used correctly."

A station manager out in the middle of the farm territory has a very special Hooper gripe. Says he: "About 15 October we get a per-program Hooper report showing ratings for the summer months. Then about 15 March we get a Hooper report for the fall-winter months. These reports are used by time-buyers to evaluate stations in our area. Obviously conditions change so rapidly that by the time these reports are issued, they can mean something only to station management, as an indication of how to program—next year. Only if ratings are available monthly are they of value as a buyers' yardstick."

Many station managers agree with this Midwest executive. There's always one station chief who doesn't and he's the man whose station Hooper indicates is tops. On the matter of Hooper station reports being stale when they're released, C. E. Hooper explains that monthly ratings can be made available, and are in a number of markets, if the stations want to pay the added costs for the special reports. However, Hooper explains, it doubles the annual cost to the stations. There are also some markets in which telephone homes are not numerous enough to justify monthly reports of the type Hooper makes. For these areas, the stations, sponsors, and agencies are stuck with a report frequency that isn't too helpful. What station managers want is a timebuying operation where the buyer knows what is being bought personally and doesn't have to use old BMB (Broadcast Measurement Bureau) figures or Hooperatings which don't apply at the season of the year in which the time is being bought.

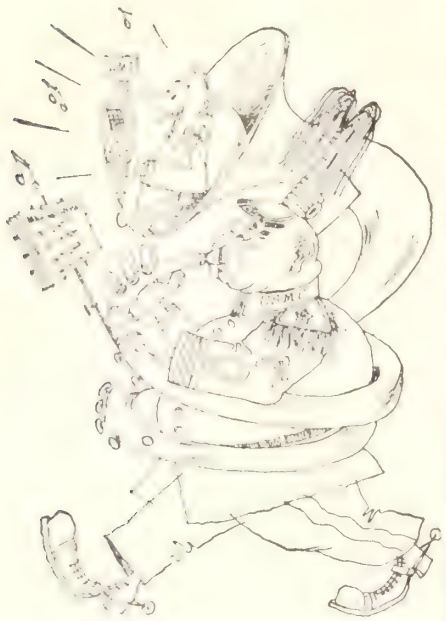
A Pacific Coast manager expresses it this way, "So much depends upon the station on which an advertising campaign is being placed that to purchase it blindly, without any knowledge of the local situation, is just throwing money away. It's only because broadcasting is



"Wherever there is music," said William Cullen Bryant with a poet's eye for the practical, "there is a throng of listeners." And wherever there is good music, as there is always over WQXR and WQXR-FM, there is a throng of listeners to delight the heart of any advertising man. More than half a million families tune constantly to these stations ...so constantly, no other station can reach them so effectively. These families love good things as they love good music ... and can afford to buy them. That's why advertisers find these families a most inviting segment of this biggest and richest of all markets. May we pitch your sales-seeking song to this music-hungry throng?

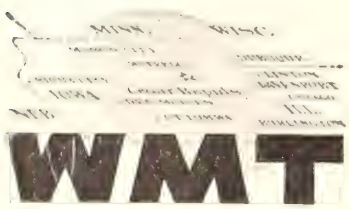
WQXR
AND WQXR-FM
RADIO STATIONS OF THE NEW YORK TIMES

Whether it's Montezuma or Tripoli (IOWA) **WMT is There!**



FROM the tall corn fields near Montezuma to the dairylands around Tripoli, eastern Iowa listeners keep tuned to WMT for complete farm news, top entertainment and special features offered by this exclusive CBS eastern Iowa outlet.

Iowa farmers depend on WMT. So do the urban communities with their humming industries. Reach both these prosperous markets via WMT's 600 kc—Iowa radio's finest frequency. Ask the Katz man for details.



WMT

CEDAR RAPIDS

5000 Watts 600 K C Day & Night

BASIC COLUMBIA NETWORK

such a great advertising medium that many more campaigns don't fail to produce for advertisers. If only all timebuyers were permitted to do a little traveling, what a different business this would be."

Naturally all station managers do not have the same laments. The 50,000-watt station executives, unless they are at the wrong end of the dial (from 900 kilocycles up to 1600 kilocycles) have a set of laments quite distinct from the high-powered low end of the dial stations. They complain that timebuyers frequently purchase time on a power basis without realizing that wavelengths have almost as important a bearing on station coverage as power. A station located in the under-900 kilocycle band is bound to lay down a better signal, watt for watt, than stations between 900 and 1600 kc.

"Too many agency executives are power crazy," laments one station manager. "They know that advertisers are impressed by 50kw outlets and they buy them regardless of their impact. There are many 10kw stations that outpull 50kw outlets. Timebuying can't be done with a yardstick of power. When an agency executive uses power alone to determine what stations to purchase, he's liable to purchase the greatest collection of cats and dogs as well as some of the nation's most productive broadcasting outlets. There isn't anything that can replace factual knowledge of each station's ability to produce sales of the type a sponsor is seeking. A well-informed timebuyer is an advertising agency's greatest gift to a sponsor."

Lack of timebuying flexibility is one of the greatest problems that station managers have to face. They don't blame the timebuyers, nor do they blame advertising in general. "It's just," said one station manager as he signed off, "a blind spot in broadcast advertising." Station managers generally agree that the NAB or some other group could well plan forums for timebuyers throughout the nation. Timebuyers, it's agreed, are the most willing group working in radio.

Despite literally hundreds of laments, gripes, and objections to advertising and advertising agency practices, station managers generally are happy. Most of them admit that the laments they have are based upon the fact that they were lax about some broadcast advertising factor and their laxness has plagued them ever since. Broadcast advertising is a very closely integrated business. What a station permits one advertiser to do becomes station-wide practice before the manager realizes it. ★ ★ ★

SOON

·56·

First on Your Radio in Memphis, Tenn.



W. H. BEECUE

Pulling in a million more listeners on your MUTUAL station in Memphis—A Mighty Market

Contracts made now at present rates receive full year's protection.

Write or wire

THE WALKER CO.

A 1½ BILLION DOLLAR MARKET

spread over two states

Take our BMB Audience Coverage Map, match it with the latest Sales Management "buying power" figures, and you'll see that KWFT reaches a billion and a half dollar market that spreads over two great states. A letter to us or our "reps" will bring you all the facts, as well as current availabilities. Write today.

KWFT

THE TEXAS-OKLAHOMA STATION

Wichita Falls—5,000 Watts—620 KC—CBS

Represented by Paul H. Raymer Co., and KWFT, 801 Tower Petroleum Bldg., Dallas

NORWICH PHARMACAL

(*Continued from page 78*)

agency saw the completed presentation. On Friday, 3 January, the Messrs. Gumbinner (Lawrence and Paul) and Milton Goodman from the agency, and Ted Herbert and Tom Fry of ABC Sales were taking an early train at Grand Central, bound for the drug firm's home office in Norwich, N. Y.

Later that same day, a dozen Norwich directors, including Norwich president Melvin C. Eaton, Board Chairman Robert S. Eaton, Vp John Alden and others, sat around the big oak table in the Norwich board room. From 10:15 in the morning to 4:30 in the afternoon, they listened attentively while Herbert and Fry made their pitch.

Then, Herbert and Fry went downstairs to the lobby to pace the floor and chain-smoke cigarettes. In 15 minutes they had their answer: "Okay, we'll buy it." It was one of the fastest sales ABC had ever made.

On 14 February 1947, Norwich began its first national-network broadcast advertising. To cover the time-and-talent costs of *The Fat Man* on a 125-station network, Norwich's board had to vote an increase in the advertising budget of some 15% (up to $1,500,000). The ratio of the magazine budget to radio (newspaper coverage was all but eliminated) was made about 50–50.

Norwich and Gumbinner, now that they were in network selling, had no intentions of permitting *The Fat Man* to exist in a promotion vacuum. Ads appeared quickly in drug trade journals, headlined with: "NON-STOP RADIO ADVERTISING!", telling the druggists that *The Fat Man* was going to stay "on the air all year 'round, summer as well as winter, steadily fattening Pepto-Bismol sales for you." To the sales force went a plush promotion kit, showing scenes from a typical *The Fat Man* show, plus a personally-autographed picture of J. Scott Smart as the "Fat Man."

The sales force ate it up. When one of their members called on a druggist after *The Fat Man* premiered for Norwich (Norwich had moved the show over to Friday night into a block of higher-rated ABC mystery programs with good effect) the salesman would bring the topic around to advertising. "Heard our new radio show?" the salesman would ask, whipping out the promotion kit on the show. "You can take it from me," the Norwich man would state firmly, "this big fellow's gonna do a swell job of selling for *you* as

WSM ENDORSED PAINT ?



A large paint manufacturer recently made a point that is well worth passing along to other advertisers who are interested in this great Southern market.

The manufacturer* wrote: . . . "In expansion of territory and opening up of new dealer accounts we have found this show (a half-hour live talent program over WSM) has played a major part in that success . . ."

This is added proof that when you use WSM you add an invisible stamp of approval to your goods in this section. Whether it's paint, padlocks or petunias, the buying public and dealers alike know they can put their confidence in a WSM-advertised product.

*Name furnished on request.

EVERY WSM COMMERCIAL IS BACKED BY 23 YEARS OF CONFIDENCE

WSM
NASHVILLE

HARRY STONE, Gen. Mgr. • IRVING WAUGH, Com. Mgr. • EDWARD PETRY & CO., National Rep.
50,000 WATTS • CLEAR CHANNEL • 650 KILOCYCLES • NBC AFFILIATE

well as for me." The clincher came when the salesman produced the autographed picture. "He's really a great guy," the salesman would add unctuously as the druggist ogled the picture. "Why, he's a good friend of mine."

Maybe it was a bit obvious, maybe it wasn't. But it began to produce results. Druggists began to give better shelf positions to Norwich's air-sold products, Pepto-Bismol, Unguentine, Zemocol, etc., and to use the stickers and counter displays featuring *The Fat Man*.

Actually, the copy on the show was, and still is, pretty much like Norwich space advertising of the past few years. What did the trick for Norwich was the fact that radio had a newness, a showbusiness flair, that the magazine and newspaper advertising lacked.

As Norwich had expected, the first part of 1947 was tough sledding when it came to sales. Retail drug sales on all drug products held up well with an average monthly total of $300,000,000. But, the druggists were selling a good deal of it from their overstocked inventories, and buying was off. At the end of the first quarter of 1947, Norwich realized that it was taking a beating. Its 31 March 1947 quarter showed a net income of a comparatively microscopic $2,773. (The same quarter a year previous had shown a net income of about $250,000.) The earning per share of Norwich stock was $.003, for the quarter. (It had been running around $.32.)

Most firms would have taken one look at a report like that, and started cutting down on advertising in a big hurry. But Norwich had learned that it took time to make radio pay off, even when they had a high-rated show.

It began to pay off sooner than they had really dared hope. In the quarter ending in June, the net income was up to $135,548. By the end of March, 1948, it had climbed to $256,446 and three months later, in June 1948, it was $267,133. Other stomach-sweeteners, most of which had reduced their advertising in the general 1947 slump, began to show sales increases of 2–3%. But Norwich's Pepto-Bismol, which had been plugged hard all through the tough selling of the summer of 1947, showed an upward sales climb of 15%. Radio had done its job well.

The Fat Man is continuing to do a good selling job on Norwich products. In the spring of 1948, Norwich introduced a new product, a brushless version of their shave cream, SWAV. Norwich had decided to bring out a brushless cream when their research showed that of the $26,000,000 spent annually for various shaving creams, 60% went for brushless creams.

The new SWAV was given its first advertising push on *The Fat Man*. Usually, two commercials out of the three heard on the show are devoted to selling Pepto-Bismol, and the third to one of the other Norwich products. For a 10-week period in the spring of 1948, SWAV had the third commercial. Advance copies of the commercials went out to all the Norwich salesmen. They reported that when druggists knew the product was going to be presold on *The Fat Man*, they didn't hesitate to stock it. Results of the air-selling thus done for SWAV are as yet inconclusive, but Norwich is positive in its feeling that radio will do a good job of establishing the product with consumers.

Another major benefit that has come to Norwich selling from *The Fat Man* is that the sales curve, which used to be highly seasonal, is now leveling off. New stations are added to the network whenever Norwich feels that a new area shows promise. There are no official estimates yet as to how high the Norwich net sales for 1948 will be. Vp John Alden has made some friendly bets with his associates as to the actual figure. "I was optimistic," he reports, "but I think I'm going to have to pay up. I guessed too low." Alden adds, however; "That's the kind of bet I don't mind paying." However, some have estimated that Norwich net sales for this year may go as high as $12,000,000 . . . or higher.

The success of Norwich and *The Fat Man* is not a startling, overnight success. It's basically an object lesson in broadcast advertising where a sponsor has bought a network show to do a specific type of job for him . . . and has stayed with it long enough for the show to accomplish the job. * * *

PROSPEROUS FARMER

(*Continued from page 44*)

well as for "outside" farm-supply people, by strictly localizing its service news, reports, and "how to" information.

What a station knows about the agricultural needs of its area—and what it does about it—are marks of the quality of its farm service, and therefore of its farm audience. Stations that strongly emphasize imaginative, progressive, and consistent service programing have proved time and again that a substantial number of listeners get the habit of depending on the station for *all* their farm information.

The technical and personal qualifications (previously outlined) of a farm broadcaster are another guide to the quality and holding power of the program.

Dr. D. H. LeGear, head of sales and advertising of the L. D. LeGear Medicine Company (poultry, stock, and dog remedies) has written of KVOO's 12:45–1:00 p.m. *Farm Profit Bureau*, "LeGear salesmen say they'd rather not operate without the program." He adds that when they started with the show sales jumped and held; "you can almost draw a map where high sales drop off to coincide with the drop of KVOO'S primary coverage.

"Of vital importance is the fact we get much better cooperation with our dealers in window display and other point of sale action."

The *Farm Profit Bureau* is a show dedicated to improving pastures and showing farmers how to make them yield more dollars and cents for the space they take up. This five-a-week late noon session hasn't had a rural coincidental rating, but it has a Tulsa Hooperating of 9 to 10. This compares with ratings of half of the city-listener-designed shows broadcast at the same time.

The station pulls a similar Hooper on Sunday with its 12:15–12:45 noon *Feed the Soil*. The show started three years ago with a 15-minute program including only 57 words of commercial about the benefits in increased yields and better health from spreading agricultural lime stone on the farm. There was music and a five-minute report on what farm people were doing to fertilize the soil, before and after stories.

Anchor Stone and Materials was (and still is) the sponsor. They increased the time to 30 minutes after the first year, but still use only 57 words of commercial, which is generally institutional. When production gets ahead of sales, Anchor introduces a few straight selling commercials. They usually bring the situation into balance quickly. A recent 20-word spot on crushed rock for paths between house and barn, to keep cattle out of mud around watering tanks, etc., pulled so many orders within three days that Anchor canceled it and returned the following Sunday to their 57-word institutional pitch.

Although the farmer gets the primary benefit from a service program, he's by no means the only one who gets actual service benefits. Lime venders—the men who operate the trucks that spread the lime on farms—aren't hired by the lime company. They're on the itinerant side and often not too dependable.

Feed the Soil broadcasts have re-

TV Rates & Factbook No. 5
(includes)

- Television Networks & Stations Operating: Rates & Data
- Construction Permits Granted & Applications Pending
- Directory of TV Manufacturers & Receiving Sets
- Directory of Television Program Sources
- Present & Proposed TV Channel Allocations by Cities

FM Directory No. 2
(includes cities and states)

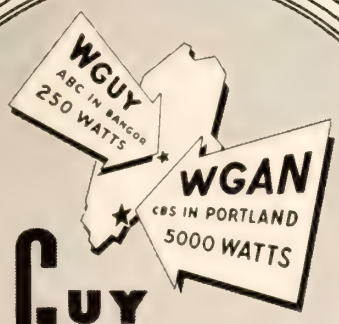
All FM Stations now broadcasting and under construction. All applications pending before FCC with mailing addresses, AM network affiliations, frequencies, powers, antenna heights. Same detailed data for noncommercial educational stations. Also an up-to-date allocation table.

These Up-to-Minute DIRECTORIES
Revised to October 1, 1948
$5.00 each

Send check with order to:

Television Digest & FM Reports
1519 Connecticut Avenue
Washington, D. C.

THE MAINE COMBINATION FOR SALES



GUY GANNETT
BROADCASTING SERVICES
WGUY-FM WGAN-FM

National Representative
PAUL H. RAYMER

sulted in tying venders who have handled Anchor lime much closer to the company than any other group of venders to any other lime crushing company. In fact, the program service has virtually made them salesmen for Anchor without their being on the Anchor payroll.

One of the most impressive arguments of the station that specializes in an aggressive farm service operation is the difference between a farm authority and a farm *reporter*.

A farm authority (as discussed earlier) is equipped to make his station a farm educational leader (not an educational center). There's ample evidence that the cumulative effect of such service-leadership, when exploited with proper promotion, is a most powerful factor in building and keeping a loyal, responsive group of dialers.

The fact that a farm broadcaster may largely confine himself to a reporting job on farm information doesn't mean that job can't be done well; it doesn't mean he can't gather, hold, and sell, his own audience. It does mean he hasn't the potential added influence that belongs to authority and active leadership in farm matters.

You'll find a third mark of programing that makes the most of its opportunities in talking to farmers in *who controls the program standards*. The competent farm broadcaster is usually the only station employee properly qualified to pass on program material and practices. He alone knows exactly what he's trying to do with his farm service and entertainment (if any).

Most leaders among radio farm directors don't accept a product for sponsorship unless they are personally happy with it. They won't ask their followers to accept their counsel on farm problems and use that same prestige to back a product if they haven't confidence in it.

Station salesmen don't always understand this relationship between programing and sales.* A WIZ (New York) salesman once sold a sponsor 52 weeks participation across the board on Phil Alampi's *Farm News* without consulting Phil. When the salesman came to him, Phil turned the sponsor down on the ground that his product wasn't one he would use on his own farm.

Another instance highlights the relationship of program content to both farm service and farm sponsors. A salesman tried regularly for six months to sell an important spray manufacturer a participation on the WJZ *Farm News*. One day he asked Phil Alampi to go with him. When Phil explained the service

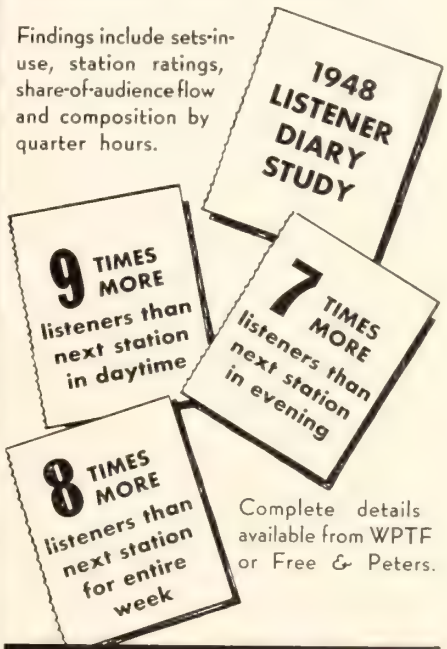
MORE

People In This Area Listen To WPTF Every Single Broadcasting Quarter Hour Than To Any Other Station!



WPTF dominates all competition at all times. That's the report of the 1948 LISTENER DIARY STUDY. (Conducted by Audience Surveys, Inc. in WPTF's 62 counties with 50% or better, day and night, BMB coverage.)

Findings include sets-in-use, station ratings, share-of-audience flow and composition by quarter hours.



Complete details available from WPTF or Free & Peters.

WPTF
680 KC 50,000 WATTS NBC AFFILIATE
Raleigh, North Carolina

Rep. FREE & PETERS, Inc.

KMLB

KEY TO RICH NORTHEASTERN LOUISIANA MARKET . . . .



FACTS—

KMLB serves a 100 million dollar market loaded with high-powered buying incomes per capita . . . wide range of industry and diversified farming. KMLB has more listeners in northeastern Louisiana than all other stations combined.

5,000 WATTS DAY
1,000 WATTS NIGHT

•

AFFILIATED WITH
American Broadcasting Company

•

Represented by
Taylor-Borroff & Company, Inc.

nature of the show, that it included information and advice on spraying of fruits, vegetables, etc., the manufacturer signed.

What might be called the rule of relevance in selecting material for a farm service broadcast—choosing material that relates most closely to "advancing the business and science of farming and encouraging better farm living"—applies also to the presentation of the broadcast. It must talk the farmer's language. This is an indispensable mark of the effective broadcast.

Talking the farmer's language doesn't mean "talking down." Understanding the technical language, or idiom, of farming is a must. Understanding the problems of farming, and *sympathy with them* are vital. (Personality qualifications necessary for top farm broadcasting are discussed more fully in part one of this report.)

Another important mark of the most successful presentations is the frequent use of interviews. Straight talks rank second in preference as a form of presentation with the majority of the farm audience.

Use of recorded material makes no difference to farmers if the material is as interesting and presented as well as it would be live. Some farm directors use as many as 20 recorded features a week.

You'll rarely find a successful farm director using a script, unless it's for statistics (including market reports) or for a reference too technical or involved for extemporaneous handling. In the few exceptional cases where scripts are used (WGY, Schenectady's *Chanticleer*, for example), the farm broadcaster writes it.

The good "farm" program is characterized primarily by its weather, market, and farm news and information. About half the farm broadcasters of the country have discovered their listeners also want some music on both the morning and noon shows. One thing stands out clearly from the evidence: where one segment of listeners prefers a "strictly business" farm program another prefers music with its business. The answer in any instance depends on the judgment and the capacity of the individual farm director. Granting exceptions can be cited, the evidence tends to show that the more a qualified farm director emphasizes "business," the greater tendency his program has to select the alert and progressive listeners who are best qualified to profit from such a program.

Stations like WLW, Cincinnati, and WMT, Cedar Rapids, Iowa, who program an important part of their broadcast day for farm listeners, arrange their shows in a way which allows them to devote the necessary emphasis to important farm service features, while still providing music and other entertainment features.

WMT, for example, provides an hour across the board from 12 noon to 1 p.m. with the essential farm information in the middle and entertainment on both sides. Wilson and Company sponsors the 12:30–12:40 p.m. (farm information) segment of the hour, which since the feature started three years ago has built a following of nearly 90% of potential listeners in the nearby counties. The average listenership to this feature in the full Wilson Cedar Rapids plant trade area is about 50% of the potential listenership.

The *KMBC Dinner Bell Round-up* (KMBC, Kansas City) from noon to 1 p.m. daily is constructed in a manner similar to WMT's noon hour show. KMBC, for many years one of the country's outstanding farm-service stations, has now strengthened that service with a unique operation.

Nearly 200 miles west of Kansas City the Midland Broadcasting Company set up its KFRM transmitter which transmits a signal into the heart of Kansas farmlands. Programing is from Kansas City. The KMBC-KFRM team broadcast many farm features, such as the *Dinner Bell*, simultaneously. All KFRM service and entertainment programs are constructed specifically for farm dialers. Shows of proved interest only to urbanites are restricted wholly to KMBC. More than a dozen daytime shows, however, get the dual airing.

Another radical move in a different direction got under way recently to provide more specialized farm programs in New York. Ten farm organizations established an FM radio network to serve farm homes throughout the state. The Rural Radio Network Inc. is wholly owned by the farm organizations concerned. The program policy is to "give farmers information and entertainment they want when they want it."

U. S. Department of Agriculture and other surveys show that aside from a somewhat narrower range of interests farm people are interested in the same kinds of radio entertainment as city people. They like music and comedy, for example, although their favorite performers may differ from metropolitan favorites. ★ ★ ★

► Part three of our farm story details the rules for successful use of farm service programs and reports on rural entertainment programs for the farm family.

CUBAN PICTURES

(*Continued from page 32*)

a U. S. network. A half hour is 26½ minutes in Cuba.

In 1939 Goar Mestre, having set up a distributing business in Cuba and desiring to use broadcast advertising, bought a block of time from RHC. He promised to produce worth-while programs instead of a lot of spot announcements sandwiched in between sessions of rumba music. He asked for and received a substantial concession of a two-hours-for-the-cost-of-one nature. Soon his programs were the most listened-to on the island. RHC, which prior to Mestre's commercial programing trailed other broadcast operations, began to climb in importance. Finally it passed CMQ, the other network on the island, and RHC management in 1943 decided it had given Mestre too generous a deal. It cut the time made available to him by one-third, which in turn drove him to talking business with the competition. He told CMQ management that he wasn't interested in buying time and then being squeezed for more money after he built an audience for his programs and the network. CMQ needed money and Goar Mestre bought in on the operation and today with two brothers (Abel and Luis) and Angel Cambo operates CMQ in a newly-opened multi-million dollar Radiocentro in Havana.

Mestre brought soap operas to Cuba—for better or for worse. Even the sunlight hours deliver ratings of 18 and 20, against Hooper and Nielsen ratings for similar programs in the States of 6 to 10. Practically all the high-ranking programs in Cuba are dramatic serials, with two possible exceptions, *Lo Que Pasa en el Mundo*, a Cuban *March of Time* sponsored by P&G, and *La Guantanamera*, which dramatizes the crime and triangle stories in the news each day with a crime-doesn't-pay slant but with all the gory details. *La Guantanamera* is sponsored by Colgate-Palmolive-Peet.

A typical report of leading programs, in their rank order, would generally show up something like this:

Program	Network	Sponsor
"El Derecho de Nacer" "The Right to Be Born"	CMQ	Kresto
"Tamakum"	RHC	P&G
"Angeles de la Calle" "Angels of the Street"	CMQ	CPP
"Los Tres Villalobos" "The Three Villalobos"	RHC	P&G
"Novela Palmolive" "The Palmolive Drama"	CMQ	CPP
"Lo Que Pasa en el Mundo" "March of Time" type	RHC	P&G
"Novela de las 4" "4 o'clock Drama"	CMQ	P&G
"La Novela del Cafe Pilon"	CMQ	Pilon Coffee
"La Guantanamera"	CMQ	P&G
"La Ranchuelera"	RHC	CPP
"Radio Novela Dermos"	CMQ	Gravi

The 12 leading advertisers in the order of their budgets are:

Crusellas & Cia (Colgate-Palmolive-Peet)
Sabates, S. A. (Procter & Gamble)
Laboratories Gravi, S. A.
Nueva Fabrica de Hielos (Cristal & Tropical Beer)
Trinidad & Hno (Cigarettes)
Domingo Mendoza & Hijo (Cigarettes)
Partagas S. A. (Cigarettes)
Standard Oil of Cuba
Sterling Products International
Kresto (Bestove Products)
Bacardi
Canada Dry (soft drinks)

Even Canada Dry, ranking 12th in advertising budget, spends over $100,000 a year in Cuba. This is one fact that Cuban advertising men want stressed to U. S. manufacturers—"It costs money to reach Cuba and it can't be done with Central American budgets of a few hundreds a month."

It's also an important Latin American market in which broadcast advertising has been placed on a real business basis. Even a government official who broadcasts has to buy commercial time. No matter how great the occasion every speech by a politico is commercial and time must be paid for *before* the broadcast. Typically, several years ago President Ramon Grau San Martin was making his regular 10 October speech (Cuba's Independence Day). The gov-

WMPS
MEMPHIS
68
ON YOUR Radio
10,000 Watts Day Time
5,000 Watts Night Time


RADIO REPRESENTATIVES, INC.
480 Lexington Ave., New York, N. Y.



ANOTHER RECORD!
KQV's terrific daytime audience goes right on setting response records that amaze even the experts. Take our new give-away show sponsored locally, 9:45 to 10 a.m. three days a week, with plenty of sock competition like the Breakfast Club. Yet, during the first few days, over *7,000 listeners* flocked into the sponsor's store to register their telephone numbers. Proves once again that *nothing* in the Pittsburgh market can touch the results you get from KQV's *Aggressive* promotion!
KQV PITTSBURGH'S AGGRESSIVE RADIO STATION
Basic Mutual Network · Natl. Reps. WEED & CO.

WMBD dominates PEORIAREA



Local advertisers base their advertising on RESULTS . . . and in the highly competitive Peoria market, local retailers buy more program and announcement time by far on WMBD than on any other Peoria station. Here's why . . .

SHARE OF AUDIENCE

Greater than all other Peoria stations COMBINED! (Hooper Peoria Ill. Fall - Winter Report. Oct., 1947 - Feb., 1948).

PROGRAM Know-How

Full staff orchestra . . . 4 veteran newsmen . . . 23 other program personalities presenting 14 hours live entertainment weekly. Total staff of 65 trained personnel.

PROMOTION AND MERCHANDISING

FULL SCALE! 70 Announcements weekly . . . newspapers . . . car cards . . . displays . . . direct mail . . . merchandising publication.

NEW FACILITIES

New AM and FM power (5,000 watts AM with 20,000 watts FM at no extra cost) . . . increased coverage . . . new, modern theatre & studios.

ASK FREE & PETERS

AM WMBD FM

PEORIA

CBS Affiliate • 5000 Watts

Free & Peters, Inc., Nat'l. Reps.

ernment had paid the network for an hour's time but Dr. Grau was still going strong as the 60 minutes drew to a close. The network's program manager called the seat of the government (the Palace) and spoke to the official who controlled the budget for broadcasting. He asked whether or not he should cut the President off the air at the end of the hour. The official said "no" and asked how long the program manager thought Grau would go on speaking. The program manager answered, "half an hour and that means $300 more must be here at the station before the hour runs out." The cash was at the network in time to avoid interference with the oration. All political talks must be paid for in advance in Cuba just as they are paid for in advance at many stations in the United States.

Cuban listeners are conditioned to a lot of advertising. It's not even unusual for local stations to program spot announcements for competing products right next to each other. Cuban audiences are not surprised when they hear a Coca-Cola announcement on the "Pause That Refreshes" followed by a Pepsi-Cola jingle, both in the middle of a block of announcement advertising. Indicative of how Latins are conditioned to commercials is Havana's time signal and news station. The time is broadcast every minute followed by a five- or ten-second commercial, with the rest of each minute being devoted to news. This station (CMCB) operates under an unique permit from the Cuban government which has not only issued a special "public service" license but, because of the special license, has established a rate card for the station as well. Only one other station like CMCB is said to be operating and that is a Mexican station (XEQK). By special permission of the Mexican government, XEQK is permitted to broadcast nothing but time signals every minute, and commercials. Watches aren't as universal in the Latin American countries as they are north of the border and so time signals are important.

Cuba is one of the few Latin American nations with a sizable dollar balance. There's no shortage of dollar exchange in the nation as there is in many other South American nations. Sugar is a major export and the U. S. takes most of it. There is very little manufacturing done for sale and distribution on the island, except cigars, rum, some cotton fabrics and soaps and cleansers. Imports from the U. S. exceed $200,000,000. Because there is a healthy dollar balance available, Cuba is being shipped not only its own allotment of manufactured goods but a good part of the allotments of other nations which are short of dollar balances. The result is that there is no dearth of U. S. products. They're expensive of course, since Cuban import duties are as high, for instance, as 33⅓% on Ford cars. That doesn't mean that a considerable number of Ford cars aren't bought, but that even the "low" priced models in the line cost well over $3,500. The Cuban government is largely supported by import duties instead of income taxes. The latter are so low that a man earning $15,000 pays less than $300 in personal imposts.

Local cigarettes dominate the tobacco sales, since they cost smokers only 10c, while imported U. S. brands cost 35c. The Cuban is generally classified as a national who lives for today. His worries about *manana* are reserved for *manana*. What he has in his pocket today is expendable. He likes the good things of life and doesn't hesitate to buy them.

Firms like Sterling Products International, American Home Products, and other purveyers of pharmaceuticals who moved into the Latin American markets during the early unorganized days of South and Central American radio, are cutting their budgets. Home office orders to watch the pennies have been given and drug budgets are being cut not only in Cuba but in many other Spanish speaking countries. More and more advertisers however are using radio in Cuba. Nowhere in the world is there a city like Havana with 28 standard broadcasting stations and 14 short wave outlets. All fight for Havana's audience but five to six reach a majority of the dialers.

The newest of the stations in town (CMBF) is owned by CMQ and is patterned after New York's WQXR. It went on the air during March of this year. There is insufficient data currently to justify any report on the Cuban capital's acceptance of the "good music" formula.

Cuba is a lush market for U. S. advertisers. Adapted to local conditions the same program formulas which appeal to dialers in the 48 states appeal to Cubans. Audience participation programs, giveaway shows (they were very big until war-created product shortages killed the jackpots and they're coming back) and, above all, soap operas, appeal to the Latin mind.

There's only one surprise—much as they like to dream and escape via the air, they are not too disturbed when commercials bring them down to earth—just as long as they have the cash to buy what is being advertised. * * *

(*Continued from page 72*)

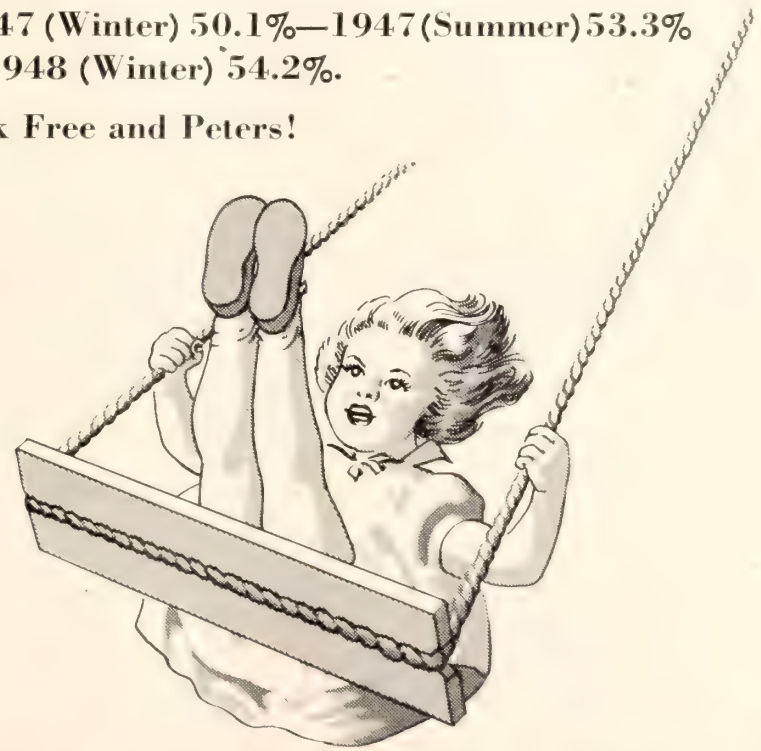
limited exclusively to the theme of prayer in the home. Don Ameche, E. G. Robinson, Eddie Cantor, Irene Dunne, Ethel Barrymore, Loretta Young, and Maureen O'Sullivan are some of the stars of stage and screen who have already appeared. The "commercial" following the play is an appeal calculated, in Father Peyton's own words, to "help counteract influences that are pulling the family apart." It is his feeling that if prayer is restored in the family, the most powerful means of keeping them together is achieved. The average American businessman, a family man, feels that Father Peyton's appeal for keeping the family together is constructive. His signature is the slogan "The Family that Prays Together—Stays Together." This slogan is featured on streamlined illuminated billboards, 60 by 16 feet, placed in strategic locations in 37 U. S. cities at the present time. These billboards are the gift of National Outdoor Advertising, Inc., which encourages its members to donate billboards.

Father Peyton has had his most difficult time procuring sponsors for the program (cost about $1500 a week). This is what is "breaking his back." His plan is six corporations and six groups of men in various cities throughout the country to pledge support of the program for a specific month, each year. He already has three months pledged: the president of Firestone is personally underwriting the month of January; a group of men in Rochester, N. Y., have pledged the month of July; and businessmen in Pittsburgh have pledged one month a year. Swift & Company has paid for five shows to date, but is not committed to a revolving pledge.

The Family Theater, in its dramatizations of social and spiritual problems, presents the solutions from the Roman Catholic viewpoint. Father Peyton is quick to point out that the program is by no means to be considered an interfaith program. He feels, strongly, that the program represents the Roman Catholic dogma in its relation to the basic social unit, the family.

Religious broadcast programing need not be grasping or predatory. It need not solicit funds over the air. It can sell itself as any product does, by making its message so convincing that people will want to buy—to turn to God and to religion to learn more about Him. * * *





SPONSOR



SPEAKS

It's Murder

There was a time when one juicy radio murder would suffice for the evening. But judging by the current crop of homicidal programs, it's quantity that counts today. Not only is the total of murder broadcasts at a high ebb, but apparently the scripter who fails to do away with at least three homo sapiens per stanza stands to be blackballed from the Guild.

We suppose the average listener likes all this, judging by the ratings. But we welcome the day when the inevitable shift from wholesale murder to wholesome entertainment occurs.

Selective

With this issue SPONSOR, in collaboration with eight of its contemporaries in the advertising trade paper field, changes from *spot* to *selective*. Henceforth that segment of broadcast advertising purchased and used on a market-by-market basis will be termed *selective*. On some occasions the usage will be lengthened to *selective radio*, on others to *selective TV*.

The reasoning behind the shift is aired on page 33 of this issue, and has been aired in several preceding issues. In brief, our objective from the start was to do something to eliminate the confusion caused by the double connotation of the word *spot* in broadcast advertising circles. *Spot* will continue to mean announcements, station breaks, singing commercials—all the short shorts. *Selective* will be the overall term.

A transition of this sort isn't easy. But with a right objective, and the teamwork of nearly all of the advertising trade press, we think the job will be done. In last analysis, it's usage that will decide how fast the new name catches on.

SPONSOR goes biweekly

Of all the advertising media, the tempo of radio and television is fastest. Developments crowd in day after day, shifting with the speed of light.

It was this scene that SPONSOR entered, a fledgling monthly for buyers of broadcast advertising, two years ago. And its growth has paralleled the growth of the medium.

As it approached its third year, SPONSOR felt the necessity of stepping up its factual content to keep pace with broadcast advertising. A biweekly operation seemed logical. But did SPONSOR's readers want it? First came a door-to-door inquiry. Throughout the month of August SPONSOR's publisher, editor and staff visited agencies, advertisers, stations, and station representatives. They liked the idea . . . it would give them better article coverage, a shorter span between issues, facts behind trade news while it is still news.

In September a postcard survey was The question: "Shall SPONSOR go biweekly?" The response was 2½ to 1 in favor of the move.

So, effective with the issue of 3 January 1949, SPONSOR will appear every second Monday.

With this announcement goes a promise. SPONSOR's content, direction, format will continue as before. We will *not* become a trade newsmagazine.

Applause

SPREADING THE GOOD WORD

Eighteen months ago SPONSOR proposed to the broadcast industry that an intensive campaign to explain that "broadcast advertising pays" was necessary. The entire publication thesis of SPONSOR is based upon the premise that the more an advertiser knows about the broadcast advertising forms the more they become effective mediums for him. While a year and a half ago the industry collectively wasn't prepared to carry the torch for radio's commercial effectiveness, since that time individually, networks, the station representatives, and a number of stations have begun to focus their promotion upon the sales aspect of broadcasting.

Currently the industry campaign to sell broadcast advertising to top management in all fields is well under way. The inertia which first met SPONSOR's suggestion for a united campaign to tell advertising just what broadcasting can do, has been disturbed. A great deal of constructive industry thinking is behind campaigns to spread the word of what broadcasting can do, when used intelligently. Recently our contemporary, *Broadcasting*, surveyed stations on their reactions to the All-Industry presentation on broadcast advertising and reported that 95% of the nation's stations realize that education of the advertising industry on radio and television is essential. *Broadcasting* is now also carrying the torch which lights up the truth of *Broadcast Advertising Pays*.

Spreading the word that broadcast advertising pays is a big job and one that requires the teamwork of all the publications in the field of advertising and sales. SPONSOR never pictured itself as the sole protagonist for broadcast advertising. Just as in the case of its fight for a new name for "spot," SPONSOR wants to submerge its identity in an industry-wide effort.

There really is advertising magic in broadcasting, and we're happy indeed that 95% of the industry believes that the good word must be spread . . . and is doing something about it.

Time-on-the-Air Isn't All!

What happens when a manufacturer or his agent comes to WLW with a sales problem? If it's at all possible, he gets help. And help through time-on-the-air is by no means all.

At The Nation's Station, this fact has long been recognized: advertising alone is seldom the complete answer to a sales problem. So WLW's service to advertisers goes much deeper. With a "know-how" peculiar to the area—and with unrivaled facilities—WLW can help smooth out problems of distribution, selling appeal, packaging, dealer and consumer attitude and other factors which must be right if advertising is to be fully effective.

Here's a case history: Several years ago, a small local manufacturer came to WLW. Distribution was limited in Cincinnati—light and spotty in WLW's 4-state area. A distribution campaign, conducted by WLW's Specialty Sales division, was followed by a modest schedule of spot announcements. Recommendations were made on packaging, selling appeal, display and supplemental media. WLW's Merchandising Department helped secure dealer acceptance and store display.

The result? Sales increased and expansion followed. In this area, the product is now the largest seller in a highly competitive field. The manufacturer is also one of WLW's largest and most consistent advertisers . . . the reason, we believe, why "radio advertising" was given as the factor which influenced purchases among nearly 70% of the product users, in a recent survey of WLW's consumer panel.

Further, this advertiser has followed the same basic formula in other sections of the country . . . so successfully that two additional plants have been established to supply the sales demand.

The lessons and experience you may learn in WLW-Land will apply for all the nation. For the WLW Merchandise-Able Area is a true cross-section of America, an ideal proving ground for new ideas, products packages and techniques.

Yes, the nearly 14 million people who live in WLW-Land mirror America. And with its unequalled facilities—its man power and "know-how", WLW can help you learn how to reach them . . . and sell them.

WLW

THE NATION'S MOST MERCHANDISE-ABLE STATION

Crosley Broadcasting Corporation



MORE LISTENERS PER DOLLAR

● Cleveland's Chief Station gives sponsors complete co-operation . . . combines programming and promotion to deliver more listeners per dollar than any other Cleveland station. Take full advantage of this dominating coverage. Gear your sales and advertising plans accordingly!

BILL O'NEIL, *President*

WJW

CLEVELAND

BASIC
ABC Network

850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

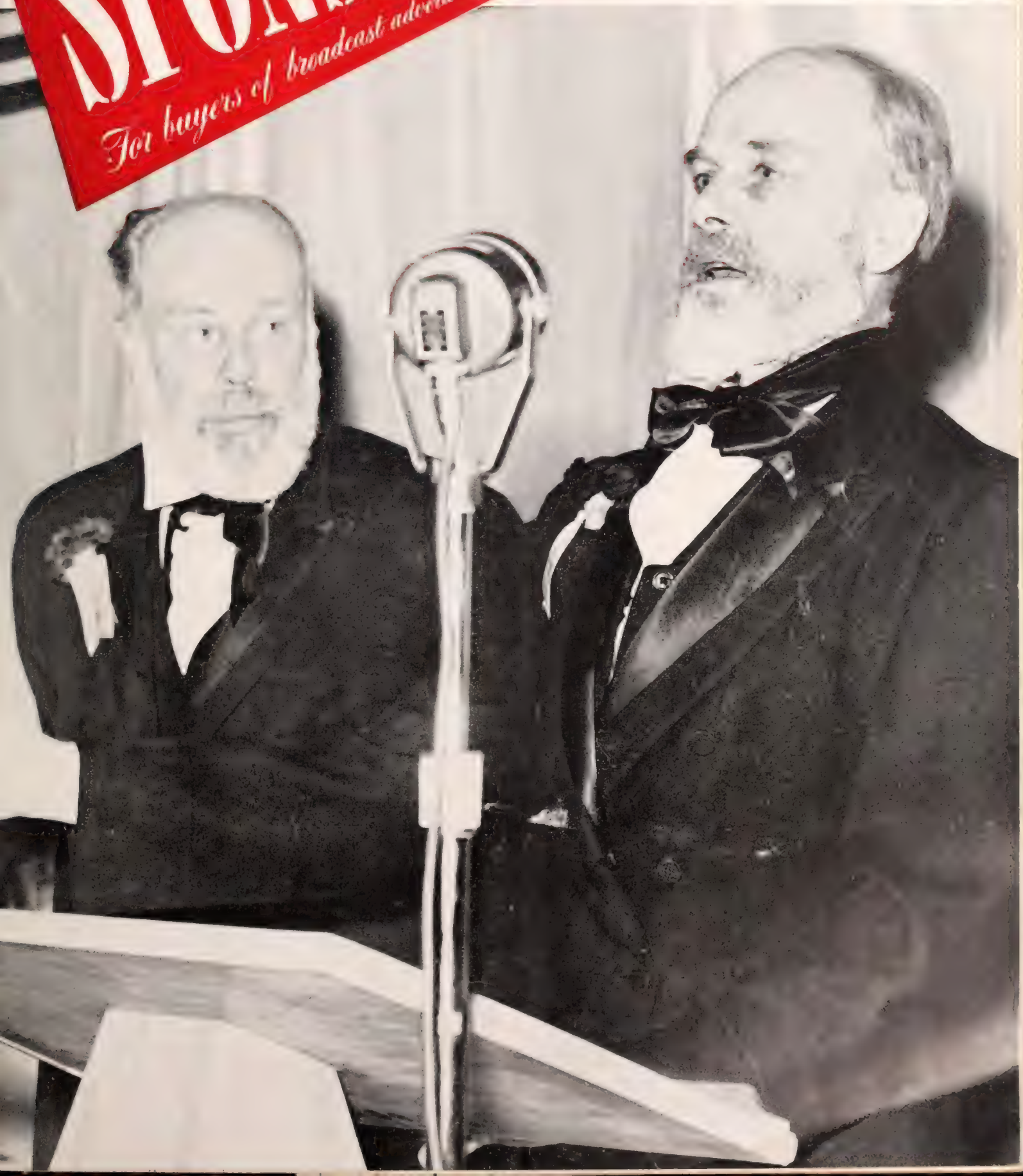
EMBER 1948 • 50c a copy

SPONSOR

For buyers of broadcast advertising

Why sponsors shift networks—p. 21
P&G sponsors a TV fashion show—p. 29
Sales managers' lament—p. 32
Ups & downs in selective radio—p. 62

1947 version: Smith Brothers in the Trade & Mark tradition—p. 24



Magic Carpet

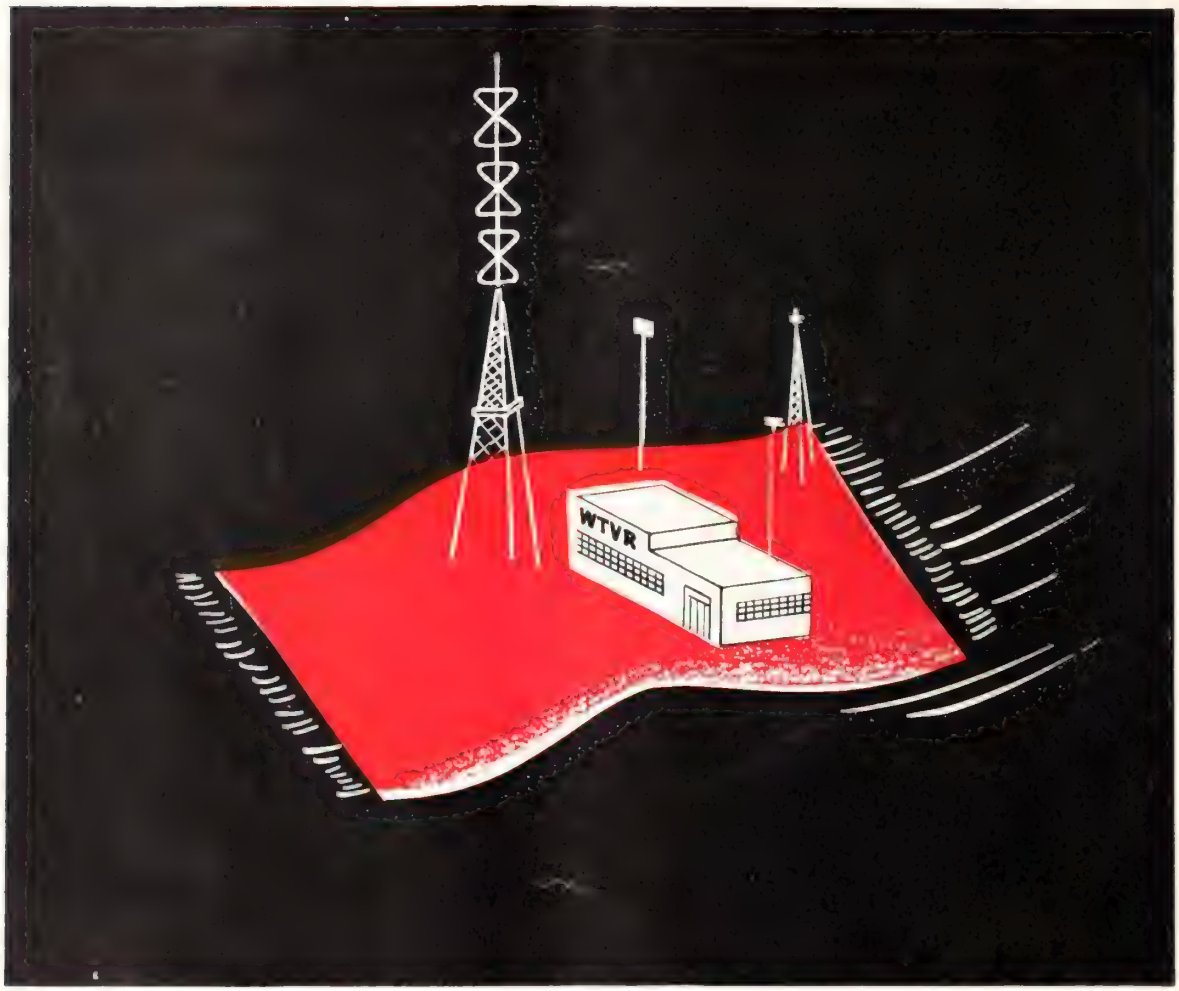
The modern-day magic carpet is television.

Through the air it glides, enchanting whole cities, captivating every member of the family.

In Richmond the magic carpet is WTVR, "the South's first television station."

Via the NBC Television Network WTVR brings the entertainment delights of distant regions to its viewers; just as its sisters, AM station WMBG and FM station WCOD, are delivering NBC favorites to Virginia listeners.

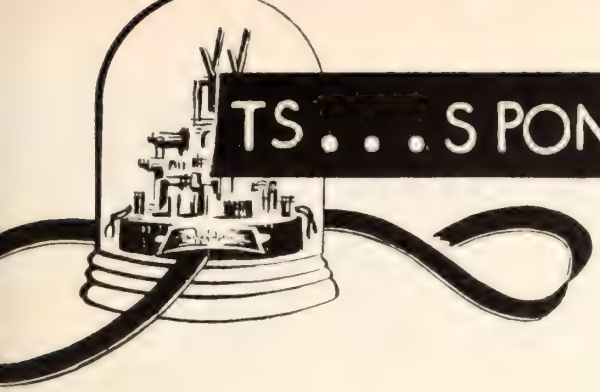
Small wonder that Havens and Martin Stations are a habit throughout their area.



WMBG AM
WTVR TV
WCOD FM

First Stations of Virginia

Havens and Martin Stations, Richmond 20, Va.
John Blair & Company, National Representatives
Affiliates of National Broadcasting Company



TS...SPONSOR REPORTS...

..SPONSOR REPORT

December 1948

OVER 1,000 MANUFACTURERS SHARING RETAIL RADIO COSTS

Although NAB's report on cooperative dealer advertising reported over 330 firms sharing dealers' costs of advertising product of manufacturers (usually on 50-50 basis), actual count indicates total paying part or all of dealer's broadcasts nearer 1,000. NAB relied upon stations reporting and in many cases stations do not know if program cost is shared or not.

-SR-

FOOD AD-DOLLARS PRODUCING MORE SALES IN 1948

Food sales per advertising dollar are currently 73% ahead of 1942, it is reported by Art Nielsen of A. C. Nielsen research organization. In same report Nielsen points out that retail food stock inventories are very low and that gross profits for independent grocers for 33 food products research-checked by his organization were off 3.3%, from 1947.

-SR-

CLEVELAND LEADS IN TV SET SALES FOR ITS SIZE AREA

Even before WNBK (NBC's owned and operated TV station in Cleveland) hit air, Cleveland was selling television sets faster, in relation to its population, than any other area. With WEWS operating alone, first nine months of 1948 indicated a minimum of 16,572 sets sold.

-SR-

CBS LOVES BING

WCBS' acceptance of "This Is Bing Crosby," Minute Maid Frozen Orange Juice transcribed program, only commercial recording scheduled for many a moon, is just another instance of how CBS is going all out to show what it could do for Philco evening Crosby program, if it were on CBS.

-SR-

DIVIDENDS CONTINUE UP...

Cash dividends for the third quarter of 1948 were up 14% over 1947 with $1,385,300,000 being disbursed this year against $1,217,200,000 last year.

-SR-

ELECTION SPONSORS GET RADIO'S GREATEST BONUS

Sponsors of network and TV election night returns received greatest bonus ever presented to advertiser in history of broadcasting. No sponsor received less than 100% more time than he had expected and several reached several hundred times their expected audiences. One chain received bid for sponsorship of next presidential election on TV and radio on 3 November, voting day plus one.

-SR-

BAKING INDUSTRY MAKES RADIO PLANS

American Bakers Association is planning network public relations program for members. Broadcast will have twofold objective - telling story of bakery foods and baking industry's attitude on national questions while current.

SPONSOR, Vol. 3, No. 2, December 1948. Published monthly by Sponsor Publications Inc. Publication offices: 5800 N. Marvine St., Philadelphia 41, Pa. Advertising, Editorial, and Circulation offices, 40 W. 52 St., New York 19, N. Y. Acceptance under the act of June 5, 1934 at Philadelphia, Pennsylvania, authorized December 2, 1947

RESEARCH SUFFERING

While practically all opinion-research organizations lost few clients due to election polling fiasco, there is no record of any quantitative radio research organization receiving cancellations. Qualitative radio researching, especially those doing "pre-testing" of programs and commercials signed no new contracts during November, and in several cases lost clients.

-SR-

TV VIEWING CONTINUES UP

Metropolitan New York, which is still bellwether for what's going to happen when "everyone" has TV as well as radio set, had straw-in-the-wind report from Pulse, Inc., during November. Sets-in-use figures for TV-Radio homes for New York for August, September, October were released during month. They were:

	Combined TV-Radio	TV only	Radio only
August 1948	30.2	20.2	11.7
September 1948	33.0	23.5	11.1
October 1948	33.5	24.1	10.8

These figures were for "average quarter hour sets in use for entire week, noon to midnight."

-SR-

RURAL RADIO NET EXPANDS BEYOND N. Y.

Farm coverage is joining transit radio and storecasting as possible special service for FM stations. Although original plans of Rural Radio Network call for New York State network, stations in Connecticut and Massachusetts are being added. Since no telephone lines are used for connecting chain, low cost operations are possible.

-SR-

SET SALE PROFITS INCREASE

Most radio set manufacturers are reporting higher gross and net incomes, with an important part of their income coming from TV set sales. RCA's first nine months showed net of $15,128,783 as against $12,233,758 for the same period in 1947. Philco reported $6,631,000 against $5,632,000 in 1947 despite increased reserve for "inventory control."

-SR-

52 WEEK PROGRAM SCHEDULE MAY BE NETWORK REALITY

Despite union opposition all four networks will have more programs on 52 week basis in 1949 than ever before. Since networks are willing to make special payments for non-star performers used in repeats of midseason shows via transcriptions there isn't much unions can do about it.

-SR-

NO GIVE-AWAY REGULATIONS IN DECEMBER?

Regulations on give-away programs which were expected in December may not be handed down until well into new year. FCC would like to issue stringent rules "for good of industry" but don't like its decision being appealed to the courts, which it will be if tough.

-SR-

INDEPENDENT STATION PACKAGE DEAL STILL IN WORKS

Plans for "package deal," whereby sponsors will be able to purchase sectional and eventually national coverage of all important markets through number of non-network stations being sold with one contract and one invoice, are moving slowly. *Need of lining up key independents that are accustomed to going it alone has delayed deal.



RCA all the way—

Early in 49

REMODELING and modification of the Little Theatre in Oklahoma City's Municipal Auditorium is nearly complete; will house all WKY-TV operations . . . New mobile TV unit will be most complete and elaborate in industry; installation of equipment nearly completed . . . WKY-TV antenna, atop WKY's 915-foot AM antenna, will be the highest structurally supported TV antenna in the world . . . Exclusive contracts have been signed to telecast all University of Oklahoma football and basketball games, professional wrestling matches and midget auto races . . . Engineering, production and programming staffs are drilling and rehearsing . . . When WKY-TV goes on the air early in 1949, it will be television at its best, up to the established high standards of WKY . . . It's not too early to make reservations for time on Oklahoma City's first television station, WKY-TV on the air early in 1949.

AM Since 1922

FM Since June 1947

TV Under Construction

Represented by the Katz Agency

WKY
OKLAHOMA CITY

OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING COMPANY: THE OKLAHOMAN AND TIMES — THE FARMER-STOCKMAN — KVOR, COLORADO SPRINGS AND KLZ, DENVER *(Affiliated Management)*

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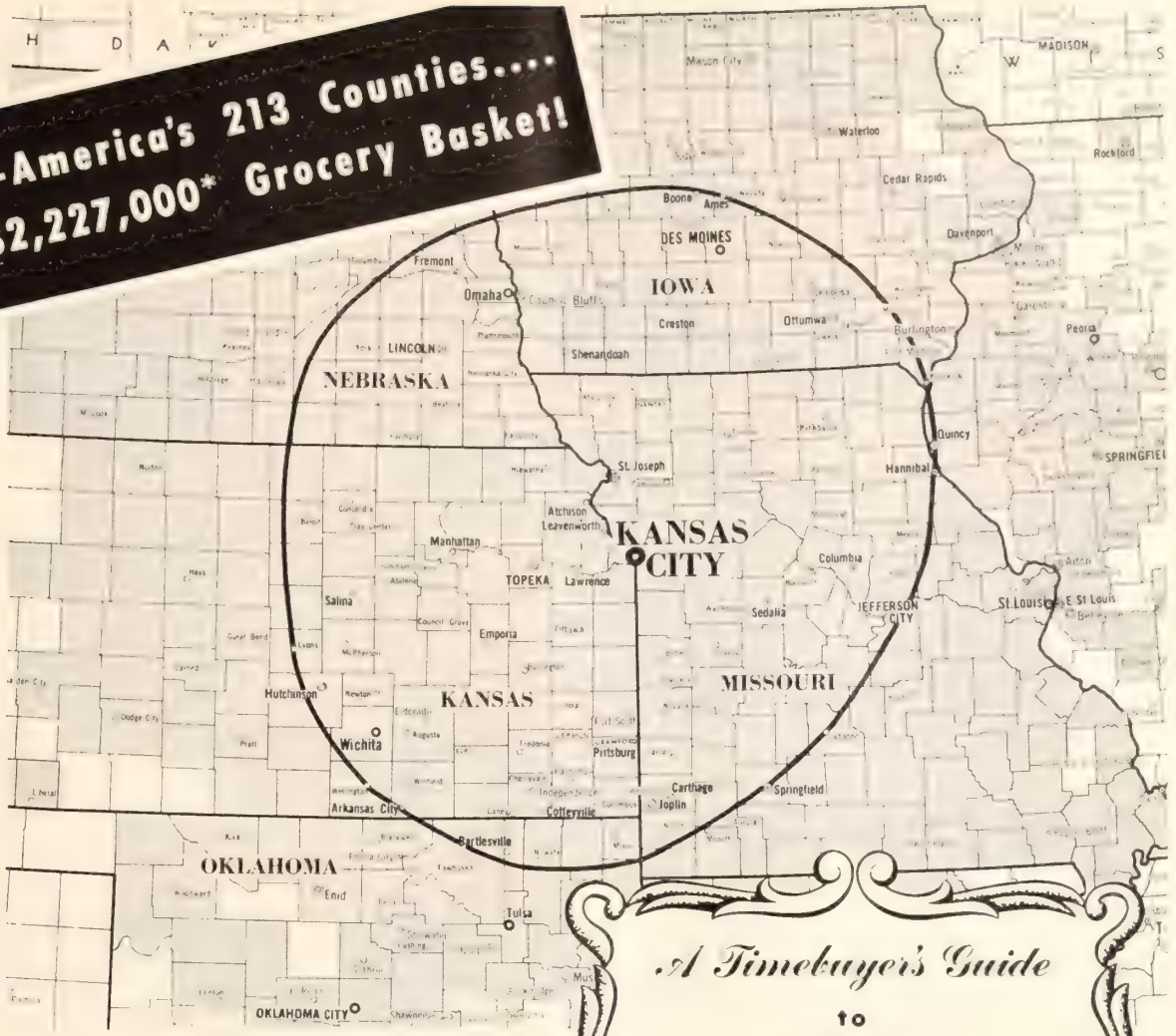


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In Mid-America's 213 Counties.... a $1,182,227,000* Grocery Basket!



A Timebuyer's Guide

to

KCMO's Mid-America



Here in the prosperous corn-and-wheat belt, Mid-America's grocery bill last year was well over a billion dollars. In Kansas City alone, the average KCMO listener-buyer spent $793 in food stores for her family.

Naturally, most of this food spending is done by women . . . and Mid-America women listen to KCMO . . . because they like KCMO's daytime schedule of woman-interest programs. Careful attention to woman-appeal programming means your food product advertising on KCMO gets an extra chance to increase your share of the Mid-America grocery bill.

To sell Mid-America's women . . . center your selling on KCMO.

50,000 WATTS DAYTIME—*Non-Directional*

10,000 WATTS NIGHT—*810 kc.*

National Representative: JOHN E. PEARSON COMPANY

*data from 1947 Sales Management Survey of Buying Power

MID-AMERICA FACTS

Population: 5,435,091

Area: 213 counties inside 50,000 watt measured ½ millivolt area. Mail response from 466 counties (shaded on map) in six states, plus 22 other states not tabulated.

Population Distribution: Farm, 48%; city, suburban, and small town, 52%.

Net Average Income: $3334 per family.*

Net Average Income Per Family in Nine Major Cities: $5606.*

Food Sales—9 Major Cities: $446,273,000*

Total Mid-America Food Sales: $1,182,227,000*



KCMO

and KCFM...94.9 Megacycles

KANSAS CITY, MISSOURI

Basic ABC for Mid-America

One Does It-in Mid-America!

ONE station • ONE set of call letters
ONE rate card • ONE spot on the dial

NOW!— TELEVISION FOR THE RICH LOUISVILLE TRADING AREA!

WAVE-TV went on the air November 24, with finest equipment, with a 570-foot tower in downtown Louisville, and with a television staff whose combined experience *in television* totals 41 years. Channel 5.

We are now telecasting seventeen hours per week, including eight hours of play-by-play sports, and more than two hours of commercial network.

WAVE-TV is affiliated with both NBC and ABC Television Networks — is represented by Free & Peters, Inc.

WAVE-TV

LOUISVILLE, KENTUCKY

CHANNEL 5

FREE & PETERS, INC., NATIONAL REPRESENTATIVES



NBC . ABC

40 West 52nd

continued from page 4

station has been promoting a program for 60 or 90 days. That type of evidence is more annoying than comforting. It would be better to keep the spot at home.

We don't blame stations for not coming in on promotions. We do say they should be honest about the situation and not write a series of "hail fellow well met" letters indicating they are going to do something, when we know (and they know) they're not.

Stations might remember that most of us have worked for networks and stations at one time or another. We, too, can detect the tongue-in-cheek and the empty gesture.

As for prizes for all, some time ago we offered cash to stations carrying one of our programs. Any station could get the money to either pay for a single promotion stunt or help pay for a stunt built around the program. Well, quite a few stations asked for the money and came through with good stunts. Many did not. The question is: What will make a station do a promotion if cash won't?

We happen to think shows can be made by local station effort. We are constantly working for better relationships with the stations and are willing to help them out as much as possible and wherever possible. Incidentally, publicity departments sometimes have a hand in helping to pick stations for campaigns. We know which stations produce good promotions and have no hesitation in recommending them when the matter is broached—as it is many times during the year.

The problem is a knotty and important one. Perhaps network promotion heads, agency radio publicity heads and station representatives could sit down somewhere and thrash it out with a view toward setting up some kind of working arrangement which would satisfy all sides.

From our side of the fence, we're perfectly happy to forward good station promotion to the clients and bring it to the attention of our account executives.

I refuse to believe the statement which a station manager made to me some time ago. "Hal," he said brightly, "we'll do everything we can to help you—except work!"

HAL DAVIS
Publicity Director
Kenyon & Eckhardt
N. Y.

(*Please turn to page 44*)

Emmet County is part of

IOWA

so is

Big Aggie

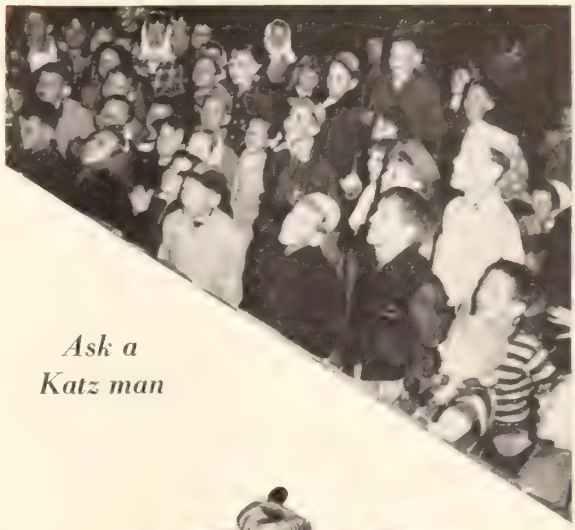


Sam Naas, the winner!

A capacity crowd packed the ball park to see the WNAX Missouri Valley Barn Dance.

Nothin' like a celebration. Estherville's biggest took place October 5 when Sam Naas, winner in Iowa of the WNAX 5-state Farmstead Improvement Program, was presented $1,000 in merchandise.

Like this young Emmet county farmer, 1,043 other entrants from 203 counties have made substantial "Farmstead Improvements"—inspired by this WNAX-inaugurated 3-year program. A notable example of how WNAX continues—Serving the Midwest Farmer!



Ask a Katz man



Thousands thronged the city square, scene of the presentation, parade and free merry-go-round.

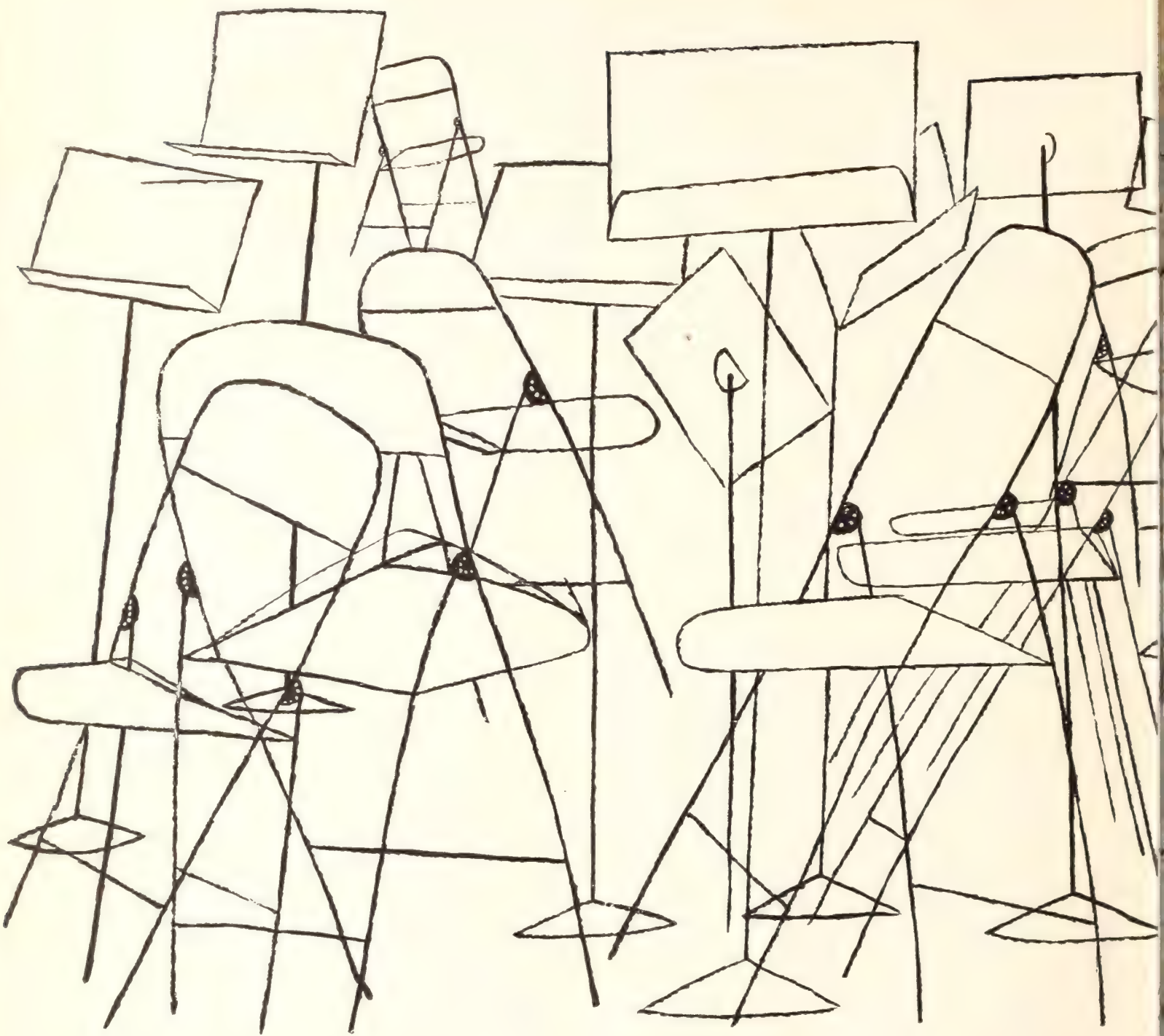


570 KC 5,000 WATTS

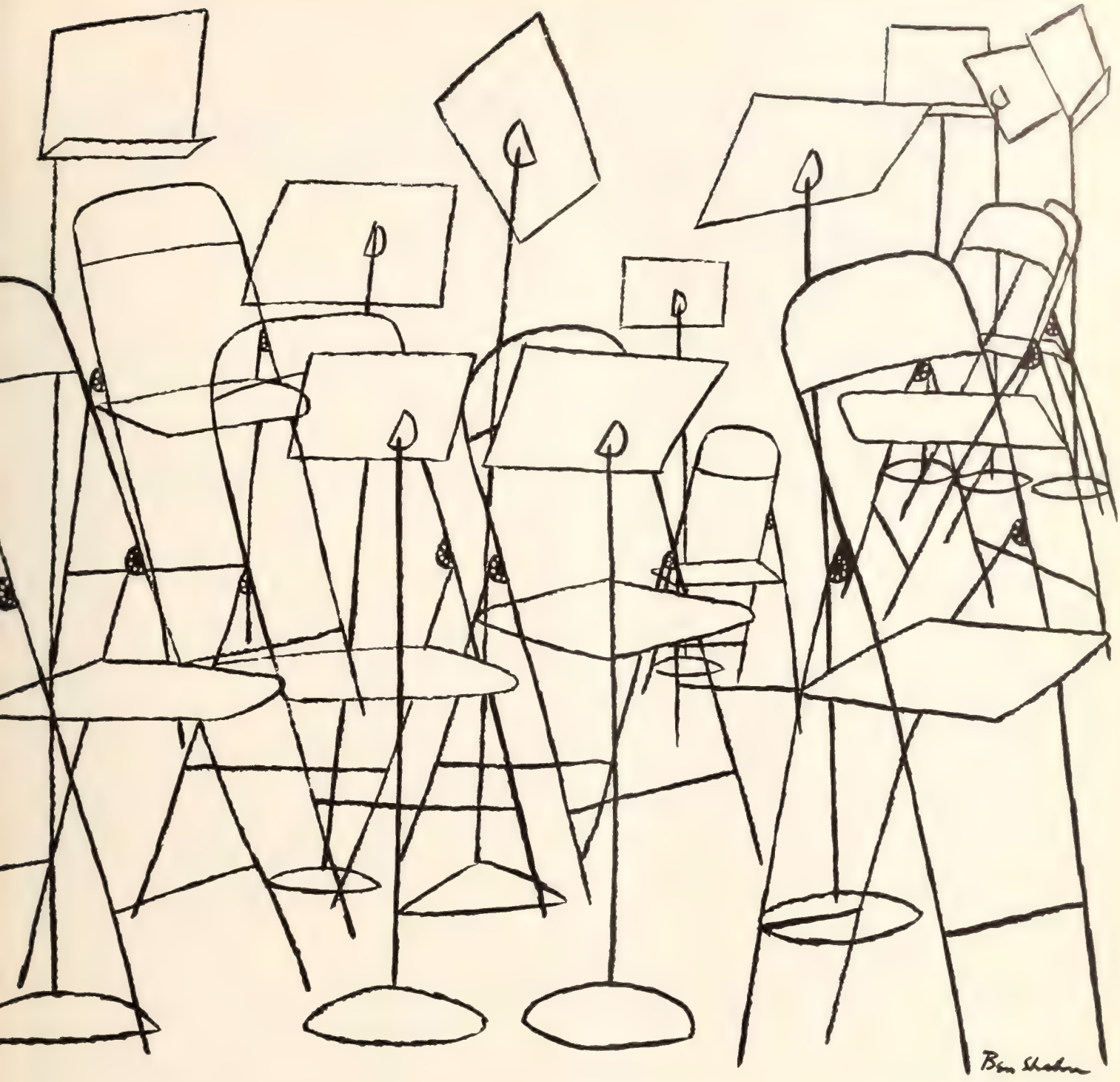
A Cowles Station

WNAX

SIOUX CITY - YANKTON AFFILIATED WITH THE AMERICAN BROADCASTING CO.



The empty studio...



No voice is heard now. The music is still. The studio audience has gone home.

But the *work* of the broadcast has just begun. All through the week . . . *between* broadcasts . . . people everywhere are buying the things this program has asked them to buy. Week after week.

From the beginning, the country's shrewdest advertisers have chosen network radio to maintain this *weekly* contact with their customers.

And in all radio, no voice speaks today with more eloquent authority or economy than that of CBS—first choice, among all networks, of America's largest advertisers.



THE COLUMBIA BROADCASTING SYSTEM



Advertising Allowances Must Be Watched

Enforcement of the Robinson-Patman Act, which has been lax during the past 18 months, will be tougher after the first of the year. As business conditions become tighter, more independent merchants start complaining about "special" discounts and advising allowances which they claim are given "the other fellow." Innumerable cases where broadcast advertising allowances have been paid for one dealer and not given another are said to be on record.

Excess Profits Taxes to Increase Ad-budgets

Increased excess profit taxes, which seem assured next year, are already producing some advertising budgets that are bigger than they were a year ago. Corporations fear that amount of money they spend for advertising won't be permitted to jump radically when higher excess profits taxes go into effect. Taxes *must*, say tax experts, increase to at least 50% and there's a fair chance that in some brackets they may be set at 60–70%. Organizations feel certain that it's better business to spend the "excess" earnings in advertising than taxes.

Social Security Benefits Up

Increased social security benefits will release a certain amount of buying by over-60's who have been watching their nest-eggs carefully. Social Security benefits are expected to go up about 50% and the starting age to shift from its current 65 to 60.

Banks Increase Advertising Plans

Banks are due for a blast by President Truman who feels that they have done nothing to hold back inflation. As a precautionary measure a few more advertising dollars will be spent by "big" banks throughout the country to "tell" the bankers' side of the story. Washington is in a position, through the Federal Reserve setting certain interest rates, to make banks sweat.

Farmers Are Smiling

Farm subsidies, which were held to be in question under a Dewey presidency, are now certain to be continued. Farm market will therefore receive increasingly more attention during 1949, from advertisers.

"Musts" Take Over 50% of Consumer Dollar

Groceries, direct taxes, apparel and housing, in that order will take over 50% of the 1948 estimated per-capita consumer expenditure during 1948. Groceries alone, according to the Bureau of Census, will take 21.9% of all the consumer spends. Cost of food will increase, so apparel expenditure is expected to decrease in 1949. Apparel took 8.5% of all monies spent by U. S. consumers in 1948.

Tax for TV Bars?

Looking for tax sources may bring the extension of the 20% entertainment tax to bars and grills with TV receiver installations. Court decision in State of Washington, that even a juke box is entertainment, if a place to dance is made available, is a straw-in-the-wind. When all the entertainment unions together couldn't stop the 20% tax for regular night-clubs, there doesn't seem much chance for TV, equipped bars. However, a fund of many thousands has been raised to fight the tax and it won't "slip" through without a well publicized yell.

Another P. O. Rate Increase?

Postal rates, which jump in certain classifications after the first of the year, are due for another jump which will hit second class entry publications as well as all organizations using other than first class mail. Stepbrother treatment, which other than first class material is receiving currently, is just part of the campaign. P. O. wants to be self supporting, since this will make it easier to give the boys in grey some more money, which nearly everyone thinks is overdue.

Richards' Station Case to Point FCC Attitude

Radio industry is watching what action the Federal Communications Commission will take on the charges that the Richards stations KMPC, WGAR, and WJR "slanted" news. Reason for the close watch is not that Frank Mullen (ex-NBC and now Richards stations' president) will he handling the defense, but the feeling that the FCC decision will indicate just how tough the Commission plans to be for the next four years.

Washington Has Renewed Importance

With Truman really in the saddle for the next four years, big corporations are laying plans for a far more intensive watchdog operations in the Capital. No plans, they feel, will be good, without a clean-cut idea of what the new New-Deal will do.

"Basing Point" Hits National Advertisers

National advertisers are fighting recent decisions of the Federal Trade Commission forcing price setting on an f.o.b. basis and prohibiting absorption of freight costs. Business' recent tendency (pre-new basing point ruling) to establish a retail one-price system throughout the United States will have to be forgotten if the f.o.b. ruling stands.

This will force local cut-ins on every network program using price-mentions. More and more price appeal copy is being broadcast and network traffic men worry about the day when 50% of all programs may have regional cut-in announcements.


NOW!
Day and night, a 600% increase in the number of people in our area of consistent, perfect reception.
50,000 WATTS*
710 KC
THROUGHOUT all OF GREATER MIAMI
*50,000 day, 10,000 night
WGBS
MIAMI
Represented by KATZ
COLUMBIA BROADCASTING SYSTEM
A FORT INDUSTRY STATION
MIAMI, FLORIDA

MORE

People in this Billion Dollar Retail Sales Area listen to WPTF Than To Any Other Station!



WPTF dominates all competition at all times. That's the report of the 1948 LISTENER DIARY STUDY. (Conducted by Audience Surveys, Inc. in WPTF's 62 counties with 50% or better, day and night, BMB coverage.)

Findings include sets-in-use, station ratings, share-of-audience flow and composition by quarter hours.

1948 LISTENER DIARY STUDY

9 TIMES MORE listeners than next station in daytime

7 TIMES MORE listeners than next station in evening

8 TIMES MORE listeners than next station for entire week

Complete details available from WPTF or Free & Peters.

WPTF

680 KC 50,000 WATTS NBC AFFILIATE

Raleigh, North Carolina

Rep. FREE & PETERS, Inc.



Mr. Sponsor

Robert M. Gray

Manager, Advertising-Sales Promotion
Esso Standard Oil Company, New York

Bob Gray had been with Esso* for just a year when the giant oil firm opened up the entire field of sponsored selective newscasts with the *Esso Reporter* in October, 1935. Prior to that, the wire services had been jealously refusing to sell news coverage to radio. The Esso deal changed all that. Hoosier-born Gray has followed in that pattern of new advertising wrinkles in the past 14 years. Gray and Esso were experimenting in TV as early as 1939 with telecast news on NBC. The TV know-how he gathered in those "early" days is paying dividends now. Esso's one-minute TV film announcements, seen in eight TV markets in the 18-state sales area of Esso Standard Oil, are among the best in video advertising.

Esso Standard Oil is just one of the many affiliated and subsidiary companies of that granddaddy of the oil industry, Standard Oil Company (N. J.) but it sets the advertising and sales pace for the other members of Standard's far-flung family. It sells its products in states from Maine to South Carolina, and in Tennessee, Arkansas, and Louisiana, and accounts for a fair percentage of the $2,354,916,766 gross operating income Standard had last year.

At least half of the $2,000,000 plus advertising budget Gray has been spending in 1948 was earmarked for one of several forms of broadcast advertising. The rest went for outdoor, publication and direct mail media. Esso air selling in 1948, under Gray's jurisdiction, included the *Esso Reporter* on 42 stations, film announcements on eight TV stations, and the U. of Arkansas football games (in a deal with Standard's Texas offshoot, Humble Oil) on Arkansas' Razorback Networks. Gray frequently urges Esso dealers to use radio on their own, sends them gratis air copy and e.t.'s, and reports more than 475 buy air time now.

Esso's sprawling parent, Standard Oil Company (N. J.), bought the New York Philharmonic recently on 164 CBS stations to do a national institutional job for itself and member firms. However, Gray and Esso Standard have worked out a lend-lease deal by which 18 *Esso Reporter* shows (on CBS stations) plug the symphony on Saturday nights. In return, Esso products get a cut-in plug on some 54 CBS stations carrying the symphony in Esso territory. Gray makes even low-pressure advertising do a selling job for his firm.

*Esso Standard was formerly called Standard Oil Co. of New Jersey. After years of being confused with the parent firm, the name was changed in February, 1948.

listener trends

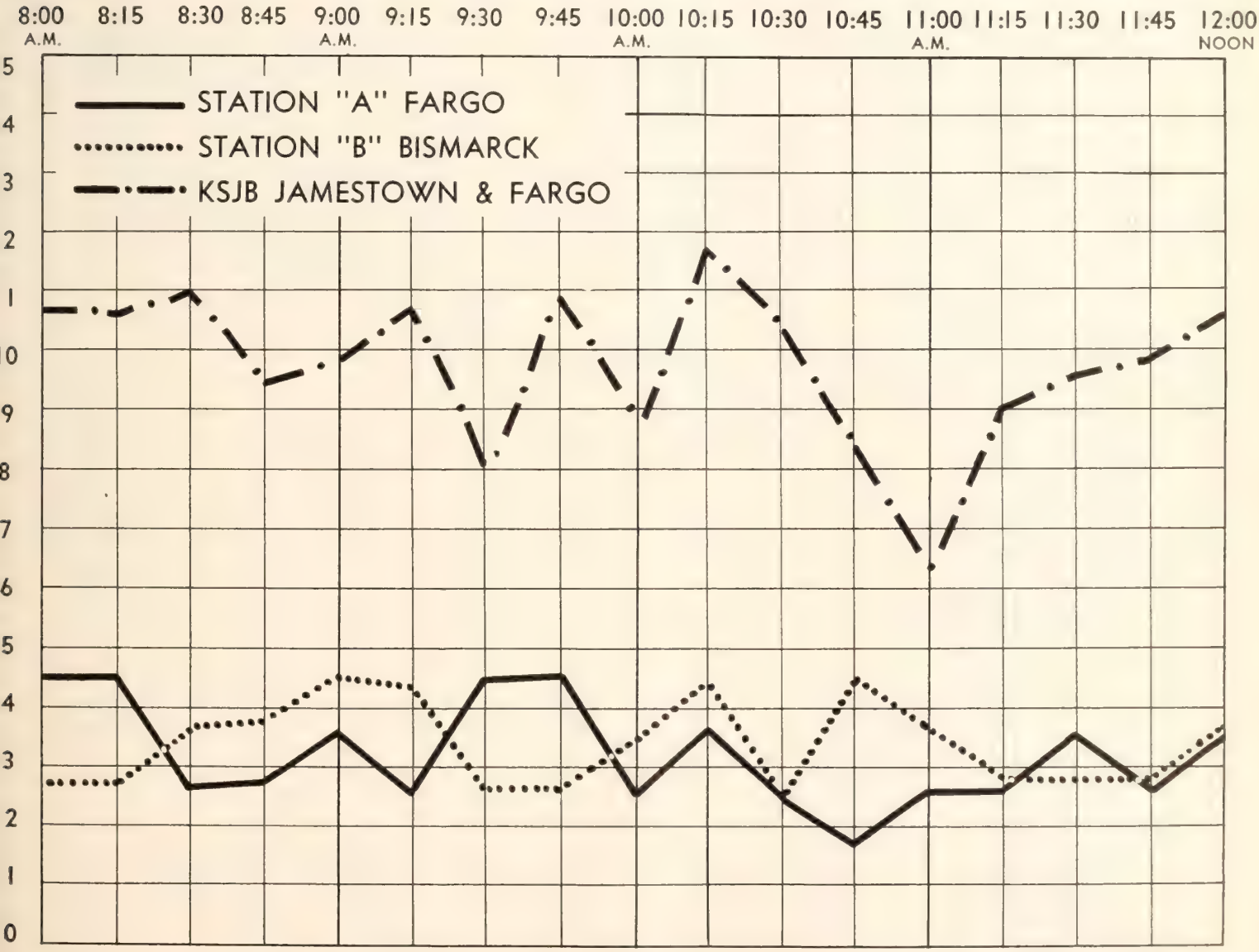
Post war radio has seen many changes in listener trends. A good example of this is the recent survey made in the North Dakota market. Station KSJB (Columbia) with studios in Jamestown and Fargo now leads all others two to one. But why?

There are two answers. The first is programming. KSJB takes full advantage of Columbia's shows. Then, every local show is designed to satisfy local tastes and "build" to the network. There are no abrupt changes of pace. The switch from "folk music" to symphony is gradual and with respect for the mood of the listener. An important factor in maintaining audience and yet satisfying a mass market.

The second reason for KSJB's remarkable gain is power. With 5000 watts unlimited, at 600 Kilocycles, plus remarkable ground conductively, they can be easily heard throughout the tri-state, 94 county market.

These are the reasons why more people listen to KSJB. . . . They can hear KSJB . . . *and they like what they hear.*

CBS Leads in North Dakota with KSJB 5,000 Watts Unlimited



This survey was based on 1780 calls made in seven key North Dakota counties by Conlan Radio Reports. Other periods were also studied with the same results. KSJB led all the way. In the "Distribution of listening homes among stations" KSJB led by 54.4 mornings, 46.5 afternoons and 49.6 evenings, a better than two to one lead over all other stations. For complete details ask your Geo. Hollingbery representative to see the latest survey . . . he has availabilities too.

KSJB with Studios in Fargo and Jamestown



"Give that Sponsor...!"

A COMPARISON of Rhode Island network-station rates shows the sponsor on the receiving end when he specifies WFCI . . . for here's complete coverage at considerably lower cost . . . releasing dollars for duty where the going is tougher.

Current rates of the three competing 5000-watt full-time stations show for a five-a-week one-minute spot 26-week schedule—

STATION "A" 13% Higher
STATION "B" 16½% Higher
STATION "C" 59% Higher

THE LOW COST NETWORK STATION IN RHODE ISLAND IS

WFCI

ABC

5000 WATTS
DAY & NIGHT

WALLACE A. WALKER, Gen. Mgr.
PROVIDENCE, The Sheraton-Biltmore
PAWTUCKET, 450 Main St.

•

Representatives:
AVERY-KNODEL, INC.

New developments on SPONSOR stories

p.s.

See: "Petrillo Plans Ban Lifting"
Issue: October 1948, page 112 and p.s. November 1948, page 20

How soon will new records be on the market? What is the transcription picture?

The recording ban is over—all except for the official blessing of the U. S. Department of Justice. This is no longer news to advertisers. What is news is the fact that all the disk manufacturers have plans ready for an intensive group of recording sessions in order to catch up on new tunes that have hit the best-seller sheet-music lists since January of this year. The record business has been sorely hit by not having "hot" numbers on the dealers' racks. Recent consumer buying has been for necessities, and while a hit tune on wax is frequently judged a must for recorded-music fans, anything short of the current rage goes begging. Lack of new music on disks has also prevented disk jockeys from startling the nation with their favorite tunes over independent stations. Regular platter commentators at stations have held their followings with ratings only easing off from a fraction of one index point. They have held listeners because of their personalities—proving that general thinking was incorrect in assuming that it was the disks not the jockeys which were responsible for the high listening to record music on local stations.

There isn't too much enthusiasm over the ban lifting at most transcription organizations. There won't be any great rush of orders for custom-built musical transcriptions but there are a number of orders for e.t. announcements for disking. Music libraries will of course "freshen-up" their collections and will continue at pre-ban levels.

p.s.

See: "Music Libraries Stress Commercial Programing"
Issue: October 1948, page 41

To what central source can a sponsor go for data on e.t. musical library shows?

It's important to advertiser and agency that they can go to a single source for information on the number and quality of transcribed musical library shows available for sponsorship. Through their program research service, the Paul H. Raymer Company, New York, is now set up to provide data on kinds and quantities of music; production; program scripts; promotion aids for library-built shows.

In addition, the Raymer service is compiling information on the selling records of transcribed library shows sponsored on Raymer stations. The facts are available to anyone interested.

Not only the management of library service disks and equipment but of the entire station disk library calls for a librarian with know-how if the station is to avoid headaches, mishaps' and lost dollars in utilizing its musical resources. To provide the necessary training of librarians at no cost to its stations, Broadcast Music, Inc., the industry's own music licensing organization, has just started a series of two-day model library courses, given in its New York headquarters.

Transcribed music for backgrounds, etc., has already become so important to television stations that Associated Program Service, Inc. has built a special television library of some 2,000 disks which 27 of the 43 stations on the air, as this story went to press, are now using. The library costs $75 per month (two year minimum contract) and at present the contract contains no escalator clauses. A station may feed the music to a network without extra cost to any station whose affiliates are Associated subscribers. Associated provides 25 free replacements (breakage, wear and tear, etc.) a year, plus 25 new disks monthly which a program manager may select either from the firm's catalogue or the regular monthly releases.



IT'S EASY, IF YOU KNOW HOW!

Skipping the obvious puns about "bull," we'd just like to say that running a big-time radio station in the deep South requires some pretty fancy stepping which *only experience can teach.*

KWKH *has* experience. For 23 years we've been working to take the guesswork *out* of programming—to put Know-How in! We know about Dixie devotion to tradition, and we know the progressive outlook, *too*. . . . We know our listeners' social and economic picture. We know *what* they want to hear, and *when.*

What's the result? Well, of all the rated CBS stations in the country, Hooper ranks KWKH 10th in the morning, 9th in the evening. If you really want to boost sales in this prosperous, four-state area, write us for all the facts!

KWKH

SHREVEPORT

Texas
LOUISIANA
Arkansas
Mississippi

50,000 Watts • CBS •

The Branham Company
Representatives

Henry Clay, *General Manager*

THE *Magic* CIRCLE



All America is becoming increasingly aware of the MAGIC CIRCLE. A recent article in Fortune Magazine discusses this favored section of a favored land. Other discussion in executive offices across the nation pave the way for new factories, new business and new opportunities of many kinds for this great area! Mr. Roger Babson who defined the "Magic Circle", as here shown, declares that in this part of America lies the nation's greatest future development and security!

Tremendous development is in urgent process today! Markets are expanding, people are earning more money than ever before *and* they are *buying!*

Tell them about *your* products and tell them quickly, effectively and at lowest per listener cost over KVOO, Oklahoma's Greatest Station!



EDWARD PETRY & COMPANY INC., NATIONAL REPRESENTATIVES

NBC AFFILIATE **UNLIMITED TIME**

new and renew

New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
American Chicle Co	Chewing Gum	Badger and Browning & Hersey	25-50 (Re-entering mkts used in summer 1948)	E.t. anncmts, breaks; Jan 1; 13-wks
Bon Ami Co	Glass Gloss	BBD&O	2-3* (Test campaign, West Coast. New glass-cleaner)	E.t. anncmts, breaks; Dec 1; 26 wks
Colgate-Palmolive-Peet, Inc	Colgate Dental Cream	Ted Bates	150-200* (Continuation of 1948 sched)	E.t. anncmts, breaks; Jan 1; 13-52 wks
Gruen Watch Co	Watches	Grey	Indef (Pre-Christmas promotions)	E.t. anncmts, breaks; Nov 5-Dec 15 (or later)
Lever Brothers (Pepsodent Div.)	Rayve Home Permanent	J. Walter Thompson (Chi.)	200-300 (Natl campaign, major mkts)	E.t. anncmts, breaks; Jan 1; 26 wks
Nash-Kelvinator Corp (Nash Motors Div.)	1949 Nash	Geyer, Newell & Ganger	150-200* (Natl campaign for new models)	E.t. anncmts, breaks; Nov-Dec starting dates; 6-8-13 wks
National Dairy Products Corp	Sealtest dairy products	N. W. Ayer	50* (ABC stas only. Dealer cut-ins Five O&O stas not co-op)	Dorothy Dix (ABC co-op arrangement) as sched MTWTF 1:45-2 pm; Jan 3; 52 wks
Old Dutch Coffee Co	Coffee	Peck	10-15 (Limited regional campaign)	E.t. anncmts; Nov starting dates 13 wks
Personal Products Co	"Yes" tissues	BBD&O	15* (Limited natl campaign)	E.t. anncmts; Nov starting dates; 13 wks
RKO Radio Pictures	Movie: "Joan of Arc"	Foote, Cone & Belding	Indef (Intensive regional campaigns with roadshow dates)	E.t. anncmts, breaks; from Nov 11 on; 1-2 wks per campaign
Vick Chemical Co	Vick's VapoRub	Morse	100* 'Adding small stas in existing Vick major mkts)	E.t. anncmts; Dec 1; 6 wks

Station list set at present, although more may be added later.
(Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period)

New and Renewed on Television (Network and Selective)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
American Tobacco Co (Lucky Strike)	N. W. Ayer	WRGB, Schen.	Film anncmts; Oct 15; 13 wks (n)
		WPIX, N. Y.	Film anncmts; Oct 25; 9 wks (r)
Elizabeth Ames Co. (Perfume atomizers)	Ray Hirsch	WJZ-TV, N. Y.	Partic in "Fashion Story"; Th betw 8-8:30 pm; Nov 4; 13 wks (n)
Anheuser-Busch, Inc (Budweiser Beer)	D'Arcy	KSD-TV, St. L.	Snapshots from Hollywood; 10-min as sched weekly; Nov 18; 13 wks (n)
Artistic Foundation Co	Hirshon-Garfield	WJZ-TV, N. Y.	Film anncmts; Nov 12; 26 wks (n)
Associated Lace Corp	Ray Hirsch	WJZ-TV, N. Y.	Partic in "Fashion Story"; Th betw 8-8:30 pm; Nov 4; 13 wks (n)
B. T. Babbitt, Inc	Duane Jones	WCBS-TV, N. Y.	Missus Goes A-Shoppin'; Wed 1:30-2 pm; Dec 8; 52 wks (r)
A. S. Beck Shoe Corp	Dorland	WNBT, N. Y.	Film anncmts; Nov 5; 4 wks (n)
		WCBS-TV, N. Y.	Film anncmts; Oct 22; 13 wks (n)
		WXYZ-TV, Detr.	Partic in "Lady of Charm"; Tu as sched; Nov 16; 13 wks (n)
Botany Worsted Mills	Silberstein-Goldsmith	KTLA, L. A.	Weather anncmts; Nov 8; 13 wks (r)
		WBKB, Chi.	
		WNBT, N. Y.	Weather anncmts; Nov 5; 2-wk test, continuing if effective (r)
Brentwood Sportswear Co	J. R. Kupsick	WBZ-TV, Bost.	Weather anncmts; Oct 29; 13 wks (n)
		WRGB, Schen.	Weather anncmts; Oct 8; 13 wks (n)
Bristol-Myers Co (all acceptable prods)	Doherty, Clifford & Shenfield	WJZ-TV, N. Y.	Film anncmts; Oct 22; 52 wks (n)
Bulova Watch Co	Biow	WGN-TV, Chi.	Time anncmts; Oct 29; 13 wks (r)
		WNBT, N. Y.	Time anncmts; Oct 12; 25 wks (r)
		WMAL-TV, Wash.	Time anncmts; Nov 1; 52 wks (n)
BVD Corp	Grey	WGN-TV, Chi.	Film anncmts; Nov 1; 13 wks (r)
Celomat Corp (Vu-Scope TV lens)	Tracy-Kent	WNBW, Wash.	Film anncmts; Oct 30; 6 wks (n)
Chevrolet Dealers of N. Y.	Cambell-Ewald (N. Y.)	WCBS-TV, N. Y.	Film anncmts; Nov 12; 13 wks (r)
Cluett, Peabody & Co Inc	Young & Rubicam	NBC-TV net	Phil Silvers; Wed 8:30-9 pm; Nov 24; 13 wks (n)
Conmar Products Corp (zippers)	William H. Weintraub	WJZ-TV, N. Y.	Partic in "Fashion Story"; Th betw 8-8:30 pm; Nov 4; 13 wks (n)
David Crystal, Inc	——	WJZ-TV, N. Y.	Partic in "Fashion Story"; Th betw 8-8:30 pm; Nov 4; 13 wks (n)
Curtis Circulation Co	BBD&O	WBKB, Chi.	Film anncmts; Nov 11 (thereafter monthly for week of publication of Ladies Home Journal); indef (n)
		KTLA, L. A.	
Dan River Mills, Inc	John A. Cairns	WJZ-TV, N. Y.	Partic in "Fashion Story"; Th betw 8-8:30 pm; Nov 4; 13 wks (n)
Egan Fickett & Co (Punch & Judy oranges)	Moore & Hamm	WPIX, N. Y.	Partic in "Comics on Parade"; Sun betw 5:30-6 pm; Nov 21; 4 wks (n)
		WJZ-TV, N. Y.	Partic in "The Fitzgeralds"; Mon betw 7:15-7:30 pm; Nov 21; 6 wks (n)
Florida Homesites, Inc	Flint	WPIX, N. Y.[6]	Anncmts; Oct 11; 24 wks (n)
Ford Motor Co	Kenyon & Eckhardt	WBKB, Chi.	Ford Theater (teletranscriptions); Sun 1-hr as sched monthly; Oct 17; 52 wks (on KTLA, until CBS affil starts telecasting) (n)
		KTLA, L. A.	

SPONSOR

General Electric Co	Maxon	ABC-TV net	Stop Me If You've Heard This One; Sun 8-8:30 pm; Jan 2; 52 wks (n)
Gruen Watch Co	Grey	WFIL-TV, Phila.	Time anncmts; Oct 25; 13 wks (n)
A. D. Juilliard Co	Gotham	WJZ-TV, N. Y.	Partic in "Fashion Story"; Th betw 8-8:30 pm; Nov 4; 13 wks (n)
Lever Brothers (Thos. H. Lipton Div.)	Young & Rubicam	CBS-TV net	Talent Scouts (simulcast with AM radio); Mon 8:30-9 pm; Dec 6; 13 wks (n)
Liggett & Myers Tobacco Co	Newell-Emmett	WXYZ-TV, Detr.	Film anncmts; Nov 17; 52 wks (n)
Lionel Corp	Reiss	ABC-TV net	Tales of the Red Caboose; Fri 7:30-7:45 pm; Oct 22; 13 wks (n)
Philip Morris & Co	Biow	WBZ-TV, Bost.	Film anncmts; Oct 25; 13 wks (n)
National Plywoods, Inc	MacDonald-Cook	WENR-TV, Chi.	Second Guessers; 15-min as sched weekly; Nov 7; 13 wks (n)
Oldsmobile Div. of General Motors Corp	D. P. Brother	WNBT, N. Y.	NBC-TV Newscasts; Wed 10-10:10 pm; Oct 27-Nov 10 (thereafter on full NBC-TV net); 13 wks (n)
Pepsi-Cola Co of Chi.	—	WGN-TV, Chi.	Sparkling Time; Wed 8:30-9 pm; Nov 10; 13 wks (n)
Pioneer Scientific Corp (Polaroid TV lens)	Cayton	WRGB, Schen.	Film anncmts; Nov 3; 13 wks (n)
		WNBT, N. Y.	Film anncmts; Oct 30; 13 wks (n)
		WNBW, Wash.	Film anncmts; Nov 6; 13 wks (n)
Procter & Gamble Co	Compton	NBC-TV net	I'd Like to See; Fri 9-9:30 pm; Nov 5; 13 wks (n)
C. H. D. Robbins Dress Co	Henry J. Kaufman	WMAL-TV, Wash.	Partic in "Fashion Story"; Th betw 8-8:30 pm; Nov 4; 13 wks (n)
Ronson Art Metal Works	Cecil & Presbrey	WBZ-TV, Bost.	Time anncmts; Oct 11; 12 wks (n)
Sta-Neet Corp (haircut comb)	Mayers	WCBS-TV, N. Y.	Film anncmts; Nov 15; 13 wks (n)
Sterling Drug, Inc (Centaur-Caldwell Div. for "Molle Brushless")	Young & Rubicam	WNBT, N. Y.	Film anncmts; Oct 16; 8 wks (n)
Transmirra Products (TV filters)	Smith, Bull & McCreery	WNBT, N. Y.	Film anncmts; Nov 8; 13 wks (n)
Transvision, Inc (TV kits)	H. J. Gold	WBZ-TV, Bost.	Anncmts; Oct 15; 6 wks (n)
Unique Art Mfg Co	Grant	WBKB, Chi.	Film anncmts; Oct 1; 13 wks (n)
		KTLA, L. A.	
		WNBT, N. Y.	Film anncmts; Nov 24; 13 wks (n)
United Cigar-Whelan Stores, Inc	Stanton B. Fisher	DuMont net	Charade Quiz; Th 8:30-9 pm; Oct 21; 13 wks (r)
Vick Chemical Co	Morse International	NBC-TV net	Picture This; Wed 8:20-8:30 pm; Nov 10; 13 wks (n)
Walco Tele-Vue Lens Co	Cayton	NBC-TV net	Great Fights; 5-min film as sched following Gillette bouts; Oct 15; 13 wks (n)
Stephen F. Whitman	Ward Wheelock	WPIX, N. Y.	Film anncmts; Nov 15; 6 wks (n)

New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Conte Products Co Inc	Bermingham, Castleman & Pierce	MBS	17	Your's for a Song; Fri 9:30-9:55 pm; Nov 19; 26 wks
Elgin National Watch Co	J. Walter Thompson	NBC	165	Holiday Star Time; Th Nov 25, Sat Dec 25 4-6:00 pm; Nov 25
Kaiser-Frazer Corp	William Weintraub	MBS	476	Adventures of the Thin Man; Th 9-9:30 pm; Oct 28; 52wks
				Meet the Boss; Sat 9:30-10 pm; Oct 23; 52 wks
Mars Inc	Grant	NBC	42	Dr. I. Q. Jr; Sat 5:30-6 pm; Jan 8; 52 wks
Revere Camera Co	Roche, Williams & Cleary	ABC	46	Jo Stafford; Th 8:30-8:55 pm; Nov 11; 52 wks

Title "new networks generally" means a 13 week contract with options for three successive 13 week renewals. It's subject to cancellation at the end of any 13 week period.

Renewals on Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Carter Products Inc	Sullivan, Stauffer, Colwell & Bayles	ABC	89	Jimmie Fidler; Sun 10:30-10:45 pm; Oct 3; 52 wks
Club Aluminum Products Co	Leo Burnett	ABC	56	Club Time; Tu 10:45-11 am; Nov 2; 52 wks
Continental Baking Co	Ted Bates	CBS	48	Grand Slam; MTWTF 11:30-11:45 am; Nov 22; 52 wks
International Milling Co	Crooks	MBS	117	Queen for a Day; MWF 2-2:30 pm (alt 15 min segs); Oct 11; 52 wks
Ludens Inc	J. M. Mathes	CBS	161	Strike It Rich; Sun 5:30-6 pm; Nov 28; 52 wks
Swift & Co	J. Walter Thompson	ABC	289	Breakfast Club; MTWTF 9:15-9:45 am; Oct 25; 52 wks
		NBC	162	Meet the Meeks; Sat 11-11:30 am; Nov 6; 52 wks

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Lucien Arden Inc, N. Y.	Wines	William von Zehle, N. Y.
Arnold Bakers Inc, Port Chester N. Y.	Bread, rolls	Benton & Bowles, N. Y.
Aztec Brewing Co, San Diego	A. B. C. Beer	Zeder Talbott, Detroit
Carter Products Inc, N. Y.	Natrasan	Raymond Spector, N. Y.
Cinderella Foods Inc, Dawson Ga.	Peanut butter	Beaumont & Hohman, Atlanta
Delson Candy Co, N. Y.	Delson thin mints	Samuel Croot, N. Y.
Eberhardt & Ober Brewery, Pittsb.	Beer	Smith, Taylor & Jenkins, Pittsb.
Emerson Radio Co, N. Y.	Radio	Blaine-Thompson, N. Y., for TV
Federal Old Line Life Insurance Co, Seattle	Insurance	Pacific National, Seattle
Gantner & Mattern, S. F.	Swim suits	Ruthrauff & Ryan, S. F.
Garcia & O'Connell, Sebastopol Calif.	4-Sauce dehydrated apples	Beaumont & Hohman, S. F.
Haddad-Wilhelm Inc, L. A.	Dolly Madison Wines	Davis, L. A.
Hance Bros & White Co, Phila.	Pharmaceuticals	Aitkin-Kynett, Phila.
Harvard Brewing Co, Lowell Mass.	Beer, Ale	Duane Jones, N. Y.
John Irving Shoe Corp, Boston	Shoes	Ray Austrian, N. Y.
Karters Cough-Eze Co, Detroit	Cough-Eze	Luckoff, Wayburn & Frankel, Detroit
Kellogg Co Ltd, London Ontario	Breakfast foods	Kenyon & Eckhardt, Toronto
Lever Brothers Co (Pepsodent div), Cambridge Mass.	Lypsyl	Ruthrauff & Ryan, N. Y., for Canada adv
Miller Brewing Co, Milw.	Beer	Klau-Van Pietersom-Dunlap, Milw.
Nestle Co, N. Y.	Nescafe, milk prods	Doherty, Clifford & Shenfield, N. Y.
Sealy Inc, Chi.	Mattresses	Robert W. Orr, N. Y.
Taylor-Reed Corp, Glenbrook Conn.	Cocoa-Marsh, Tumbo Puddings	St. Georges & Keyes, N. Y.
Universal Carloading & Distributing Co Inc, N. Y.	Freight forwarder	Raymond Spector, N. Y.
Whitehall Pharmacal Co, N. Y.	Mystic Hand Cream	Harry B. Cohen, N. Y.
Wilmar Mfg Co Inc, Phila.	Wilmar Peanut Butter	Clements, Phila.

Please turn to page 80

OPENING COMMERCIALS ARE REMEMBERED BY IOWA LISTENERS!



The 1948 Iowa Radio Audience Survey* proves that Iowa listeners *remember the opening commercial* of the first program heard each day, and can later *identify the product!*

48.3% of Iowa women and *47.3%* of Iowa men report they hear the first commercial of the day's first program. *70.7%* of the women and *65.3%* of the men could definitely identify the product advertised . . .

Conclusion: Iowa radio listeners give extraordinary listenership to radio!

The 1948 Iowa Radio Audience Survey is *full* of just such "new information not previously gathered about listening habits in Iowa," as well as the newest and most up-to-date revisions of standard information on station and program preferences, etc.

Send for your complimentary copy *today!* Write us or Free & Peters.

* The 1948 Iowa Radio Audience Survey is a "must" for every advertising, sales, or marketing man who is interested in the Iowa sales-potential.

The 1948 Edition is the *eleventh* annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff, is based on personal interviews of 9,224 Iowa families, scientifically selected from the city, town, village and farm audience.

As a service to the sales, advertising, and research professions, WHO will gladly send a copy of the 1948 Survey to anyone interested in the subjects covered.

WHO

+ *for* Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
FREE & PETERS, INC., National Representatives



There's a lot more to it than this...

The real question is — where and to whom is that commercial message going? . . . and what is it going to do when it gets there?

Radio waves travel indiscriminately in all directions. So do a lot of sponsors' sales stories. In advertising this means waste circulation, a very expensive luxury.

If *your* aim is to reach exactly the *people* you want in exactly the *markets* you want . . . if you appreciate being able to concentrate your sales effort in one area and go easy in another . . . if the flexibility of short-term contracts appeals to you . . . if you like to select your own program times regardless of zone differentials . . . if you want to make every advertising penny count (and who doesn't!) . . . then — the place for a large share of your advertising budget is National Spot Radio . . . and the place to get all the information, guidance, facts and figures about Spot Radio is...

Weed and company

radio and television station representatives

new york • boston • chicago • detroit
san francisco • atlanta • hollywood



At meetings such as this, sponsors change networks. (Left to right) Bill Weintraub, Ed Kobak (MBS), Edward Kaiser, Guy Lombardo, Harry Trenner

Why sponsors change networks

Sponsors change networks for every reason from pique to interlocking directorates. And there are more changes because of irritation than because of the fact that an advertiser's stock is held by interests which also hold stock in a network. Colonel Robert McCormick for instance is an important stockholder in General Foods but G-F buys very little time on WGN, which McCormick owns or on Mutual, of which WGN is a 20% owner. A like situation exists with Rexall, of which Edward J. Noble, majority owner and chairman of the board of ABC, is an important stockholder. ABC has still to have any Rexall network business shifted to it.

On the other hand the shift of American Tobacco's *Hit Parade* from CBS to NBC is said to have been more because of the recommendation of a program executive, ex-vp in charge of programs of CBS and radio head of the then ATC agency, Foote, Cone & Belding, than because of any other single reason. His memory of CBS was said to be not too happy. The entire broadcast schedule of a condensed milk firm shifted from one network to another because of the manner in which the sales manager of the network handled the shifting of a necessary time slot for the milk firm.

In the pique shifts, there is always an apparently good reason for the moves. Seldom is a changeover from chain to chain made unless it will stand up on the surface. It is axiomatic that the madder a man becomes with a medium, the more energy he expends in finding a good substitute for the medium which has raised his ire. NBC is delivering a higher Hooper for the *Hit Parade* than its previous network. The milk company's programs haven't been too set in their present slots to give a clearcut indication of how they'll deliver. In the latter case the annoyance of the executives with their former network was such that the president of the company in a closed circuit talk to station managers of his new network pointedly told his listeners that he was on the new network because "we have not been entirely happy in our per-

Program shifts cost chains sponsors. When Lever Bros. wanted CBS from 9 to 10.:



1 Lux Theater was producing audiences for Lever Brothers so they wanted to collect on them



2 "My Friend Irma" was building quickly so Lever wanted it real close to Lux Theater



3 "Screen Guild Theatre" had to move to make way for "Irma," so NBC landed the Camel show

sonal relationship with the network with which we have been associated." It was necessary that he explain the shift since the business of his firm had increased 316% while he was on the old network and at a rate 4½ times faster than the rest of the industry of which the company is a part. And 100% of this company's advertising was in broadcasting on the old network during this period.

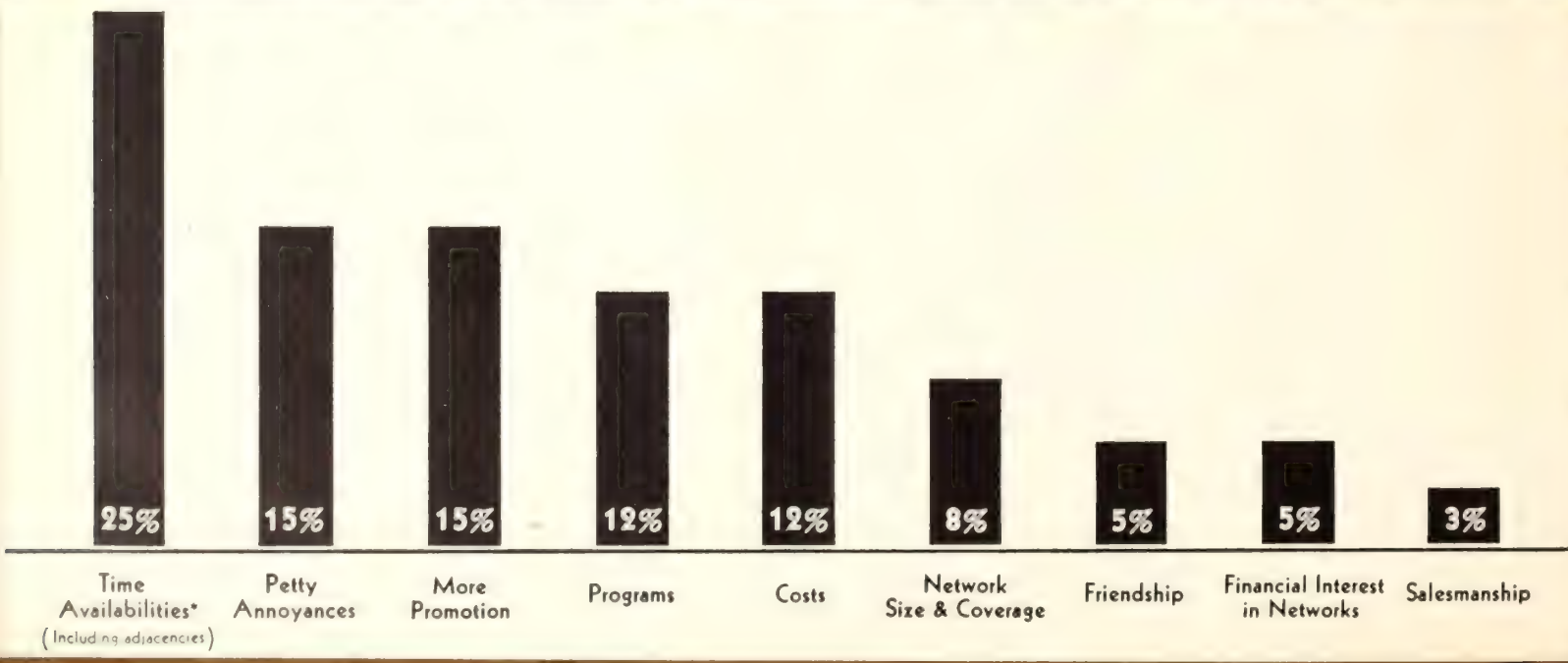
For years, shifts from network to network have been from lesser to larger chains, from a big network to a bigger. These automatic shifts are becoming less and less and each of the four nationwide webs takes clients from each other. There are many reasons for this, not the least of which is the fact that each of the networks has time periods in which it dominates listening.

Each of the networks have price schedules that differ. Although there is very little ratewise to choose between CBS and NBC, there is a great difference between ABC rates and the major networks and still greater differences between MBS and the other three chains.

When it comes to cost-per-listener, rate cards are virtually discarded and it's every salesman for himself. Since programs, not facilities, are responsible for listening, costs of reaching prospective buyers of each advertised product, cannot be based upon station coverage, signal strength, and other facility factors. Thus network sales promotional men have field days when they go to work on a prospective advertiser. One chain made a presentation to a client which included five errors of facts and figures. A competing network was shown the first web's presentation and answered it with a well thought out and documented broadside titled *No Hits! No Runs! Five Errors!* P.S.; the second network landed the account.

Presentations seldom are credited with bringing an account to a network. They

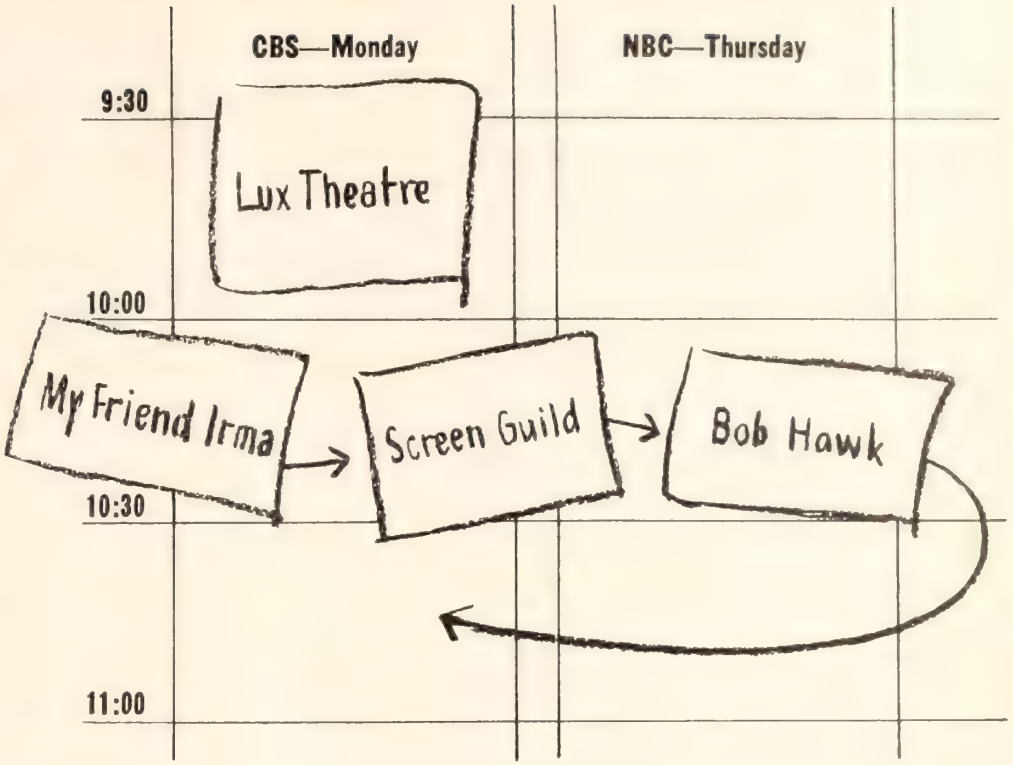
Nine Reasons Why Sponsors Change Networks



. Mondays this happened



amel wanted both NBC and CBS audiences
shifted Bob Hawk to CBS 10:30 on Mondays



pave the way for an advertiser to be sold, that's all. For a number of years before U. S. Steel was ready to use broadcast advertising CBS had been making annual presentations to them on how to use the medium profitably. When Steel finally made up its mind, CBS had no satisfactory time slot available and ABC landed the very luscious plum. CBS has been fighting during the last few years to bring Steel to Columbia but thus far ABC has held on the business.

In the past the number one consideration in a network shift, barring personal considerations, has been time availability. When a spot was relinquished by a big sponsor on NBC a few years ago there was a priority system which made the spot available to an established waiting list. This "favorite son" type of operation has been discontinued recently and now it's a matter of program and other considerations that makes an NBC good time period available to certain sponsors —when it is available. A sponsor with a hot audience appeal program is always welcome at NBC which is generally far more interested in the vehicle a sponsor will bring to the network than the advertiser himself. This doesn't mean that an advertiser receives short shrift at the senior network but that he must be showmanship minded if he wants a premium time spot on NBC. Programs build listening habits as well as products and networks, and the advertiser who has a high Hooper program will have networks move heaven and earth to win him.

One of the most desired programs on any network is CBS's *Lux Theater*. There hasn't been a year that NBC executives haven't traveled to Cambridge, Mass., to talk to the executives of Lever Brothers in an effort to sell them the idea of shifting the program to National. In its efforts to hold Lux, CBS was forced to ask Johns-Manville to give up the five-minute daily 8:55–9 p.m. newscast which it had sponsored for years. Lever wanted to sponsor the program aired before and after its *Lux Theater*, and didn't want its block of programs interrupted by a newscast. There was also the consideration that Campbell Soup's sponsorship of Edward R. Murrow at 7:45–8 p. m. was thought to be too near the 8:55 p.m. period to justify two newscasts. Thus Johns-Manville was requested to shift to another time period . . . later in the evening. That didn't sit too well with J-M and so the program moved, newscaster Bill Henry and all, to Mutual. Lever Brothers therefore has a block of contiguous programs from 8:30 to 10:30 p.m. This made possible a sizable discount for Lever Brothers. It also made it possible to collect upon the fact that *Lux Theater*'s audience was one of broadcasting's top group of consumers. Listeners generally don't change their dial settings before and after every program. They put the Lipton Tea (a Lever subsidiary) program, Arthur Godfrey's *Talent Scouts*, right before the *Lux Theater* and *My Friend Irma*, now selling Pepsodent, directly after it. Since these are three non-competing products, all profit from the move. These moves were not without their sponsor attrition to CBS. Before the Lever Brothers block was scheduled the Camel-sponsored *Screen Guild Theatre* followed Lux and was frequently in the Hooperated *First Fifteen* along with *Lux Theater*. CBS notified Camels that *Screen Guild Theatre* would have to move to 10:30 p.m. Dramatic programs at 10:30 p.m. seldom gain sizable audiences (as a matter of record listening tapers off starting around 10:15 p.m.), and so NBC made a pitch to Camels to shift the *Screen Guild Theatre* to NBC Thursdays at 10 p.m., a spot which then was occupied by Camel's *Bob Hawk Show*. The case it made for a dramatic program to follow the Thursday situation comedy block which had been on NBC for years *Aldrich Family, Burns & Allen, Kraft Music Hall,* and *Sealtest Family Store* sounded logical. NBC won the *Screen Guild Theatre* for Thursdays but lost Bob Hawk to CBS in the shift. It did a good job selling the shift of the dramatic program but didn't prove its point that both programs ought to be on NBC. Bob Hawk took over the 10:30 p.m. slot on CBS Mondays still holding on to some of the audience that Camels had had with *Screen Guild Theatre* previously 30 minutes earlier.

Forced program shifts have lost sponsors to networks. This is true even when the shifts appear to be for the benefit of the advertiser. Some years back CBS decided to try to build a listening habit for

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TRADE

21 Years in Radio

Broadcasting up and down with the Smith Brothers



MARK

Eighty-nine years after they first advertised their product,* modestly for the times, as "a cure for hoarseness and every kind of cough not positively incurable," radio changed the basic product advertising policy of the venerable Poughkeepsie firm of Smith Brothers, Inc.

Changes come slowly to Smith Brothers, and to many another U. S. firm that has survived a century of hard competitive business. Advertising tends to develop into a sort of ivy-covered tradition. But in 1941, something happened to change nearly ten decades of Smith Brothers advertising, and that something was selective radio.

Smith Brothers' tendency was to try and sell most, or all, of their products at one time in their advertising. The idea was that if "you sell the company, you sell the products." It had worked for years, never with startling success, in space advertising (but bearded Smiths became part of Americana as a result) and in network radio. When Smith Brothers added menthol cough drops to their original line in 1922, they sold them as "SMITH BROTHERS . . . black or menthol."

By 1941, the menthol drops were well established in the markets (East, North Central, and Northwest U. S.) where the major part of America's $25,000,000 annual business in cough drops is done. Menthol drops accounted for nearly 35% of the Smith firm's then-$5,000,000 yearly sales.

At that point in the history of Smith Brothers advertising, the advertising budget of some $100,000 was split between magazines (50%), newspapers (30%) and national selective radio (20%). Radio was handled on a "live" basis, with local announcers reading the familiar copy themes sent them by the J. D. Tarcher agency. Selective radio was being used, because after 10 years of seasonal network radio Smith Brothers had switched over to the selective basis in 1937 to cope with reduced budgets.

One of the Smith executives, Lewis Shaw (then assistant to the late J. Stuart Bates, vp in charge of sales and advertising; currently holding Bates' job since 1945) had the feeling that something was definitely wrong with the Smith Brothers' use of the air. The Tarcher agency,

**The first advertising appeared in 1852, five years after Smith Brothers went into business.*

It was in the back of this store that "cough candy" was first cooked. Store still houses a restaurant with a national reputation-Smith Brothers



Cough Candy.

THE subscriber, at No. 23 Market Street, Poughkeepsie, manufactures a COUGH CANDY which has stood a test which has established its superior qualities to the satisfaction of all who have had occasion to try it. That it is of the highest value for the purposes for which its intended might be shown by scores of certificates, but they are unnecessary where the article is manufactured. Its reputation as a cure for hoarseness and every kind of cough not positively incurable, is established so firmly that it cannot be shaken, and those who want convincing only need to make a trial.—All afflicted with Hoarseness, Coughs, or Colds, should test its virtues, which can be done without the least risk.

Sold wholesale and retail at 23 Market Street, and also by Dr. E. TRIVETT, and VAN VALKENBURGH & COFFIN, Druggists. A liberal discount made to dealers.

WILLIAM SMITH.

Poughkeepsie, Dec. 10, 1852. 3m67

This ad introduced Smith Brothers cough drops. For 75 years newspapers carried S-B ad burden



In 1927, Scrappy Lambert and Billy Hillpot (with Shillkret in middle) sold SB cough drops

which had been placing Smith advertising for nearly 25 years, assured him politely that he was wrong. Selling menthol cough drops and black ones separately (Shaw's idea), said the Tarcher agency, wouldn't make any difference.

Shaw determined to find out for himself.

One of the local voices that had sung the praises of Smith Brothers was the sleepy-voiced, red-headed guy named Arthur Godfrey. When Godfrey came up from Washington's WTOP to do a morning show on WCBS (then WABC), Shaw went to him with a proposition. Over a luncheon table, Shaw said that he was going to buy time on Godfrey's show, but he wanted Godfrey to plug the menthol cough drops only.

During the seasonal cycle of Smith Brothers advertising in the 1941–42 period, Godfrey bore down hard on menthol. The New York market that Godfrey was selling to was a good test case, because the other Smith advertising in New York, like the entire national media used by Smith, was selling both products at once. Furthermore, the sale of Smith Brothers menthol cough drops in New York was below the national average.

When Smith Brothers sat down to view the returns at the end of the season, they found that their national increase in the sale of menthol cough crops was 12%. But, their sales increase in the New York market for menthol was 30%.

Smith Brothers decided there and then

(*Please turn to page 40*)



Arthur Godfrey proved that the SB had to sell menthol and black cough drops separately

All Poughkeepsie turned out to celebrate Smith Brothers Centenary at the SB restaurant. Current SB are in middle under "Trade" and "Mark',





Comes the moment in a folk music broadcast when the boy and girl step up to sing of love. Dewey Price and Betty Johnson of "Carolina Hayride"

How to crash the farm circle

Cowboy groups and religious music are the only sure fire favorites

To sell a farm audience you've got to make them listen, and they, like anyone else, listen to what they like. What do they like? Do their tastes differ sharply from their urban cousins'? Are regional differences important?

National surveys throw some light on these questions. But the accumulated wisdom of stations who cater specifically to rural dialers are better guides, in many instances, because they take into account important regional preferences. A commercial designed to sell a big city audience

is definitely not, in many cases, an effective approach to farm audiences.

What's the best way to talk to farm women in the daytime? Obviously there's no one "best" way. But station managers who specialize in reaching Mrs. Farm Housewife and groups who have made independent studies of farm listening have discovered certain facts as a guide. Farm women, like their urban sisters, listen to news, service programs, and entertainment such as music, drama, comedy, etc. News is first with them as with city listeners.

As with non-farm listeners, news and music, in that order, are the most popular program material with farm women throughout the country.

Music of a religious tone is liked best, with oldtime (including folk, western, hillbilly, etc.) a close second. Regional preferences in music, however, vary considerably.

Successful farm stations are extremely sensitive to the likes and dislikes of their dialers to individual musical artists as well as types of music. It is one of the unsolved sorrows of many farm station managers that they find it so difficult to convince the gentlemen of Madison Avenue (as one manager put it) of the terrific hold folk music has on its rural devotees.

One farm station manager submitted four hillbilly-type quarter-hour shows to the agency and advertising manager of a large soap manufacturer who requested daytime availabilities. They rejected the shows with unprintable comments (seems they weren't hillbilly music fanciers). They wanted a typical soap opera. When the manager refused on the grounds his audience liked his musical shows better, the company doubtfully gave in, in order to get the desired time. Results made believers out of the ad manager and account executive involved.

This same station manager, himself no lover of hillbilly music, has an acute sense of just what his farm listeners like best. "If I find my wife and daughter listening to one of my hillbilly units, I get rid of the fiddlers quick," he said, "because they're too good." What he really meant to emphasize, of course, is that folk music in just the right groove to best suit the majority of his listeners is a highly specialized product and can't vary much from the favored pattern without losing listeners.

Other instances of regional preferences are reported by a U. S. Department of Agriculture survey. Religious music and programs are twice as important to Southern farm women as they are to



RANGE MUSIC is big out west, KABC, San Antonio, serves comedy and cowboys for lunch


SPIRITUALS are a must for rural programing. WRFD, Worthington, O., features the Columbians


BARN DANCES attract live and air audiences. KSTP, St. Paul, reaches great audiences with unit



WASHBOARDS are hillbilly ins'ruments and nat-ually KMBC (Kansas city) features one in a band



TROUBADOURS with guitars give farmers' daughters heart throbs. WLW's Kenny Roberts is typical



"UNCLES" still pull ears of the wee ones in rural areas. WMT (Ceder Rapids) has Uncle Warren



SISTER ACTS, like the Murphy Sisters at WFIL (Philadelphia) are great farm family drawing cards



PHILOSOPHERS, home spun style, pull enormous mail. WIBW (Wichita) has "Henry's Exchange"



QUARTETS (boots and saddles give) Western slant to Minneopolis' WCCO-Murphy Barn Dance

residents in North Central states and four times as important to them as to farm women in the West.

Such regional variations aren't limited to a single type of program, but apply to all types. The Department of Agriculture national survey of 1945, and individual area surveys since, indicate that daytime serials (soap operas) rank somewhere below news, music, religious programs and other entertainment shows. But that rank order doesn't always hold good in area by area listening.

A notable farm station like WLW Cincinnati) produces more than 40% of its own shows. Yet it will have more than twenty serial dramas (mostly network originations) between 9:30 in the morning and 6:00 in the afternoon. There is currently a block of 17 afternoon serials. At noon and before 9:30 a.m. on weekdays there are some half dozen news, service, and entertainment features produced specifically for farm listening.

Daytime serial listening tends to increase as the size of the community decreases and the educational level decreases. Nevertheless, this is probably the outstanding daytime program type, other than news and *Breakfast Club* type shows, the content of which need not necessarily be specially slanted in order to achieve maximum urban and rural listening.

This has a bearing on the fact that another famous farm station, WIBW (Topeka), a CBS affiliate, offers its listeners only seven daytime serials (two in the morning, five in the afternoon) WIBW's programing is designed 100% for rural listening, and they prefer to build the majority of their daytime programs with a more pronounced rural appeal. The same is true of WLS (Chicago) and other leading farm stations. It is especially true of farm stations whose coverage includes a more important agricultural than urban area.

Stations like WRFD (Worthington, Ohio), for example, simply make it their business to learn the program likes and dislikes of farm listeners in their area who aren't devotees of the daily strips.

WRFD first went on the air in September, 1947. A recent survey of rural families only in Ohio's 88 counties by the Fred A. Palmer Company disclosed that WRFD was second only to WLW as rural Ohio's favorite station from sunup to sunset, when it leaves the air.

Their audiences like music with the "homey" flavor; so they get an abundance of familiar show tunes, songs from the Community Songbook, hymns, old favor-

(Please turn to page 40)

PICTURE STORY OF THE MONTH



1 · idea behind each script is checked by "Fashions on Parade" executives President Leon Roth, Arthur Knorr, Charles Caplin and Marty Fink



2 · clothes are picked by commentator Adelaide Hawley, so she always sounds authoritative on telecast-pantomime which she voices



3 · accessories lend extra feminine interest to every program and they're picked with special care by Miss Hawley for each costume

P & G buys a fashion show

Soap company's first TV venture reaches the well-dressed women

Only a small percentage of women even pretend disinterest in what they wear. It's this fact that has made Friday evening lady's night in many TV homes. Friday at 8 p.m. (est) *Fashions on Parade* takes over the DuMont network for a half hour. The title is really a misnomer since telecast is actually a story of *Fashions at Work*. This style show is presented as a tale in which the Conover Girls are characters in a story—a bit of fiction designed to demonstrate how good clothes and accessories contribute to daily living. Adelaide Hawley, broadcast pioneer and fashion commentator, is the voice behind the program. It was first sponsored by a number of department stores but now its over-all sponsor is Procter & Gamble. P&G pays the bills for the time and a number of fashion houses pay the cost of the production. It's an expensive presentation but with the bills split many ways no single sponsor is caught with a big tab. While the fashion sponsors change from time to time, current regulars are Ivel Furs, Gotham Hosiery, Larry Aldrich, Sheila Lynn, Dorian-Macksoud, Palter DeLiso and Wilma.

Each week the staff of *Fashions on Parade* dreams-up a plot in which fashions selected by Adelaide Hawley can be telecast beautifully. Each week Procter & Gamble tells the fashion-minded viewers why its products simplify the care of beautiful wearables. The TV wedding of style and its upkeep is a natural for all concerned.



4 · models are trained by director Ray Nelson. Every movement must make a pleasing picture when fashions are being displayed



5 · commentary is carefully checked by Miss Hawley during rehearsal, for feminine viewers quickly catch fashion errors



6 · studio at DuMont's John Wanamaker installation has as many as six stages as models make costume and accessory changes in order that each

9 · P&G buys the show. Bill Ramsay signs for sponsor. DuMont's Hum Grieg and Benton & Bowles' Walter Craig look on



10 · commercial is designed as a logical part of fashion telecast, demonstrating the correct sudsing care of milady's wardrobe





typical "Fashions on Parade" presentation each week. It's a beehive of activity
wer may find one item she'd like to own. Most telecast fashions run the price gamut



7 · plot is written for each program so that good fashion is well demonstrated. (above) Aunty isn't impressed by boy's latest love light



8 · demonstrations are woven into each story so that product information is achieved without pain to viewer

· promotion to grocer is planned. This is vital since he genera ly doesn't view a women's program. Agency's Brown Bolte (right) checks

12 · reaction to program is frequently immediate as viewers phone to ask where they can purchase items seen on program





PART SIX
OF A SERIES

SALES MANAGERS' LAMENT

What they want and generally don't get is proof of sales effectiveness

"We're not in showbusiness. We want to do our public servicing direct. Our sales policies and our products build our good-will; we don't expect our corporate name to carry our merchandise, so we don't advertise to build good-will but to sell our products which in turn build public acceptance for us."

That, in one paragraph, spells out the thinking from which springs the laments of over 50% of the nation's sales managers if SPONSOR's cross-section can be projected to all sales managers of national advertisers. It's not unexpected that sales managers think in terms of sales first and feel that sales should build further sales and the necessary good-will. However, it must be kept in mind at all times that over 65% of all advertising managers report to top sales management and therefore advertising policy is more often than not set by the sales vp. Thus the laments of sales managers on broadcast advertising are vital and because they have gone unanswered in a number of cases sponsors have dropped radio as a medium.

"Sales for our products can't be indicated by any boxtop formula," explains the sales manager of a great shoe manufacturer who used broadcast advertising for a number of years and then shelved it. "Our programs apparently had a great listening audience, our fan mail was interesting reading but our sales did not rise, as they should, when more money is poured into advertising. A special survey which we conducted proved that we had established our trade name on the lips of a good segment of the women of America (we sell women's shoes) but radio just didn't produce apparently the desire to buy our product. We just couldn't entertain them into our dealers."

Examination of the scripts of the shows of this advertiser indicates that a great deal of attention was given to the program and the establishing of the sponsor's trade name, but that the commercials did not create a desire for ownership of their shoes. The sales manager admitted that the agency and the advertising manager of the firm were of the opinion that it was impossible to *sell* shoes via the air and that the actual selling should be left to the retailer. A memo from the ad-man to his chief underlined the fact that to his mind radio could only "bring 'em in," not pre-sell them. The sales manager's lament in this case should have been directed at his advertising agency and advertising department, not the medium, Nevertheless, there are literally hundreds of advertising managers who feel that selling should be avoided on the air in favor of what they call advertising. They feel that punchy commercials are selling and that hard hitting advertising isn't "in keeping with the dignity of our firm." They have yet to learn the difference between effective "reason why" copy and nerve-wracking repetitive commercials.

It's more difficult to get "reason why" copy across without chasing listeners but a partial audience which hears product facts is worth a total audience that hears only a trade name and obvious slogans. It has been many years since networks and stations forbade direct-selling copy but there are still too many advertising agencies and ad-managers, say their sales-manager chiefs, who avoid, as though the plague, real reason-why copy in air continuity.

Lack of sales effectiveness data is a basic objection that sales managers have

Problems with the medium

1. There's too much talk of audiences and too little of sales
2. Network sales executives generally have too much "respect" for line of authority and contact advertising men and presidents only
3. Only a small portion of the nation's broadcasting stations are promotional minded
4. Contacts between stations and wholesale dealers in their areas are infrequent
5. Fact that some stations are over-priced is hidden in total network costs
6. Few stations deliver audiences in relationship with their power. Some 50,000 watt outlets are outsold by 1,000 watt stations, but you'd never know it by their rate cards
7. Direct mail promotion at a station level is generally inept and a great part of network mailings is also no great shakes
8. Broadcasters talk about too much advertising on the air and do nothing about it when it's 100% within their power to stop it

to all advertising media but to broadcasting especially. They have an enormous respect for salesmanship and an amazing reluctance to credit advertising with basic credit for consumer product acceptance. They insist that advertising must carry its share of the sales burden.

"There is no reason why broadcast advertising should be looked upon as an operating expense. It should be considered as a sales expense. Only then will an advertising man be considered by most managements as productive," is the way one sales executive puts it.

With full realization of the rivalry between sales and advertising, one corporation makes its sales managers also its advertising managers with the title "sales and advertising manager." Thus there can be no conflict between the sales and the advertising objectives in this particular firm. (What it does to the nerves of some of the executives involved is something else again.) Broadcasting has lost many an advertising schedule because the man who has had to meet a specific sales quota has been sold on the belief that radio is not an "immediate impact medium." The truth of the matter is that the air like any other medium can do the job assigned to it. The trouble is that most national advertisers themselves haven't set their sights on immediate sales from broadcast advertising.

The second most important gripe of sales managers may be found in the fact that money must be spent to promote broadcast advertising. "It would appear that the cost of time and talent is the total cost of using the air to sell merchandise," states one sales manager. "That's furthest from the fact. We find that it's important to have a public relations campaign planned. This, while not costing the $225,000 which Lucky Strike spent during the first year of its sponsorship of the Jack Benny program, runs into five figures and better very quickly. We don't have to do that with black and white advertising. I know that such a campaign increases the audience for our advertising but it's never included in our broadcast advertising costs. It's sneaked up on us after we've decided on a campaign and bought the program and the time. Either our advertising manager or the account executive of our agency sidles up to us with the suggestion that we ought to "insure" the success of our show by employing a press agent. Then there is talk of a budget for the public relations man and so on, including a cocktail party for the press, which frequently sets back a sponsor another $1,000.

"If you refuse to kick-in, you're a cheapskate and so you okay the advertising department's request. Every time I do it, it gets me hot under the collar. This is the first time I've had the opportunity of sounding off. I know that my feelings about these 'extra added' expenses are not unique with me, so my anonymity won't be invaded when you print these facts. The party expenses are billed to us through the agency and as though to add insult to injury the agency adds its 15% to the bill. I know that broadcasting is a different form of advertising but hidden costs are no more acceptable to us in radio than they are in other media."

The bigger the advertising budget the less sales managers appear to object to "hidden costs." That's because great corporations have contingency funds which are set aside for the very purpose of covering unexpected expenses of operation. Many and sundry are the items that are charged against these special funds. It's a good thing, say most sales vp's, that auditors have been trained not to question too exhaustively items charged against contingency budgets. "If they did we'd have to think up a lot of new names to cover old sales expenses," explained the sales chief of a multi-million dollar corporation.

"We've never had a program on the air, except a daytime serial that didn't develop a veritable plumed tail of extras," stated one divisional sales-advertising executive of a food corporation. "We're used to the plume by now but it irritates us nevertheless every time it's pushed into our faces," was his postscript.

Sales managers are constantly worried about okaying a broadcast advertising theme that hasn't been pre-tested. They feel that even the best of the pre-testing formulas developed thus far are totally inadequate gauges of what will and will not sell. They feel that Schwerin's panels are too metropolitan in their composition, that Wesley's galvanometer samples too few consumers and is too "big city" in its sample, and that Teldox doesn't report on commercial effectiveness. They also have little faith in ad-agency "consumer panels." They feel that Industrial Surveys' panel operation is helpful but not conclusive and that Nielsen's consumer index may eventually help them but that

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Internal Problems

1. **Advertising managers resent being part of sales staff**
2. **Top management is more impressed by "prestige" than by resultful broadcast advertising**
3. **Advertising departments are seldom willing to place schedules on the basis of what each market produces**
4. **Sales activities are seldom coordinated with advertising**
5. **Most salesmen still refuse to properly promote their firm's broadcast advertising**
6. **Advertising budgets are seldom flexible**

Problems with agencies

1. **Pretesting of sales effectiveness of broadcast advertising campaigns is generally bypassed**
2. **They prefer to buy network advertising rather than market-by-market (selective) broadcasting**
3. **Too few account men are sales-trained**
4. **There is too little direct contact between agency's creative departments and client sales management**
5. **When publicity is needed the tendency is to "throw a party" and bill the client**
6. **Less front and more work**
7. **"If only they'd get off Madison and North Michigan avenues and find out what sells at the retail level throughout America"**



"Uncle Elmer's Song Circle" on WEEI, with homespun philosophy and hymns, makes New England greeting card buyers aware of Gibson Art

GREETING CARDS on the air

Broadcast advertising has created a new brand name consciousness

Overall Sentiment is big business witness over $24,000,000 spent in radio this year to sponsor two dozen soap operas. The sentimental appeal which make daytime dramatic serials so popular is also big business for 300-odd U. S. greeting card publishers. Greeting card sales at the wholesale level in 1948 will top $85,000,000. At retail, with an average mark-up of 100%, the sum will exceed $170,000,000.

For years, the greeting card business has been one of strange selling contradictions. Broadcast advertising has done an outstanding job for a few greeting card manufacturers, notably the Kansas City firm of Hall Brothers, Inc. Radio has created "brand conscious" buying of greeting cards where little such buying was done before. Surveys today show that as much as 50% of the customers at greeting card counters look first for trademarks, and then for style and price.

The largest firms (they're also the real advertisers) are in the so-called "dealer group" who sell via a large sales force to individual stores, or groups of stores. The four largest firms in this group are the four largest in the entire greeting-card industry—Hall Brothers, Inc.; Gibson Art Company; Norcross, Inc.; and Rust Craft Publishing Company. Together, their combined sales account for 40% of the dollar volume of the business. They are as keenly competitive as Macy's and Gimbel's during an August fur sale. They steal ideas from each other with the tongue-in-cheek nonchalance of Hollywood gag writers. All four have used broadcast advertising with varying degrees of success, but the radio success of Hall Brothers since 1940 has been largely ignored by other industry leaders and by the greeting card industry in general.

This is surprising in view of the fact that Hall's air selling has benefited the year-round sales curves of the entire industry. When Hall Brothers first came to radio to do a network selling job eight years ago, the greeting card business still did a seasonal business, and marked time between the peaks in the sales charts.

Today, the greeting card business is firmly on a 52-week basis. Christmas

cards are a very sizeable portion of the business, but the 1948 breakdown of the greeting card sales of the average large store with a greeting card department will be a surprise to many:

TYPE	%
Everyday Cards	45.1
Christmas	27.7
Valentine	9.4
Easter	6.7
Mother's Day	5.3
Father's Day	2.6
Graduation	1.5
Party Goods	1.0
Hallowe'en, etc.	0.7
	100.0

Nearly half of the greeting cards sold today have little or nothing to do with seasonal events or national holidays! They are purely personal, everyday sentiments.

Here is how the "Everyday" cards break down in selling popularity:

	%
Birthday (gen'l)	31.4
Family members	18.8
Anniversary	9.6
Illness	9.0
Congratulatory	9.0
Gift cards	5.6
Packaged (party)	5.6
Thank You's	3.5
Sympathy	3.5
Friendship	2.5
Religious	.8
Travel	.7
	100.0

In addition to the straight greeting card line, the large greeting card publishers have been producing profitable side lines during the past decade which amount to 5% of their over-all business. These include fancy paper napkins, party favors, gift wrappings, and repeat-sale features such as Hallmark Dolls (which can be sent as birthday cards).

Ever since greeting cards were first made and sold in the United States by Louis Prang of Boston, in 1875, the greeting card has been a product that appeals primarily to women. At least seven out of ten purchases today are made by the the ladies, although there has always been a certain amount of business done in "masculine appeal" cards.

One greeting card executive, Robert J. Bender of Gartner & Bender, believes there is a psychological basis for the overwhelming percentage of women buyers. He has stated that the greeting card business is based primarily on a search for security, and that women's natural desire to cement personal ties is fulfilled temporarily in greeting cards. Since G&B's sales are mostly to jobbers, Bender does little consumer advertising, but in his trade promotions he stresses the fact that to sell greeting cards, you have to sell the women. That it pays off is evidenced by the fact that G&B's sales have increased 13 times from the 1935 level, until they now sell 200,000,000 cards a year for a gross of nearly $4,000,000.

This basic selling factor was one of the major reasons for the success of Hall Brothers, Inc., now the world's largest greeting card designers, publishers, and distributors. Their rise to this position has been rapid and recent, but it has been as a result of sound merchandising tactics that the public has become "brand name conscious" of Hallmark cards.

The Hall Brothers firm started in a small retail book store in Norfolk, Nebraska. The time was 1913. Most of the business in greeting cards was done in cards imported cheaply from Europe. It was an up-and-down, nickel-and-dime operation, and shipments often arrived too late for seasonal sale. Joyce Hall, youngest of the three brothers, told the others: "Why don't we make our own?"

The others—William and Rollie—agreed. In 1915 they started their firm in Kansas City, and went into competition with Gibson, Paramount, Norcross and others. Ingenuity often had to make up for promotional dollars. They broadened the line to include not only holiday, seasonal and special-occasion cards, but the first real everyday line. By 1924, they had national distribution for their product. By 1936, they built a new

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(above) Luana Patten, Hallmark's paper doll cover girl, shows her dolls
(right) Miss Patten shows doll book to Lionel Barrymore at rehearsal
(below) James Hilton, Hallmark mc, knows how to handle sentiment







Mr. Sponsor asks...

"To be fully effective, network or spot commercial programs often need good promotion and merchandising by stations carrying them. How much in the way of such services should networks and stations provide?"

R. G. Rettig | *Vice-President, Whitehall Pharmacal Company, N. Y.*

The Picked Panel answers Mr. Rettig



The question of how much money or rather what percent of its gross revenue a station should spend in promoting commercial programs is really the $64.00 one. During the course of a business week this question comes up at least a dozen times and quite frankly after years of experience there still seems to be no single yardstick to apply. However, no business has ever been successful that does not use merchandising as a tool for selling. There are two excellent reasons why stations and networks should promote programs:

1. The only way to build audience is to tell prospective listeners what you have to offer them.
2. Increased audience means increased ratings which mean increased business.

It generally follows that programs which seem to have the greatest potential for capturing audiences are those which are promoted the most. There is a direct relationship of radio promotion to, for example, department store advertising. A department store will advertise its most saleable goods to attract buyers into its store. While in the store the buyer is exposed to other merchandise for sale. The same holds true for radio promotion. A strong program promoted to its fullest will attract listeners to a station and while at the dial setting the listeners are in a better position to be exposed to following programs.

A study of stations shows that those who in the past have been heavy promoters are the ones who are now in the enviable position of being commercially the most profitable. The alert station manager uses program promotion as a tool not only to secure audience, but also to promote the sale of time on a station locally. His call letters prominently displayed on all types of promotion lead local advertisers to believe that his is a wide-awake strongly-saleable advertising medium.

TED OBERFELDER
Director, Advertising & Promotion
ABC, New York



It is our policy here at WDSU and WDSU-TV never to use ads in local newspapers to promote national selective programs, or any other programs for that matter. The newspapers do allocate a limited amount of space on a courtesy basis to us for a "Radio Hilites" column.

WDSU does place ads, shorts, features, pictures, etc., in a weekly publication devoted exclusively to radio and widely circulated among our listening audience. We have found this medium, *The Illustrated Press*, to be most effective and we employ it more extensively than does any other local station. The material used in the *Press* is aimed at ballyhooing programs and special events.

Perhaps the most potent reason for our not promoting national selective advertising is that our rates for this type of radio advertising are comparatively low in proportion to our advertising budget. If we were to have our "praisery" plug it, naturally the sponsors' costs would increase since our own operational cost would increase.

This policy with regard to national selective promotion is based on cold business experience. Actually, the sponsor loses little or nothing. WDSU maintains a consistently excellent Hooper rating.

CHARLES PRICE
Advertising Manager
WDSU, New Orleans



How much program promotion should a network provide its advertisers? There's really no answer other than this generality: "more than the program needs."

Speaking for most networks, but particularly for CBS, an advertiser can expect a *complete* promotion campaign for his program, whether it be fifteen minutes daytime, once a week; a half-hour strip, or an evening full-hour once a week.

Program promotion—merchandising of a program to prospective audiences—is a service of radio over and above its rate card. It's for free. And an advertiser should come to radio ready to capitalize on this service—and at the same time, prepared to accelerate the efforts of a net-

(*Please turn to page 46*)

. . YOU CAN REDUCE YOUR 1949 SALES COSTS

in the DETROIT *Area*



See how much MORE *results you get on*

CKLW

We're Going 50 kw. at 800 kc. early in '49

This Greater Voice, fostering Good Will on both sides of the border, will give the Detroit Area's Best Radio Buy a new selling wallop beyond duplication in this region!

Guardian Bldg., Detroit 26
J. E. Campeau, President

Adam J. Young, Jr., Inc., Nat'l Rep.
H. N. Stovin & Co., Canadian Rep.

5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System

TV results

RADIO AND TV SETS

SPONSOR: Hoffman Radio Corp. AGENCY: Dan B. Miner

CAPSULE CASE HISTORY: *To increase traffic among dealer outlets, Hoffman is spending $500 a week for time and talent for his weekly, 15-minute sportcast, "Hoffman Huddle" and weekly forecast contest. Outstanding football figures are interviewed and predictions for the week's games are made. Viewers pick winners on contest blanks obtainable only from Hoffman dealers. In four weeks, 2,695 entries were received from the 35,000 TV sets currently in greater Los Angeles. Cost per inquiry is less than $1.*

KFI-TV, Los Angeles PROGRAM: "Hoffman Huddle"

TV SCREEN FILTERS

SPONSOR: Pioneer Scientific Co. AGENCY: Cayton, Inc.

CAPSULE CASE HISTORY: *On Friday, 15 October 1948, Pioneer used a one-minute announcement on WBEN-TV to introduce their Polaroid filter to TV set owners. National Television Co. was identified as the Buffalo retail outlet. Sales were so satisfactory that on Sunday, 17 October NTC repeated the spot at their own expense. Result: NTC sold 75 Polaroid filters at prices ranging from between $10–$20. Ten TV screen-enlarging lenses were also sold to persons visiting the store to see filters.*

WBEN-TV, Buffalo PROGRAM: 1-minute announcements

CLOTHING

SPONSOR: Young-Quinlan AGENCY: Placed direct

CAPSULE CASE HISTORY: *Young-Quinlan, Minneapolis class specialty store, joined forces with KSTP-TV to telecast first fashion show in Northwest. Plot revolved around a dowdy secretary, who having attended a Young-Quinlan fashion show, learned how to dress and married the boss. Dramatic action was pantomimed by local models and store personnel and narrated by KSTP's male and female fashion commentators. The one-shot half-hour show received hundreds of favorable comments and directly traceable business ran into the thousands.*

KSTP-TV, Minneapolis PROGRAM: Fashion Show

PAINT

SPONSOR: Sustaining

CAPSULE CASE HISTORY: *"Vanity Fair," which features fashion, personalities, and "how to do it yourself" information, premiered on Tuesday, 14 October. Peter Hunt, artist, during a ten-minute segment of the first program, demonstrated how to paint decorative peasant-style designs on plain furniture. He offered a booklet, published by du Pont, describing his methods of decorating furniture and paints used to the first 500 viewers requesting it. By the end of the week, he had received 1,482 letters.*

CBS-TV PROGRAM: "Vanity Fair"

GAS AND OIL

SPONSOR: Texas Company AGENCY: Kudner Agency, Inc.

CAPSULE CASE HISTORY: *In about eight months Texas Company's "Texaco Star Theatre" has become the highest rated regularly scheduled network program in the history of radio or TV with a telerating of 63.2. Program opens and closes with a service station quartet who stress Texaco service. Commercials are woven into program format by street pitchman, a formula that has pushed sponsor identification up to 95.5—an all-time high. Of the viewers who write in, 75% say they're switching to Texaco products.*

NBC-TV PROGRAM: "Texaco Star Theatre"

MEN'S HATS

SPONSOR: Disney, Inc. AGENCY: Grey Advertising

CAPSULE CASE HISTORY: *Disney, makers of medium and high-priced men's hats, entered television by sponsoring a ten-minute weekly newscast, "NBC News Review of the Week." Response from the retailers in the 21 cities where the program is telecast has been gratifying. Nine retailers have bought tie-in announcements either before or after the newscast. Others are expected to follow. The trend in hat sales volume for the field in general has been down. But not for Disney.*

NBC-TV PROGRAM: "NBC News Review of the Week"

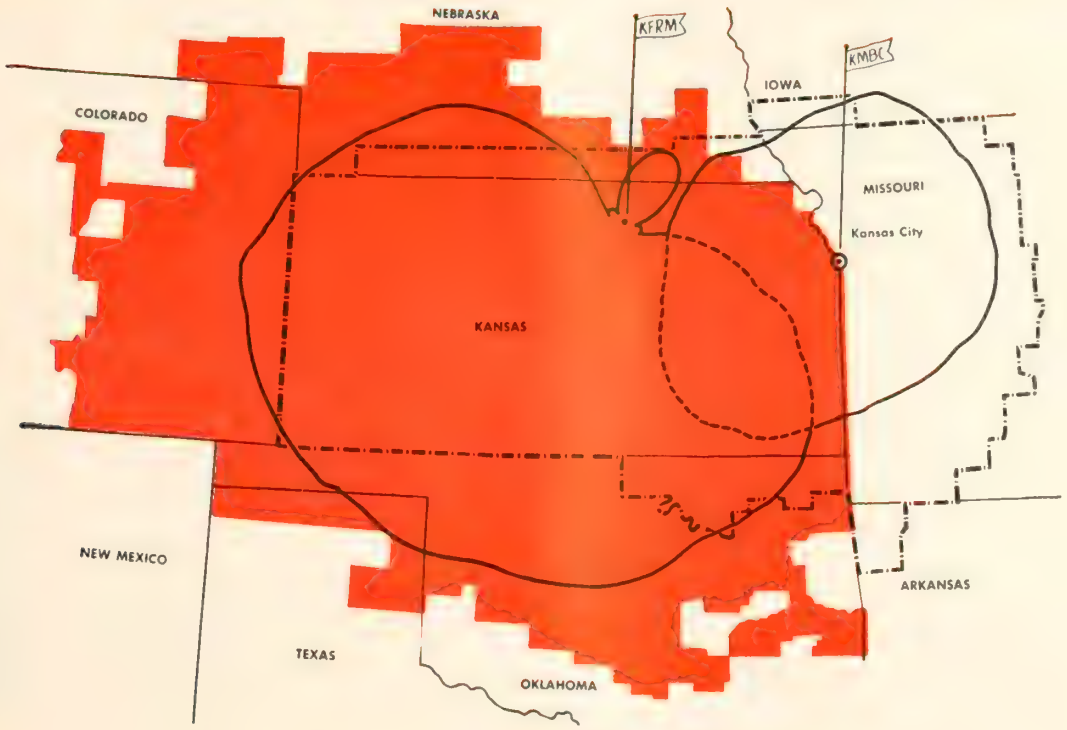
TOOTHPASTE

SPONSOR: Whitehall AGENCY: Dancer-Fitzgerald-Sample

CAPSULE CASE HISTORY: *Starting in October, Whitehall Pharmacal sponsored the second half of the MWF half-hour program, "Small Fry Club." Show features cartoons on film with live narration by Bob Emery. Children are encouraged to submit cartoons on safety subjects and these are shown on slides to the TV audience. Once each program, Bob Emery announced that Indian Skull Caps would be sent to children sending in 25 cents and a Kolynos boxtop. By the end of the 12 telecasts, orders for 15,000 caps had come in.*

WABD, New York PROGRAM: "Small Fry Club"

The KMBC-KFRM Team Provides COVERAGE!



Broken line shows Kansas City's primary trade territory as determined by Dr. W. D. Bryant, Kansas City researchist.

Black lines show the proved .5 millivolt contour of KMBC and KFRM.

Red shows concentrated KFRM listener area as determined by summer mail count on this station only. Mail received from 253 counties in 11 states.

The KMBC-KFRM Team is the only single Kansas City broadcaster to provide complete, economical coverage of the great Kansas City trade area.

With programming from Kansas City, the Team has a potential audience within the proved 0.5 mv/m contour, as illustrated, of 3,659,828 people... all important consumers in this rich Heart of America market.

The KMBC-KFRM Team provides, too, for the first time, valuable service to the listeners in this territory. Market broadcasts come direct from the Kansas City Stockyards, grain, poultry and produce quotations are right up to the minute, and practical programs on agricultural problems are daily features direct from the KMBC-KFRM Service Farm.

The KMBC-KFRM Team Serves 3,659,828* People

* 1940 Census

7th Oldest CBS Affiliate

KMBC

OF KANSAS CITY

5000 on 980



Represented Nationally by FREE & PETERS, INC.

Programmed from Kansas City

KFRM

For Kansas Farm Coverage

5000 on 550

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY



"Is there a heart that music cannot melt?" James Beattie, the Scottish poet, asked the question some 200 years ago. It was purely rhetorical, of course. He knew, as smart advertisers have since learned, that music melts all hearts . . . and lots of sales resistance, too. Ask the advertisers who use WQXR . . . the station that's all music and such good music that more than half a million New York families can't tear their ears away from it. They're choice families . . . the choicest in this choicest of all markets. They love good things as they love good music . . . and can afford to buy them, too. If you've got something you'd like melted into the pure gold of profit . . . call CIrcle 5-5566.

WQXR

AND WQXR FM

RADIO STATIONS OF THE NEW YORK TIMES

THE FARM CIRCLE

(*Continued from page 28*)

ites, and novelty selections, with little or no swing or "cocktail" music. Live talent groups such as The Melody Rangers; The Columbian Singers (twelve-voice colored male chorus); The Crawford Brothers (gospel singers); Al Rogers (ballad singer), etc. together with records and two transcription libraries enable the station to keep their music like their listeners want it.

The Rural Radio Network (Ithaca, N. Y.) is a major operation to reach rural audiences through FM broadcasting with programs designed strictly for them. RRN's whole approach to the programing problem is based on the study of local tastes and preferences.

RRN, which carries no soap operas, has found their listeners like folk and western tunes provided they're well-performed and straight. To most of us, hillbilly, and folk or western, are identical, undistinguishable. Yet to lovers of *Happiness*, or *Home on the Range* the difference is marked and decided. But RRN audiences also like a certain amount of classical, semi-classical and popular music.

It is worth noting that despite the overwhelming popularity of "oldtime" and religious music, there is much evidence of considerable listening among farm people to both classical and semi-classical music.

A recent check of 20 of its stations on rural program preferences by the Paul H. Raymer Company, Inc., station representatives, brought out some interesting facts. The program research department tabulated results as follows:

Western-hillbilly music took first place on 55% of the stations, while dramatic shows were first with 25% of the stations. Disk jockey programs of popular music were first on 10% and news and classical music on 5% of the stations. This is a significant variation of the national popularity ranking of such programs in the Department of Agriculture survey of 1945, and serves to point up the important differences by individual areas.

On second-place listings in the Raymer survey 35% of the stations named drama, 15% named news in a tie with hillbilly-western and popular disk jockey music. Ten per cent named classical music as second most popular. Another 10% of the stations reported classical music as third most popular with rural listeners.

It is generally conceded by many station program people that popular network dramatic and variety shows pull the lion's share of rural audiences as they do in most other cases except where independent stations compete strongly with major sport attractions.

Famous shows like *The National Barn Dance* (WLS), *Grand Ole Opry* (WSM), and others equally potent but less publicized don't compete against strong network lineups, since the hayride-hoedown type of show is commonly a Saturday night feature. They run from one to three hours with many different sponsors underwriting the various segments. This phenomenally successful format features a hearty give-and-take humor closely tied-in with the music.

Farm audiences generally show a distinct bias in favor of the less sophisticated, "cornier" type of drama and variety show*.

* *A January SPONSOR report will explore this point.*

SMITH BROTHERS

(*Continued from page 25*)

that after years of selling their products together they would sell them separately. That policy is not likely to change.

The lesson that Smith Brothers learned from their use of the Godfrey show was just the latest of a long series of trial-and-error experiences in radio. For Smith Brothers, their use of radio in most cases has been determined more by what they *shouldn't* use, than what they should.

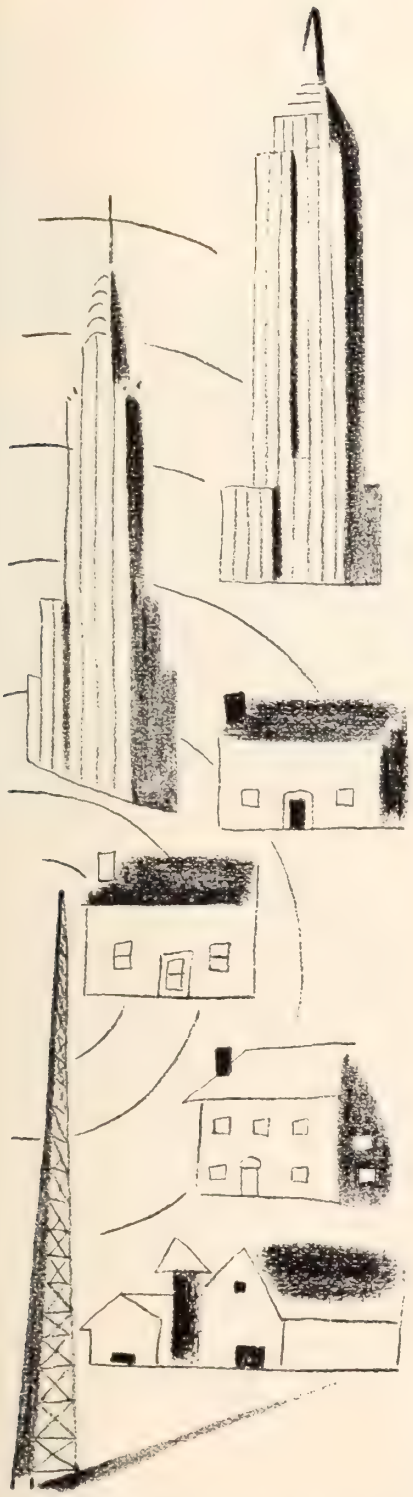
Actually, the Smith Brothers firm is one of radio's earliest advertisers. They came to radio in 1927, with an NBC show featuring "Scrappy" Lambert and Harry Hillpot, a Jones-and-Hare-type duo that sang comic ditties and did "blackout" routines for a half-hour each week. The show lasted through the seasonal cough cycles of '27–'28, '28–'29, '29–'30, and came back in '31–'32.

In 1931 they added another show, *Trade and Mark*, on CBS (and later on Blue) to bolster their campaign to try to make their cough syrup the number one seller. *Trade and Mark* were a pair of now-forgotten comics who acquired their radio names from the famous "Trade and Mark" pictures of the original bearded brothers, William and Andrew, that have been a standard item of Smith advertising since the 1870's.

Both shows, like all Smith advertising, were on a purely seasonal basis. This was determined by the fact that the incidence of colds in the U. S. goes up to nearly 20% in the months between October and April, and drops back to 5% the rest of the year, almost disappearing in summer.

Still another show made a brief appearance in that same '31–'32 season. It was the *National Radio Forum*, a Saturday

(*Please turn to page 56*)



WJZ

offers you ready-made audiences for your sales story with these popular programs of New York's first station

CO-OP PROGRAMS

You get the benefits of a big-time, coast-to-coast network show, yet you pay only the WJZ share of the total cost! The varied appeals of these shows give you almost pin-point selectivity.

PIANO PLAYHOUSE 12:30 pm Sunday—Sparkling piano music played by outstanding artists Cy Walter, Stan Freeman, Earl Wild and guest stars. Milton Cross, opera's distinguished commentator, emcees. Now in its fifth year, this brilliant show has a big and steady following.

MY FAVORITE STORY 3:30 pm Sunday — Ronald Colman is host and narrator, as well as star, in these dramatizations of literature's greatest stories, chosen as their favorites by famous folk of Hollywood. Mr. Colman has a supporting cast of outstanding screen and radio stars in this exciting, glamorous show.

BREAKFAST IN HOLLYWOOD 2:00 pm Monday-Friday — Almost 10,000,000 people, an audience built up in seven years on the air, are daily listeners to this fun-fest. Jovial 250-pound Jack McElroy is mc on a half-hour frolic. It's a program that assures your message a warm, friendly reception.

BAUKHAGE TALKING 1:00 pm Monday-Friday —Superb reporting skill, accuracy and listenable delivery have won this distinguished commentator his loyal following. 60 per cent of his sponsors are in their second, third or fourth year—because they've found how well this program sells for them.

PARTICIPATING PROGRAMS

You can link your product with exciting names and glamorous places — yet the cost is surprisingly low. And these popular WJZ shows produce results for you!

LUNCHEON AT THE LATIN QUARTER 1:35 pm Monday-Friday — Maggi McNellis and Herb Sheldon pack 'em in at the Latin Quarter—and they pack a terrific sales punch, too. They have a sincerity that puts your product across to their live and listening audience in a solid, convincing way.

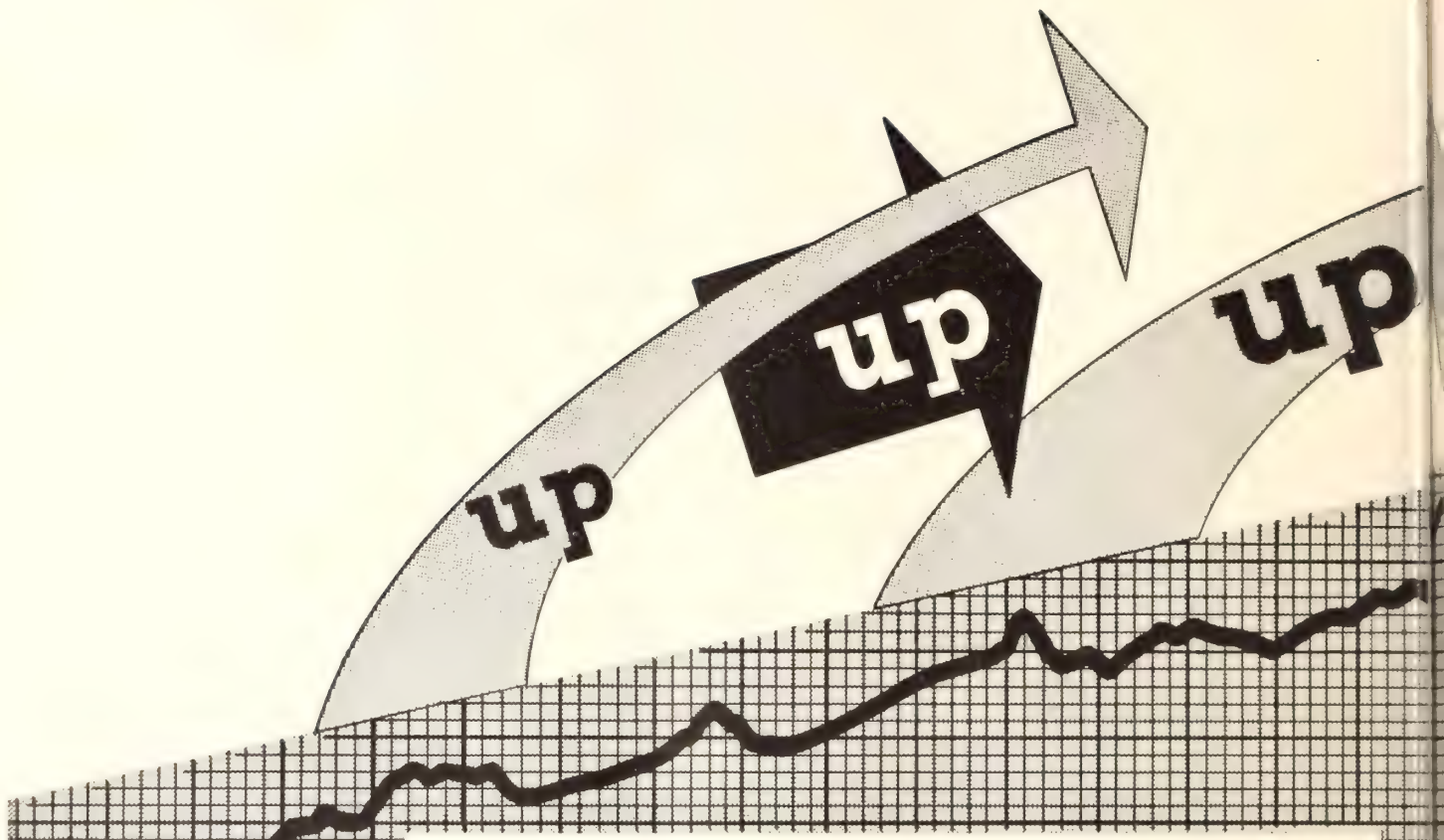
THE FITZGERALDS 8:15 am Monday-Saturday Ed and Pegeen originated a bright and spontaneous style that weaves effective selling messages into interesting conversation. Their audience is not only large and loyal—but, what's most important, listeners go out and buy what the Fitzgeralds recommend!

Call the ABC spot sales office nearest you for information about any or all of these stations:

WJZ — New York 50,000 watts 770 kc
WENR — Chicago 50,000 watts 890 kc
KGO — San Francisco 50,000 watts 810 kc
KECA — Los Angeles 5,000 watts 790 kc
WXYZ — Detroit 5,000 watts 1270 kc
WMAL — Washington 5,000 watts 630 kc

ABC Pacific Network

ABC American Broadcasting Company



Singin' Sam

the man behind over 200 *Successful* sales curves

For the sponsor interested in *sales*, Singin' Sam presents a unique opportunity. For never in radio's history has there been a personality like Sam . . . never before a program series with such an outstanding record of *major* sales successes unbroken by a single failure.

These are strong statements that carry tremendous weight with prospective program purchasers . . . if supported by facts. And facts we have in abundance . . . high Hoopers, congratulatory letters, expressions of real appreciation by advertisers themselves, actual before and after stories backed with the concrete figures.

This 15-minute transcribed program series is the show you need to produce results. Write, wire, or telephone TSI for full details. Despite Singin' Sam's tremendous popularity and pull, the show is reasonably priced.



Singin' Sam—America's greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters.

Write for information on these TSI shows

- Immortal Love Songs
- Westward Ho!
- Your Hymn for the Day
- Wings of Song

TRANSCRIPTION SALES, INC., 117 West High St. Springfield, Ohio Telephone 2-4974

New York—47 West 56th St., Co. 5-1544 Chicago—612 N. Michigan Ave., Superior 3053

Hollywood—6381 Hollywood Blvd., Hollywood 5600

WMBD
dominates
PEORIAREA



Local advertisers base their advertising on RESULTS . . . and in the highly competitive Peoria market, local retailers buy more program and announcement time by far on WMBD than on any other Peoria station. Here's why . . .

SHARE OF AUDIENCE
Greater than all other Peoria stations **COMBINED!** (Hooper Peoria Ill. Fall - Winter Report. Oct., 1947 - Feb., 1948).

PROGRAM Know-How
Full staff orchestra . . . 4 veteran newsmen . . . 23 other program personalities presenting 14 hours live entertainment weekly. Total staff of 65 trained personnel.

PROMOTION AND MERCHANDISING
FULL SCALE! 70 Announcements weekly . . . newspapers . . . car cards . . . displays . . . direct mail . . . merchandising publication.

NEW FACILITIES
New AM and FM power (5,000 watts AM with 20,000 watts FM **at no extra cost**) . . . increased coverage . . . new, modern theatre & studios.

ASK FREE & PETERS

AM WMBD FM
PEORIA
CBS Affiliate • 5000 Watts
Free & Peters, Inc., Nat'l. Reps.

40 West 52nd

continued from page 6

SPONSOR'S EBB

Here I've been bragging about SPONSOR being the tops in its field. I have stated, without fear of contradiction, that the magazine's articles and editorials were to the point, excellently written and reflected the considered opinions of extremely erudite gentlemen.

Now, look what I find! The phrase ". . . murder broadcasts at a high *ebb*." I am utterly confused by the term "high ebb." Just what is a high ebb? Is it a new figure of speech with an indeterminate meaning? Perhaps it could be applied to the columnists and commentators who predicted a Dewey victory. Maybe you could say ". . . they received the news of Truman's victory in silence and their feelings were at a high ebb." This, of course, would mean that they didn't know which end was up (or down).

Perhaps you can enlighten me, for if it's a good phrase, I want to use it and not have people pointing me out as "that dumb cluck who doesn't know what high ebb means."

C. WYLIE CALDER
Manager
WHAN, Charleston, S. C.

▶ SPONSOR's face is ebb red.[~]

MUSIC LIBRARIES

As an executive of one of the transcription companies that was honored in the article entitled *Don't Overlook the Music Library* that appeared in your October issue I think it would be rather thoughtless of me were I not to write and express my sincere thanks to you and SPONSOR.

I am sure that other companies in the library business who were included in the article feel the same as I do and that they, as I, realize that this well-prepared article will go a long way towards correcting the misunderstanding that many radio stations have regarding the use of library service. In my opinion, SPONSOR, through publication of this article, has done a great deal for radio.

BERT LOWN
Station Relations Director
Associated Program Service
N. Y.

SKIPPY

That's a terrific story you have in your September issue of SPONSOR on the success of the Rosefields in boosting Skippy Peanut Butter to the top on the sole strength of *Skippy Hollywood Theatre*.

We could certainly make good use of this article here in Canada to advance the use of transcribed shows on a regional or national basis. For that reason, we would like to order 200 reprints if they are available, or ask your authorization to reproduce the story with publication credits on our own.

DON MCKIM
Promotion Manager
All-Canada Radio Facilities Ltd.
Toronto

▶ Reproduction rights (without deletion) have been granted All-Canada.

RESEARCH?

Whose *Face* is red?

"Beating the Gun" is a favorite American pastime. Among others, many a publisher was caught with his "pants down" in advertisements and material prepared in confident anticipation of a Dewey victory.

The public, as well as the trade, has lost much of its faith in political polls. The natural aftermath of the poll prediction fiasco is bound to have serious repercussions on non-political research investigations which have greatly benefitted American industry. For the moment the pendulum swings in the wrong direction. This is natural and understandable.

For years, the three well-known political pollsters have enjoyed the popularity and prestige associated with accurate political preference measurements, despite their oft-expressed private opinion that some unexpected development or last minute change in the attitude of the voters might seriously upset their predictions.

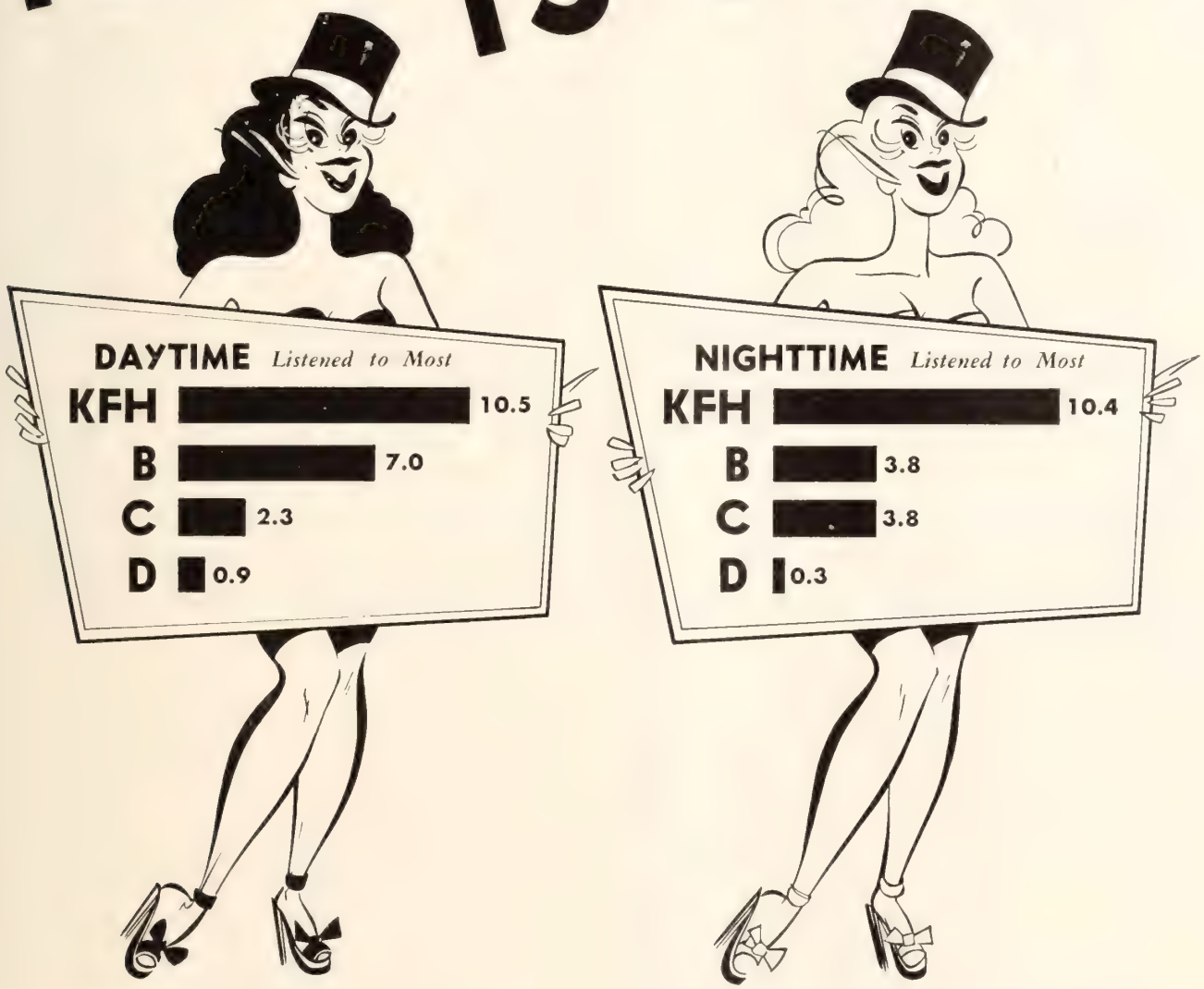
These pollsters were well aware that it is extremely difficult to measure the emotional impulse of the public.

The study of the human mind is in its infancy. It was only during the past century that science was able to solve the mystery of the location of man's brain. The practice of psychiatry is a comparatively recent field of medical specialization.

It is unfortunate that commercial research may be somewhat temporarily retarded in its development because of the standpatness of the political pollsters in their prediction of a Dewey victory. But, it is conceivable that this situation may yet prove to be a blessing in disguise, and may eventually result in more sound methods to evaluate public opinion on issues which are exclusively emotional.

A. EDWIN FEIN
General Manager
Research Company of America
New York

KFH IS TOPS



There is no 2-way stretch in KFH coverage — it's 5,000 watts ALL the time and it's the TOP audience station day and night. Every unbiased survey of listening habits gives KFH the TOP rating in the Wichita trading area by a large majority.

Source of Data: THE KANSAS RADIO AUDIENCE OF 1948 • An unbiased survey of the entire state conducted by Dr. F. L. Whan in one out of every 75 homes in Kansas • 6,633 families reporting divided: 2,256 on farms, 1,762 in villages, 2,614 urban

5000 Watts - ALL the time

KFH CBS

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

WICHITA, KANSAS

WIP Produces

Example #9

The Huberman Jewelry Stores in Philadelphia, Lebanon, Pa., and Camden, New Jersey, have sponsored "Midnight Bandwagon" on WIP since 1944. A full hour, midnight to 1 a.m. Monday through Saturday, the program has not only definitely increased traffic in all three stores but has stepped up the sale of higher priced merchandise.

WIP

Philadelphia Basic Mutual

•

Represented Nationally by

EDWARD PETRY & CO.

MR. SPONSOR ASKS

(*Continued from page 36*)

work and its affiliated stations with concentrated promotion of his own radio program.

A case in point: CBS recently prepared a promotion campaign for a hard-goods advertiser. Our campaign was complete. It included on-the-air promotion: announcements, recordings, promotion programs, tie-in announcements, etc. It included visual promotion: newspaper ad mats, billboards, car cards, taxi cards, bus cards, posters, window displays, etc. It included national exploitation. It included a full-scale local publicity campaign, supporting the national campaign conducted by our own Press Information Department. And it included some *product* merchandising helps for stations.

In turn, this advertiser paid for and distributed about 200,000 copies of a merchandising piece we had prepared for his use. He took newspaper spotlight ads, backing up the newspaper advertising our stations had given his show. He used magazine advertising to promote his show. He used gimmick mailing pieces; he used direct mail pamphlets; he prepared posters for his dealer's use.

The result: his program now rates among the ten most popular programs on the air. And he's been sponsoring it less than six months.

NEAL HATHAWAY
Director of Program Promotion
CBS, New York



Advertising can create the desire for a product or a service in the mind of the consumer. Merchandising can convert desire into action — the follow-through at the point of sale— and since sale of merchandise or service is the ultimate goal of media, a well-rounded plan of merchandising is the answer to many clients' problems.

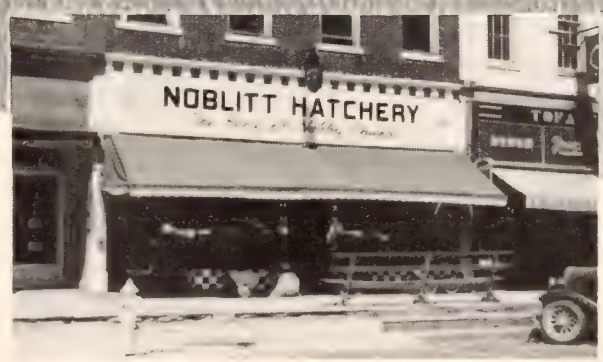
Each product or service has a definite need for one or more types of merchandising service. Perhaps, a point-of-sale display installed in the individual retail outlets featuring product, price, and advertising is the answer, or, a call on the retailer to tell the client's product story, plans, and media tie-in. Cooperative ads with groups or associations of retailers

(*Please turn to page 50*)



"Radio advertising means increased demand in my business"

Austin K. Noblitt
Noblitt Hatchery
Rockville, Indiana



THE name of Austin Noblitt's store in Rockville, Indiana, is misleading. Actually, "hatchery" represents but a small part of the business. Starting with a hatchery in 1941, Noblitt has since added home appliances, hardware, garden tools, radios, feeds and seeds, building supplies and toys! Today, the Noblitt Hatchery store is a tribute to a man's—and a town's progressive belief in the future.

Mr. Noblitt, after leaving Purdue University in 1928, worked on farms and in towns catering to rural folks. Prior to opening his own store he lived for five years on a farm in Parke County, of which Rockville is the county seat. He knows the people—their likes, habits and ambitions. He knows, too, the power of WLS among these people. That's why in his present business he makes a point of stocking WLS-advertised products. According to Mr. Noblitt, demand increases when products are WLS-advertised.

Figures bear out WLS popularity in Parke County. BMB gives WLS number one spot—86% day, 82% night. In 1947 the 3,840 radio families in this county sent WLS 2,559 letters . . . 67% response! Parke County represents a thriving market—over 8 million dollars in retail sales, $14,200,000 effective buying income.

Like Austin Noblitt, WLS, too, *knows* these people. For over 24 years this typical Midwestern county has been served, entertained and advised by the powerful voice of WLS. They have reacted with loyalty, acceptance and belief—the basic ingredients of advertising results.

WLS has 567 such counties in its BMB daytime coverage area. Any John Blair man can tell you the complete market story.

WLS CHICAGO 7 The PRAIRIE FARMER STATION

890 KILOCYCLES • 50,000 WATTS • ABC AFFILIATE • REPRESENTED BY JOHN BLAIR & CO.

Thanks for the orchids



THANKS **to Broadcaster's Guild, Inc., for making its own survey among a large, representative group of radio stations . . . a survey which determined the relative position of transcription library services on several different points. And...**

THANKS **to *Billboard* magazine for printing the results.**

According to the Billboard article:

STATIONS, WHEN ASKED WHICH SERVICE THEY WOULD ADD, VOTED:	STATIONS, WHEN ASKED WHICH SERVICES THEY MAY DROP, RATED:
1st choice — LANG-WORTH	1st choice—Library E
2nd choice—Library A	2nd choice—Library B
3rd choice—Library B	3rd choice—Library G
4th choice—Library C	4th choice—Library A
5th choice—Library D	5th choice—Library H
6th choice—Library E	

In the Billboard report Lang-Worth was not even listed among libraries which may be dropped

ENDORSED BY 826 ADVERTISERS!

SALES have been sensational for every item advertised . . . automobiles, food, drugs, dry goods, tires, insurance, jewelry, paints, clothing, radios and many others . . . all promoted by LANG-WORTH programs! 826 advertisers endorse the selling power of these shows . . . they've heard them in action. Everything about them is NETWORK CALIBRE . . . everything but their local station cost.

To begin with, LANG-WORTH talent is tops! The stars that sell your product are nationally recognized, big-time names, with tested and proven audience appeal. Furthermore, the basic idea and program format are both solid and surefire . . . while production and writing sparkles with showmanship . . . the kind of "know-how" that lifts your show right up alongside the finest running mate you'd hear anywhere on the air, coast to coast.

Small wonder, then, that among radio station operators . . . "with men who know transcriptions best" . . . it's Lang-Worth!

Foremost in a series of special production shows offered to all LANG-WORTH stations are:



THE CAVALCADE OF MUSIC

Top-flight entertainment featuring 35-piece pop-concert orchestra and 16-voice chorus under the direction of D'Artega. Spotlights a galaxy of all-star guest acts, such as Tommy Dorsey, Anita Ellis, Vaughn Monroe, the Modernaires, Tito Guizar, Frankie Carle and many others. The most dynamic musical show on transcription. 30 Minutes, once weekly.



THE EMILE COTÉ GLEE CLUB

A class-appeal program with a universal audience, as shown by the most consistently high Hooper ratings of any transcribed feature. A male Glee Club of 16 voices, with soloists Floyd Sherman, Stanley McClellan and Percy Dove, presents a repertory of more than 200 best-loved popular melodies. 15 Minutes, 5 times weekly.



MIKE MYSTERY

Murder, mystery, suspense and music . . . an irresistible audience potion combined in a 15 minute, 5 weekly format that's guaranteed to blow the top off your sales chart! A snappy two-minute "Whodunit", incorporated in the show, gets itself solved right after your advertiser's product is sold. Written exclusively for Lang-Worth by Hollywood's Howard Brown.



THROUGH THE LISTENING GLASS

Another favorite musical hit show, with the "Silver Strings", under the direction of Jack Shaindlin and featured weekly appearances of those musical stars, the LANG-WORTH Choristers and a pageant of guest artists: Dick Brown, Joan Brooks, Johnny Thompson and others. 30 Minutes, once weekly.

For a full listing of Lang-Worth affiliated stations, see your representative or write

LANG-WORTH feature programs, inc.

Network Calibre Programs at Local Station Cost

STEINWAY HALL • 113 WEST 57th STREET • NEW YORK 19, N. Y.

MR. SPONSOR ASKS

(*Continued from page 46*)

and chains are of material help. Publication of a trade merchandising newspaper featuring displays and merchandising aids to the retail outlets in the sale of all products helps promote better merchandising on all products. Special retail and wholesale mailings telling the media support story on the product will help make the retailer more conscious of the things to come and help him to become merchandising conscious and increase sales. Distribution checks, consumer and dealer attitude surveys, competitive position checks to help the client to better understand his position in the area, materially help for a better understanding on local problems, which, when corrected, add stimulus to sales.

These are a few of the 25 merchandising services that we of WLW offer our clients and which we have found to be of great value in promoting the sale of products and services using our facilities, either local or network.

J. M. ZINSELMEIER
Director of Merchandising
WLW, Cincinnati

SALES MANAGERS

(*Continued from page 33*)

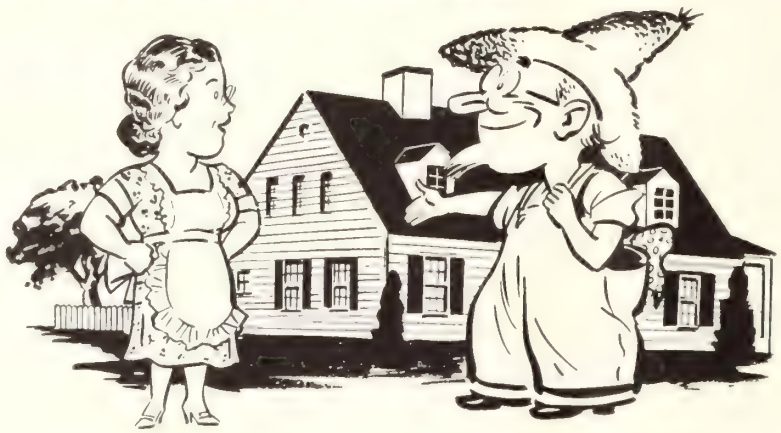
the latter must continue to be an after-the-fact report. They look upon CBS's "TV test city" and Newell-Emmett's "Video City," as good ideas for pre-testing television's commercial approaches, but adding up all available research facilities for pre-testing of sales-impact of broadcast advertising, art, and copy, discover at the best only "straw-in-the-wind research."

"We must stop using expensive programs and costly air time to experiment with our broadcast advertising," explains a drug sales manager. "We can't go on indefinitely like Standard Brands with big audiences and little direct sales impact. (SB decided they can't do it either this year.) As we get closer and closer to an all-out buyers' market, the need for testing commercial appeal, before we air our programs, becomes more and more vital. Most of the advertising men we've had with us feel that broadcasting is a creative art that mustn't be shackled by research or sales. I think they're plain nuts," he concluded.

"There's something vitally wrong with

(*Please turn to page 54*)

"LET'S PUT THE THREE-CAR GARAGE OVER THERE!"



Yup, our North Dakota yokels have it *good* in the Red River Valley—big crops that make an average Effective Buying Income of $5599 per family, compared with $4567 for the counties we *don't* cover in this State! (Sales Management, 1948.)

Right now, farmers around Fargo buy more than 125 national products advertised *over WDAY.*

Whatever you've got to advertise, WDAY in its 26th year continues to be the *top-notch medium in this fabulous North Dakota Area.* Write us for details today.

WDAY
FARGO, N. D.
NBC · 970 KILOCYCLES
5000 WATTS

FREE & PETERS, INC.
Exclusive National Representatives

LOOKING FOR PROGRAMS?
Most Local Shows Beat Network Shows on High-Hooper
KOIL
SERVING
OMAHA & Council Bluffs
BASIC ABC • 5000 WATTS
Represented by
EDWARD PETRY CO., INC.

UNIFORM TV RATE CARDS



Don't overlook the sales promotional punch that Paramount TV Stations—backlogged by 36 years of entertainment know-how—can deliver *as needed* in the important Midwest and Southern California trading areas. Paramount Video Transcriptions—sight-and-sound film-recordings of your tele-shows—make *selective* TV schedules possible and budget-smart.

If our Rate Cards have not reached your desk, please ask for them.

Paramount Television Productions, Inc.

WBKB — Balaban & Katz TV Theatre

KTLA — Your Star Salesman in Hollywood

Hollywood Studios • 5451 Marathon Street • HOllywood 6363
Chicago Studios • 190 North State Street • RAndolph 6-8210
New York Offices • 1501 Broadway • BRyant 9-8700

KEY STATIONS OF THE PARAMOUNT TELEVISION NETWORK

Represented Nationally by Weed and Company



Sulls' is

Albuquerque	KOB	NBC
Beaumont	KFDM	ABC
Boise	KDSH	CBS
Buffalo	WGR	CBS
Charleston, S. C.	WCSC	CBS
Columbia, S. C.	WIS	NBC
Corpus Christi	KRIS	NBC
Davenport	WOC	NBC
Des Moines	WHO	NBC
Denver	KVOD	ABC
Duluth	WDSM	ABC
Fargo	WDAY	NBC
Ft. Worth-Dallas	WBAP	ABC-NBC
Honolulu-Hilo	KGMB-KHBC	CBS
Houston	KNYZ	ABC
Indianapolis	WISH	ABC
Kansas City	KMBC-KFRM	CBS
Louisville	WAVE	NBC
Milwaukee	WMAW	ABC
Minneapolis-St. Paul	WTCN	ABC
New York	WMCA	IND
Norfolk	WGH	ABC
Omaha	KFAB	CBS
Peoria-Tuscola	WMBD-WDZ	CBS
Portland, Ore.	KEX	ABC
Raleigh	WPTF	NBC
Roanoke	WDBJ	CBS
San Diego	KSDJ	CBS
St. Louis	KSD	NBC
Seattle	KIRO	CBS
Syracuse	WFBL	CBS
Terre Haute	WTHI	ABC

Television

Baltimore	WAAM
Ft. Worth-Dallas	WBAP-TV
Louisville	WAVE-TV
New York	WPIX
Peoria	WMBT
St. Louis	KSD-TV

"Eye Radio"

SALES-MINDED RADIO

Ask your Sales Manager (or any client's Sales Manager) "how things are going" and you'll probably find that there are (1) some markets where everything is perfect, (2) some on which he is dubious, and (3) some about which he is frankly worried.

If he had extra sales-personnel available, he would undoubtedly *spot* it, with greatest care, in those markets where greatest effort is needed.

Why isn't it possible to do the same with radio? *It is.* That kind of radio is called "national *spot.*" It is *sales-minded* radio, the kind in which Free & Peters has specialized since 1932. If you'd like to discuss national spot for any of the markets listed at the left, you'll find that we are sales-minded, too—*for your sales.*

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives

Since May, 1932

NEW YORK CHICAGO

ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

The Swing is to WHB in Kansas City



IT'S A GIFT!

Sure there's a Santa Claus, and don't let anybody talk you out of it!

As a buyer of radio time, how'd you like to wake up to find thorough, wide coverage, ace showmanship, comprehensive merchandising and promotion — all in one stocking?

Try this on your Christmas tree: WHB is a 10,000-watt station spang in the heart of the golden Kansas City Marketland, dominating a listening area of 120 counties in 5 states. The enviable WHB reputation for sales results is founded on fact.

Santa Claus? Why, considering what you get, WHB is practically giving time away!

P.S.—For a Happy New Year, see your John Blair man!

WHB AM FM
10,000 WATTS IN KANSAS CITY
DON DAVIS, PRESIDENT
JOHN T. SCHILLING, GENERAL MANAGER
Represented by JOHN BLAIR & CO.
MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

SALES MANAGERS

(*Continued from page 50*)

market research's integration with broadcast station coverage information," points out another sales manager. "If this weren't so, how can you account for a spot radio (SPONSOR calls it selective radio now) campaign being planned by our agency which covers only 60% of our important sales territories?

"It was only after we had been on the air for four weeks that our district sales managers began to file vigorous objections to the fact that there were districts in which our announcements weren't being heard. Our district men in a great number of cases started promoting our 'wide' broadcast advertising coverage to jobbers only to have the jobber say 'we haven't heard any radio advertising in our area.' When the district man pulled our station line-up out of his pocket, the jobber frequently gave him the needle with 'who told you anyone around here listens to that station.'

"When I go to our advertising manager with our district manager's complaint, he checks with our agency and discovers that the station's BMB (Broadcast Measurement Bureau) figures prove that the station has an audience in the area. I've checked personally and found that the station in question frequently does have a relatively high BMB figure and yet appears to have no acceptance with our wholesalers or dealers. I don't care what a station's rating is on a once-a-week listening basis, I want to use stations that have a consistent day by day, hour by hour audience. (Daily listening figures are part of the data being gathered in BMB's second survey, 1949.) If our advertising department is to have the respect of our field sales staff, it can't afford to buy media which don't cover a sales area."

Few sales managers like the programs or announcements their firms purchase. They admit they have the "last word" but that they aren't advertising men and must accept the recommendations of their agencies and ad-heads.

"If I upset the advertising department's apple cart, I usually end picking up damaged fruit," reported the sales manager of an automotive accessory advertiser. When it comes to attempting to carry both the sales and the advertising burden, it's the smart sales executive who battles with his advertising department but who doesn't attempt to take over 100% of the ad-responsibilities. No matter how ad-minded he is, he's far too close

(*Please turn to page 56*)

To help you sell

the great Albany, Schenectady, Troy market

WPTR offers YOU

Radio's First Special Representatives

William G. Rambeau Co.

OFFICES IN

NEW YORK
CHICAGO
LOS ANGELES
SAN FRANCISCO



JOSEPH R. FIFE
Commercial Manager
WPTR

WPTR

PATROON BROADCASTING COMPANY · HOTEL TEN EYCK · ALBANY, N. Y.

SALES MANAGERS

(*Continued from page 54*)

to sales picture to be objective about promotion. Since he sits in the driver's seat, he can yell for what he wants and let the other fellow do it. When a sales manager finds himself falling short of his quota, he's liable to forget everything but—'sell that product,' which I'll admit often isn't good long term policy. However, advertising managers seem too captivated by a nicely turned phrase and a beautiful air performance than by what the commercials do. There can be only one marker for any advertising—that's sales effectiveness."

Sales managers want results. What impresses them is the acceptance which their advertising achieves with jobbers and retailers. They like high rating programs, even if they won't admit the fact. If they did they'd have to admit that advertising was as important as salesmanship. Prestige is admired but as something extra—something to be polished for "top brass." "Broadcast advertising," say a number of hard working sales managers, "must be important. My wife listens to it all the time." * * *

SMITH BROTHERS

(*Continued from page 40*)

night 15-minute round table on current events. It was an attempt by Smith to reach another segment of listeners with a show that was a direct contrast to the other two. The show was much too talky for listeners' tastes. Its rating was microscopic.

In 1934, Smith Brothers did an about-face in their air advertising. The late Arthur G. Smith, father of the present brothers (William II and Robert) who run the business today, decided that the *Trade and Mark* show was not in keeping with the dignity of a firm like Smith Brothers.

When the new year came around, Smith Brothers were sponsoring *Nat Shilkret's Orchestra*, a 15-minute capsule musical show on Sunday nights. This was more to the liking of the elder Smith, but it was not much in the way of a sales producer. The main fault of the show was that it was colorless, plus the fact that it came at an hour that was too late to attract much listening. Its 13-week run on Blue lasted from January through March 1934.

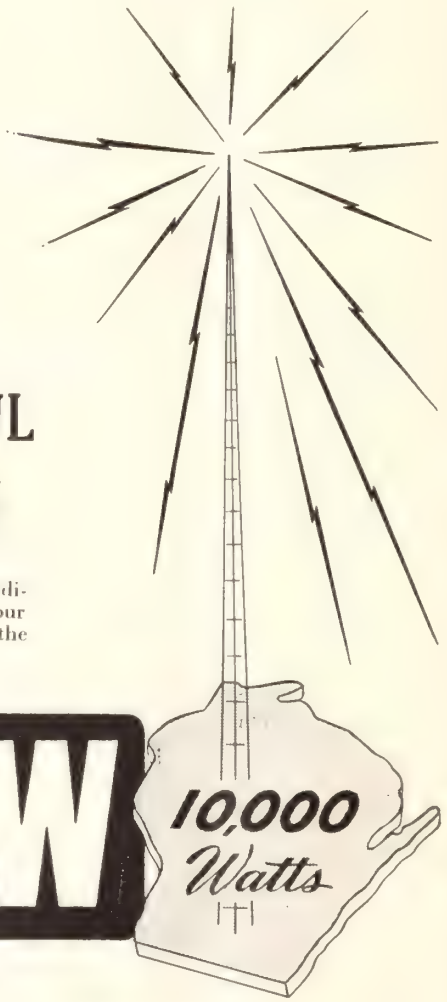
In 1934, business was better for the Smith Brothers, and for the cough drop industry in general. The post-crash

(*Please turn to page 78*)

There's Plenty of "Cream" in America's Dairyland

and you can get your share with

WISCONSIN'S MOST POWERFUL RADIO STATION



Here is the station that, without any additional help, can tell your story, sell your products in the rich dairylands and the capital city of Wisconsin.

WKOW

M. B. S. AFFILIATE

MADISON, WISCONSIN

For the facts on the WKOW market write Monona Broadcasting Co., Madison 3, Wis.

Represented by HEADLEY-REED COMPANY

NOW!

5000 WATTS

KHMO

HANNIBAL

COVERING THE HANNIBAL-QUINCY TRI-STATE MARKET



42 COUNTIES OF PROSPEROUS Mark Twain Land

ILLINOIS • IOWA • MISSOURI

NATIONAL REP.—JOHN E. PEARSON CO.

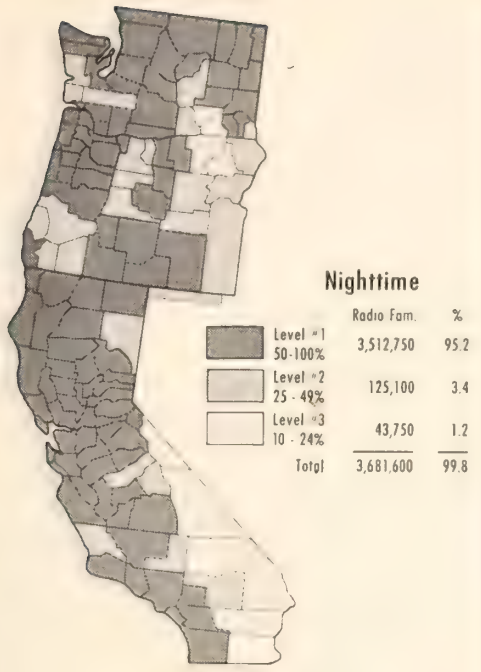
KHMO

Mutual Network

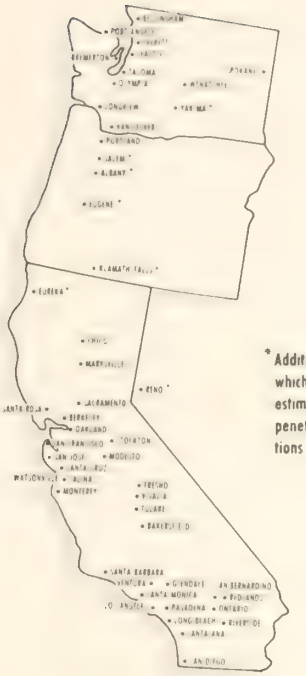
1070 KC

SERVING THE RICH TRI STATE AREA

1000 WATTS ☀ NITE



ANYONE can see from this map how ABC covers the Coast. Darkest areas indicate counties or sub-county areas where impartial, *published* BMB figures show that 50% or better of all radio families listen regularly to ABC. (That lonely white spot is the one county out of 141 where less than 10% of the radio families have the ABC habit



* Additional cities and towns in which ABC Pacific now has an estimated 50% (or more) BMB penetration due to new stations and improved facilities.

BUT THAT ISN'T ALL! See how ABC delivers the trade centers—big and little, outside and inside. Here we show 42 towns listed by BMB where 50% or more of all radio families listen regularly, day or night to ABC ... plus 8 towns where ABC station improvement has raised listening levels to an estimated 50% or better.



COVERAGE of all the Coast audience worth having is assured by the strategic location of ABC stations. And of the two networks currently offering worthwhile availabilities, ABC is the one that leads in average Hooperatings, audience promotion and number of high-ranking shows. It's smart to talk to ABC before you buy.

On the coast you can't get away from

ABC

FULL COVERAGE... ABC's improved facilities have boosted its coverage to 95.4% of ALL Pacific Coast radio families (representing 95% of coast retail sales) in counties where BMB penetration is 50% or better.

IMPROVED FACILITIES... ABC, the Coast's Most Powerful Network, now delivers 227,750 watts of power—54,250 more than the next most powerful network. This includes FOUR 50,000 watters, twice as many as any other coast network...a 31% increase in facilities during the past year.

GREATER FLEXIBILITY... You can focus your sales impact better on ABC Pacific. Buy as few as 5 stations, or as many as 21—all strategically located.

LOWER COST... ABC brings you all this at a cost per thousand radio families as low as or lower than any other Pacific Network. No wonder we say—whether you're on a Coast network or intend to be, talk to ABC.

THE TREND TO ABC... The Richfield Reporter, oldest newscast on the Pacific Coast, moves to ABC after 17 years on another network, and so does Greyhound's Sunday Coast show—after 13 years on another network.

ABC PACIFIC NETWORK

NEW YORK: 30 Rockefeller Plaza · CIrcle 7-5700—DETROIT: 1700 Stroh Bldg. · CHerry 8321—CHICAGO: 20 N. Wacker Dr. DElaware 1900—LOS ANGELES: 6363 Sunset Blvd. · HUdson 2-3141—SAN FRANCISCO: 155 Montgomery St. · EXbrook 2-6544

GREETING CARDS

(*Continued from page 35*)

plant and started advertising in earnest using magazines and newspapers. They plugged their cards in women's magazines, and promoted their "Eye-Vision" display fixtures (now standard in 85% of America's greeting card shops) to both the trade and the public.

By 1939, Hall Brothers had come up with several innovations. They were the first (and still the only) firm to obtain licenses to use the Walt Disney characters on their cards, as well as famous comic strip characters like *Blondie, L'il Abner, Mopsy* and others. They were the first major company to design and promote a line of cards that appeal to men. At this point they were among the largest firms in their field. They could have stopped there, just as other greeting card companies stopped.

Joyce Hall, for all his conservative, mid-Western dignity, is a great salesman. He began to look around for a selling tool that would boost his sales even higher. He found it in radio.

In October of 1940 he bought *Tony Wons' Scrapbook* on a small network of NBC stations. Wons' dreamy style of reading poetry to the accompaniment of organ music looked as though it might be a natural tie-in. Didn't Hallmark cards have verses on them? Wons began to read Hallmark greeting card verses in a come-hither voice to his predominantly female audience. Hall Brothers, who were virtually getting a 15-minute commercial out of the 15-minute show, began to note sizeable sales increases. The show continued to pull well up to the time it left the air in May of 1941. Then the war came, and Joyce Hall, realizing that war-separated families would probably be sending each other a lot of greeting cards, bought a half-hour show on the old Blue Network (now ABC) called *Meet Your Navy*. He was right. Sales nearly doubled for the greeting card industry during the war, and were it not for the paper shortage, would have gone even higher.

In 1944, Hall Brothers decided to try a big-time comedy show, and bought the *Charlotte Greenwood* program on ABC. For two years it did fairly well, until Hall had a chance to buy the *Radio Reader's Digest*, a half-hour dramatized version of the *Digest's* current stories on

(*Please turn to page 64*)

OKLAHOMA CITY'S ONLY.... 50,000 WATT STATION

KOMA

For best results in the rich central and western sections of Oklahoma tie your message to a 50,000 watt signal that is heard by OVER 1,370,000 Oklahomans who spent OVER $855,739,000 in retail sales during 1947.

JOE BERNARD
GENERAL MANAGER

AVERY-KNODEL, Inc.
NATIONAL REPRESENTATIVES

Just What The Doctor Ordered

Rx 1000 Books SOLD each month OVER WDNC

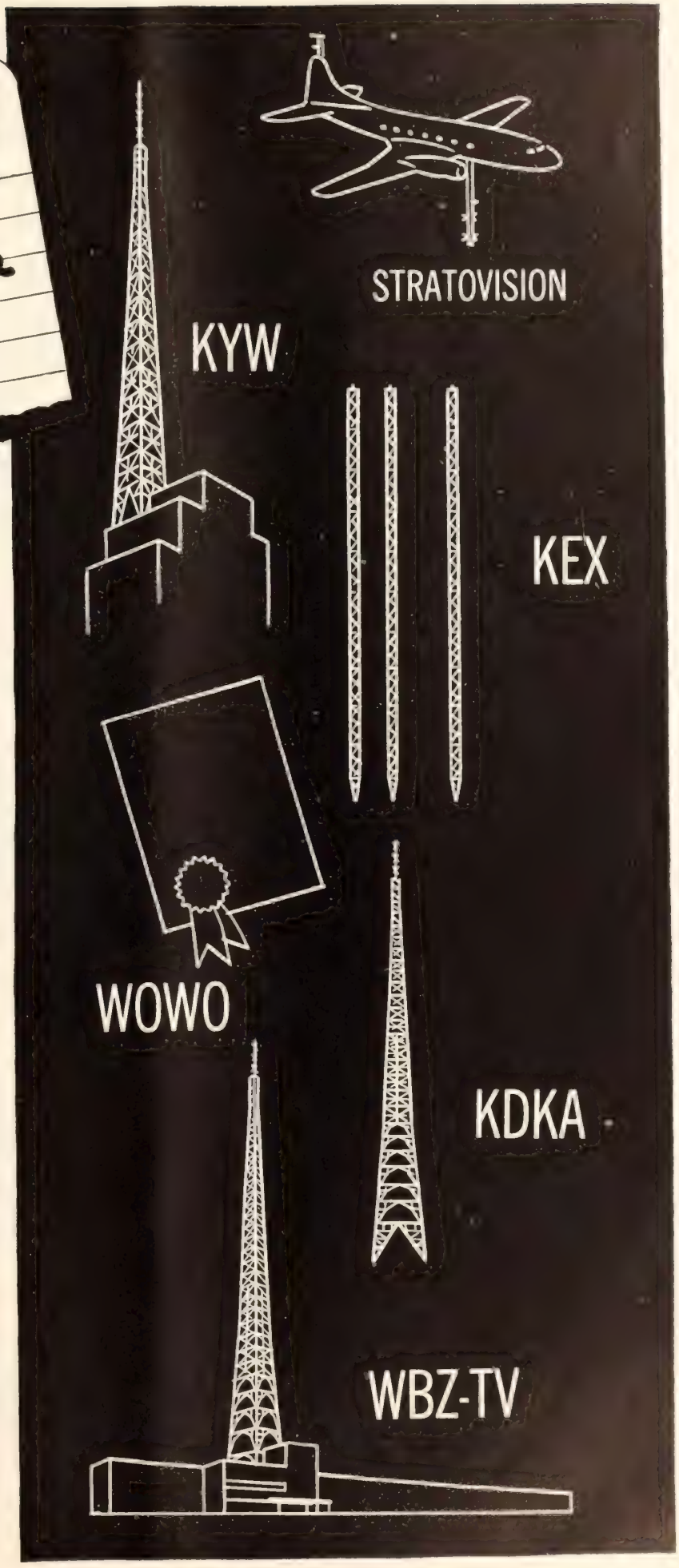
MODERN HOME PHYSICIAN publishers bought WDNC, the 5000 watts—620 kc CBS station in Durham, N. C. Results? 1000 books sold per month!

What do you want to sell more of at lower cost?

WDNC

DURHAM, NORTH CAROLINA
The Herald-Sun Station
COLUMBIA BROADCASTING SYSTEM
Rep. Paul H. Raymer

LEAP YEAR (Westinghouse style)



Westinghouse radio stations. . every one of them. . *leaped* ahead in a decisive way in 1948.

AHEAD in number of radio homes (potential audience) reported in every station area. (5 to 16 percent ahead!)

AHEAD in program-building, to attract and hold bigger audiences.

AHEAD in the down-to-earth selling which keeps renewals coming in, year after year.

AHEAD with Stratovision. . blazing the television trails of the future.

AHEAD with Boston's magnificent new Radio and Television Center, one of the first to bring all facilities under a single roof; and with the first television service in New England.

AHEAD with expanded FM service on all six stations, and with lofty new towers for KDKA-FM in Pittsburgh and KYW-FM in Philadelphia.

AHEAD in Portland—KEX is the only 50,000-watt station in Oregon.

AHEAD in the Midwest; at WOWO in Fort Wayne, alert, heads-up programming and promotion have averaged one Industry Award every 7 weeks for more than 30 months.

Advertisers, some of them with us for more than 16 years, saw *sales* leap ahead, too! If you were not one of them, make a resolution to peg time on these fast-moving Westinghouse stations before it's too late. NBC Spot Sales has full information.

WESTINGHOUSE RADIO STATIONS Inc

KDKA • KYW • KEX • WBZ • WBZA • WOWO • WBZ-TV

National Representatives, NBC Spot Sales except for KEX; for KEX, Free and Peters

another WHAS First!

College by Radio



and therefore Selling

the only radio station SERVING all of the

The FIRST Credit Earning College Course broadcast by a Standard Commercial Station



Radio has tried but at best has enjoyed only modest success in educational broadcasts. To meet this challenge the University of Louisville and WHAS undertook a radical innovation in broadcasting—"College by Radio."

The idea was logical, but the pre-course preparation represented months and months of hard work. Starting in 1947, actual classroom sessions were painstakingly recorded and re-recorded until at last the idea shaped into a workable format . . . eight months later "College by Radio" went on the air.

No one at WHAS had any illusions about these broadcasts rating high in a Hooper report. But at WHAS we take "Service" seriously. With "College by Radio" another service has been given our listeners, and we hope, a pioneering step taken toward making radio more effective and useful to its audience.

REPORT CARD

WAYNE COY, Chairman of Federal Communications Commission.

"This is a notable first for WHAS and for the University of Louisville. It is radio-educational pioneering of a high order."

DR. GEORGE ZOOK, President of American Council of Education and Chairman of President Truman's Commission on Higher Education.

"This is a great opportunity and a great responsibility to extend the facilities of a college education far more widely than is commonly true at the present time."

DR. EARL McGRATH, Dean of College of Arts and Sciences, University of Iowa.

"This new adventure in educational broadcasting is of great social significance."

ch Kentuckiana Market

WHAS
Louisville, Kentucky

50,000 WATTS * 1-A CLEAR CHANNEL * 840 KILOCYCLES

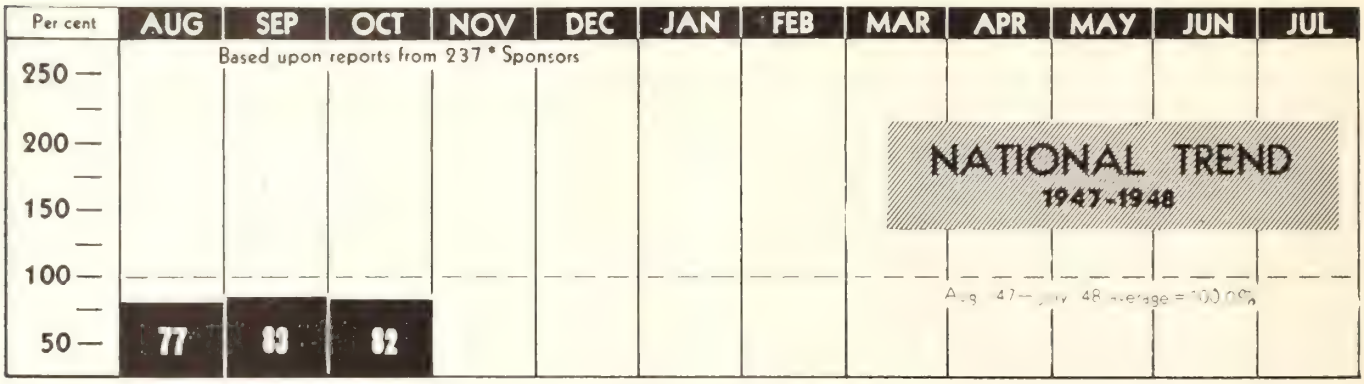
Victor A. Sholis, Director J. Mac Wynn, Sales Director

REPRESENTED NATIONALLY BY EDWARD PETRY AND COMPANY

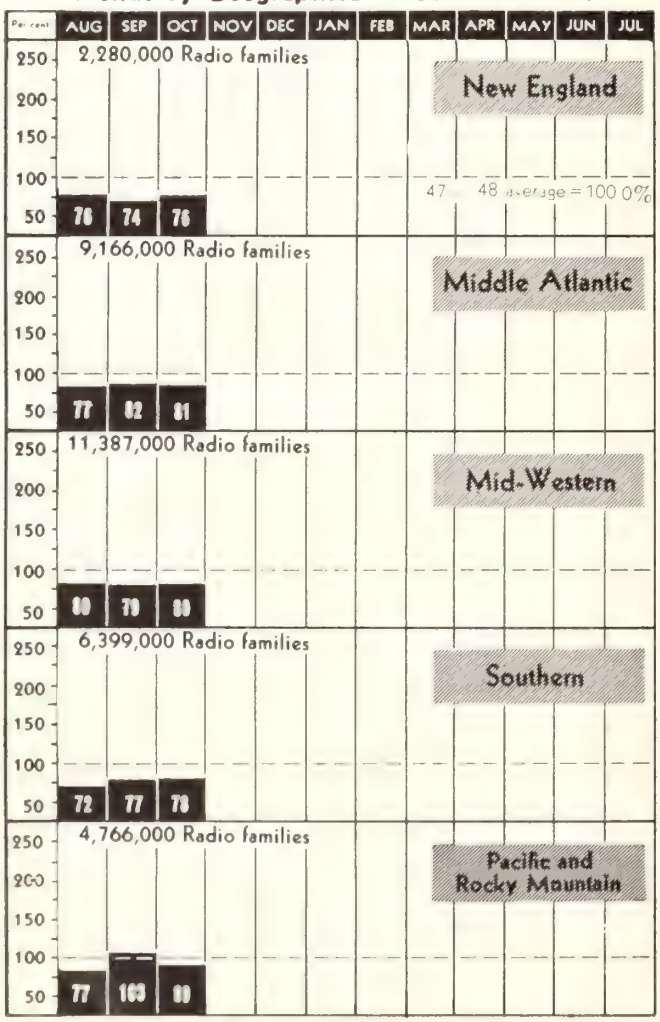
selective radio trends

Based upon the number of programs and announcements placed by sponsors with stations and indexed by Rorabaugh Report on Selective Radio Advertising. Reports for August '47-July '48 are averaged as a base of 100

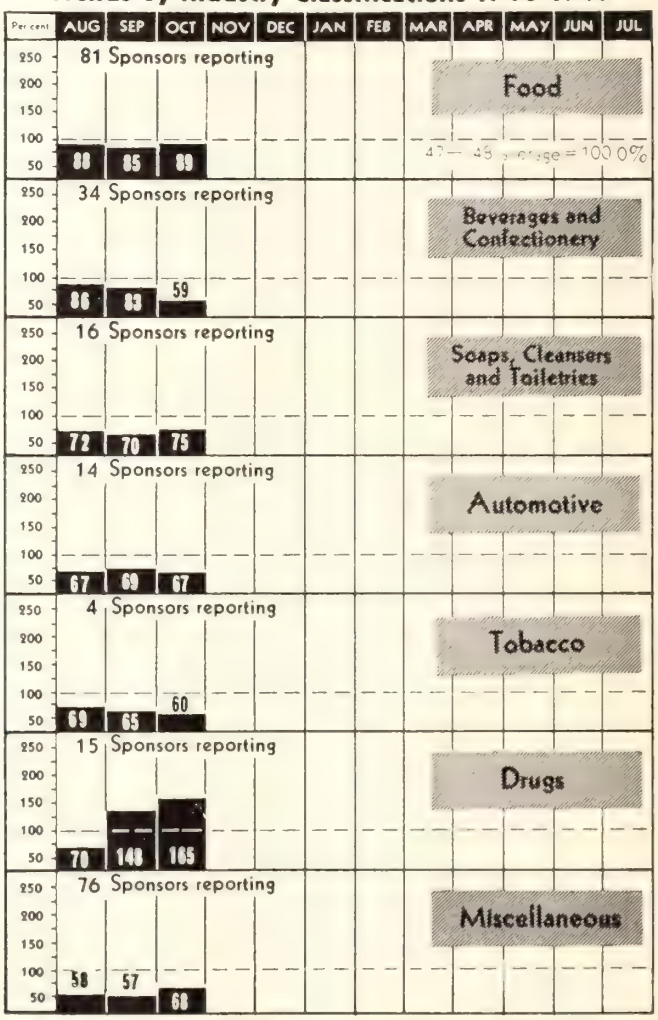
Expected upsurge in selective broadcast advertising did not materialize in October. Nationwide the index was off 1 point from September. Drugs and Miscellaneous increased their use of the medium to offset the usual seasonal decrease in the Beverages and Confectionery classification. Food regional and national selective broadcasting has steadily declined since August from 88% of the 12 month 1947–1948 average to the October figure of 81. There is little expectation that the food trend will reverse itself during the next few months. Decrease in business placed in the Pacific and Rocky Mountain areas was offset in part with moderate increases in the New England, Mid-Western and Southern territories. Fact that October was a pre-election month may account for unsatisfactory showing. November looks better but . . .



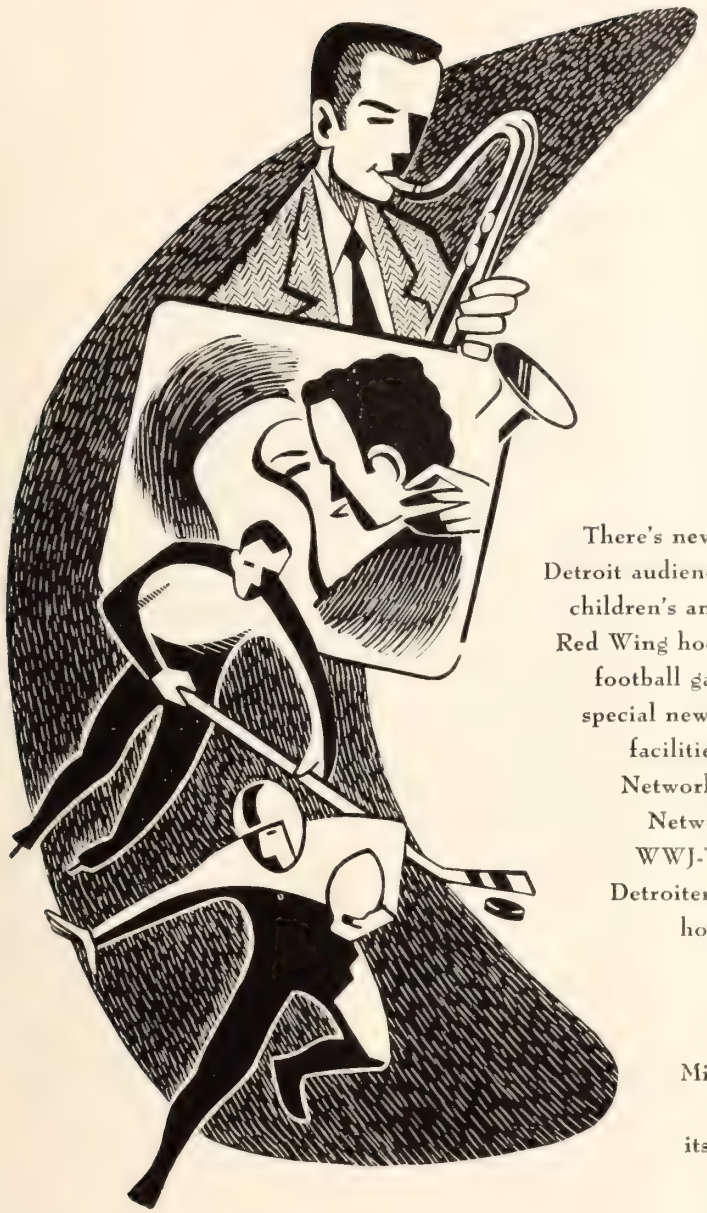
Trends by Geographical Areas 1948-1949



Trends by Industry Classifications 1948-1949



*For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.



from music and movies . . . to pucks and pigskins

There's never a dull moment for WWJ-TV's Detroit audience. Symphony and popular music, children's and women's programs, full length movies, Red Wing hockey games, University of Michigan football games, wrestling matches, prize fights, special news events . . . through WWJ-TV's own facilities, through the NBC Midwest Television Network, and soon through the NBC National Network. Every day is a busy day for WWJ-TV's staff, and an enjoyable one for Detroiters who are keeping television manufacturers hopping to catch up with the demand.

WWJ-TV, first television station in Michigan, is an ESTABLISHED advertising medium producing gratifying results for its many advertisers in a market that is currently one of the High-Spot cities of the nation . . . with a backlog of orders for new cars that foretells a prosperous future, as well. IT'S WORTH LOOKING INTO!

FIRST IN MICHIGAN . . . *Owned and Operated by* THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

WWJ-TV

NBC Television Network

GREETING CARDS

(*Continued from page 58*)

CBS. This continued until June of 1948. During the summer vacation of the show, the replacement, *Hallmark Playhouse* with James Hilton, did so well ratingwise that Hall decided to keep on with *Playhouse*.

The show is done in somewhat the manner and style of *Lux Radio Theater*, featuring half-hour adaptations of famous stories Hilton has selected with Hollywood stars playing the lead roles. Hilton acts as host-narrator on the show, and helps out on the commercials, which stress the Hallmark theme of "When you care enough to send the very best." It is primarily a low-pressure, reminder-type of advertising. Only the Hallmark Dolls are promoted in anything other than general terms.

The show costs Hall Brothers about $1,500,000 a year for time and talent. This is about half of the Hall ad budget. The remainder is spent in magazine advertising in *Post, Life, Esquire, Vogue*, etc., and in some newspaper spreads around Christmas. Hall Brothers will gross around $15,000,000 this year, so the advertising budget amounts to 20%. This may sound high, but Hall feels that results justify it.

Although Joyce Hall is no seeker for personal publicity, he is a great believer in publicity and promotion for his firm and its products. Carl Byoir, New York and Hollywood press agent, is under contract to Hall, and many of the Byoir-inspired Hall publicity stunts have paid off well in industry prestige.

Last Christmas, Hallmark cards were featured in a WCBS-TV show called *CBS Christmas Card*, which sent rhymed greetings to everybody from CBS sponsors to the United Nations. Each rhyme was illustrated with a Hallmark card, the first promotional tie-in for a greeting card firm in television. More recently, Hallmark displays have been set up at teachers' conventions (to plug the Hallmark dolls as an aid in teaching geography) and the small fry members of the U. N. Club of Washington have been photographed dressed in the style of their parent country featured on the Hallmark cardboard dolls. Luana Patten, cover girl of the Hallmark album in which the dolls are collected (The album sells for 50c, the dolls for 25c), has been featured in movie lobbies in connection

(*Please turn to page 72*)

BMI



Your Favorite
PIN UP

There are blonde pin ups, brunette pin ups, and just pin ups . . . all have their special appeal.

But one PIN UP a favorite every time is the BMI PIN UP SHEET of current "hit tunes" and "coming up" numbers. You'll find it conveniently "pinned up" in your station's music library.

BMI PIN UP TUNES meet the highest standards among popular hits . . . they are songs the disc jockeys have helped bring to the top.

Look for the monthly bulletins issued the first week each month one containing the PIN UP SHEET of popular hits . . . the other containing BMI FOLK TUNE LEADERS.

You can continue to create the Pin Up Hits by giving attention to those in the "Coming Up" bracket.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD

MORNING
AFTERNOON
AND
NIGHT
WHHM
DELIVERS
MORE LISTENERS
PER DOLLAR
IN
MEMPHIS



WFAA

BLANKETS THE DALLAS-FT. WORTH MARKET!

And our good friend Mrs. Broadbeam only proves how *complete* coverage can be. Certainly she needs better facilities. In Texas there's a rich and fast-growing market, modern engineering and transcription facilities and 26 years' experience in programming. So whether you're selling cosmetics, tractors, or dog food, you'll choose WFAA.

Represented Nationally
EDWARD PETRY and COMPANY

WFAA
820 NBC • 570 ABC
DALLAS
TEXAS QUALITY NETWORK
Radio Service of the Dallas Morning News
and WFAA FM

By Order of FCC, WFAA Shares Time on Both Frequencies



Yeah, but can he lift a sales curve?

Sure he can. But Mr. Claus does it only once a year for his clients, whereas CBS, by delivering from 8 to 57% more listeners per dollar invested than any other network in radio, helps lift the sales curves of its advertisers week in and week out the year round.

The Columbia Broadcasting System

CBS

December 1948

SPONSOR COMPARAGRAPH

Alka Chalmers	Su	1 00 p.m.
American Bird Prod	Su	1 30 p.m.
American Cigarette	W	10 00 p.m.
American Home Prod	Su	6 00 p.m.
American Oil	Su	2 30 p.m.
American Meat	Tu&Th	10 00 a.m.
American Tobacco	M-F	4 p.m.
	Su	4 p.m.
	Su	9 00 p.m.
Armour	M-F	4 00 p.m.
	Su	7 00 p.m.
Armstrong Cork	Su	12 00 noon
Assoc Amer Physicians	M	8 00 p.m.
B. T. Babbitt	M-F	11 a.m.
	M-F	3 00 p.m.
Ballard & Ballard	Su	3 p.m.
Bayuk Cigar	M-F	3 45 p.m.
Bekins Van & Storage	W	10 00 p.m.
Bendix	M	10 00 p.m.
Bell Telephone	M	9 00 p.m.
Borden	W	9 00 p.m.
	Su	1 00 p.m.
Bristol Myers	W	9 30 p.m.
	F	9 00 p.m.
Brown & Williamson	Tu	10 30 p.m.
Brown Shoe	Su	11 30 a.m.
Bulova	Su	12 30 p.m.
Cadillac Motor	Su	1 30 p.m.
Campana	Th	10 30 a.m.
	Th	10 30 p.m.
Campbell Soup	M-F	10 45 a.m.
	M-F	2 30 & 6 00 p.m.
Carnation	M	10 00 p.m.
Carter Prod	W	9 30 p.m.
	Su	10 30 p.m.
Champion Spark Plug	F	9 30 p.m.
Chemicals	Th	8 00 p.m.
Chesebrough	W	8 30 p.m.
Christian R.C.	Su	11 00 a.m.
Christian Science	Tu	3 30 p.m.
	Th	1 p.m.
Chrysler	Tu	9 p.m.
Coca Cola	Tu	9 p.m.
Colgate	M-F	8 55 a.m.
Columbia Broadcasting	Su	10 30 a.m.
Columbia Broadcasting	M-F	10 45 a.m.
Columbia Broadcasting	Su	11 30 a.m.
Columbia Broadcasting	M-F	11 45 a.m.
Columbia Broadcasting	Su	12 noon
Columbia Broadcasting	M-F	12 15 p.m.
Columbia Broadcasting	Su	1 30 p.m.
Columbia Broadcasting	M-F	1 45 p.m.
Columbia Broadcasting	Su	2 00 p.m.
Columbia Broadcasting	M-F	2 15 p.m.
Columbia Broadcasting	Su	2 30 p.m.
Columbia Broadcasting	M-F	2 45 p.m.
Columbia Broadcasting	Su	3 00 p.m.
Columbia Broadcasting	M-F	3 15 p.m.
Columbia Broadcasting	Su	3 30 p.m.
Columbia Broadcasting	M-F	3 45 p.m.
Consolidated Cigar	M	8 30 p.m.
Continental Baking	Tu	9 30 p.m.
Corn Products	Tu&Th	9 45 a.m.
Cosmopolitan Pharm	M-F	9 a.m.
Cream of Wheat	Su	6 30 p.m.
Cudahy	Su	6 30 p.m.
Curtis Candy	Su	1 00 p.m.
Dairy Foods	MTWTh	10 45 a.m.
Dan Dee	M-F	11 15 a.m.
Daybreak	Th	1 p.m.
Del Monte	Th	10 30 a.m.
DeSoto	M	9 00 p.m.
Electric Auto-Lite	Th	9 00 p.m.
Electrical Research	W	9 p.m.
Elgin-American	M	8 30 p.m.
Emerson Drug	F	8 30 p.m.
Esquire Boot P	F	8 30 p.m.
Eversharp	Su	6 30 p.m.
Ewell Soap	Su	11 00 a.m.
Ex-Lax	M-W	9 30 p.m.
Fact Nail Stores	Th	8 30 p.m.
Fed Mogul	F	9 30 p.m.
	Su	9 00 p.m.
G. Products	Tu&Th	8 45 a.m.
Fleetwood Trailer	Su	3 00 p.m.
General Electric	M-F	2 30 p.m.
	Su	9 30 p.m.
	Th	9 30 p.m.
	Su	3 30 & 8 30 p.m.
General Foods	M-F	12 15 noon
	M-F	2 00 p.m.
	M-F	5 55 p.m.
	Th	8 30 p.m.
	F	8 30 p.m.
	W	10 30 p.m.
General Mills	M-F	9 00 a.m.
	M-F	2 30 p.m.
	M-F	2 30 & 6 00 p.m.
	M-F	3 p.m.
	MWF	7 p.m.
General Motors	Su	9 00 p.m.
	M&I	2 30 p.m.
Gillette	I	10 00 p.m.
Gold Seal	M-F	10 30 a.m.
	Su	3 p.m.
Goodrich	Su	4 30 p.m.
Greyhound	Tu	1 p.m.
Gulf Oil	W	9 00 p.m.
Hall Bros	Th	11 00 a.m.
Hazel	Su	4 p.m.
Heinz	Su	2 30 p.m.
Hormel	Su	12 30 p.m.
Household Finance	M-F	4 45 p.m.
Humble Oil	W	9 p.m.
Ind Harvester	W	9 30 p.m.
Ind Milling	MWF	2 00 p.m.
Interstate Bakers	Th	11 30 a.m.
Jad Salters	Su	6 30 p.m.
Interstate Lab	Tu	8 00 p.m.
Jergens	Su	8 30 p.m.
Johns Manville	M-F	9 a.m.
S.C. Johnson	M&W	10 45 a.m.
	Tu	9 30 p.m.
	Su	5 00 p.m.
Kaiser Frazer	Th	10 45 a.m.
	Su	9 30 p.m.
Kelvinator	M-F	7 00 p.m.
Kraft	W	8 30 p.m.
	Th	9 00 p.m.
Frank H. Lee	Su	6 00 p.m.
L. R. Lab	Su	8 p.m.
Lever Bros	Su	2 30 p.m.
	M-F	12 15 p.m.
	M	4 30 & 10 30 p.m.
	Tu	9 00 p.m.
	Tu	10 00 p.m.
	Su	11 30 a.m.
Lewis Food	W	10 30 p.m.
Lever Bros	Tu	8 30 p.m.
Libby McNeil	M-F	10 00 a.m.
Liggett & Myers	M-F	11 00 a.m.
	M-F	2 00 p.m.
Longines Wittenauer	Su	2 00 p.m.
P Lorillard	Su	8 45 p.m.
	W	6 00 p.m.
Lustrous	Su	3 30 p.m.
Lutheran	Su	11 30 a.m.

SUNDAY

ABC	CBS	MBS	NBC
News	News		News
	Trumpeteers		Organ Recital
coffee Concerto	Carolina Calling		String Quartet
Sunday Morning Concert Hall	News	Tone Tapestries	World News Roundup Co-op
	E. Power Biggs Organist		Stars to Order
	Rentro Valley Ballard & Ballard (29)	Chamber Music Ensemble	Rest Time Variety
	Trinity Choir		Camera Music
			D & H Miners Hud Coal (13) N
Message of Israel	Church of the Air	Radio Bible Class (259) C	National Radio Pulpit
Southernaires		Call of Cross Mise. Tabernacle Southern Stations (23)	Voices Down the Wind
		Voice of Prophecy Voice of Prophecy (272)	Circle Arrow
			Western Auto Supply (57)
Fine Arts Quartet	Warren Sweeney Curtiss (149) N	Back to God Christian Reform Church (242) C	Starch Time Faultless Starch
	Howard K. Smith		Words & Music
	Newsmakers		
Hour of Faith	Salt Lake City Tabernacle	Reviewing Stand	News Highlights
			Sabbath Time Campana Counselor (19) N
News	Invitation to Learning	Alan Lomax Ballad Man	Who Said That?
Thomas Hamilton Keystone Greyhound-Par		Scott-Par	
Piano Playhouse Co-op	People's Platform	Lutheran Hour Lutheran Laymen's League (344)	The Eternal Light
To be announced	Joseph S. Hirsch	William L. Shirer Piedmont Shirt (328)	America United
Editor at Home	Elmo Roper	John B. Kennedy Doubleday (58)	
National Vespers	Faith in Action	American Radio Warblers Amer Bird Prods (12	Eleanor Roosevelt Discussion
		to be announced Kaiser's Chorus Pa	
This Week Around the World	Eugene Symphonette Langston Waterwagon (167) N	Air Force Show	First Piano Quartet
Mr President (Co-op)	You Are There	Air Force Show	NBC University Theater
		Bell Cunningham Co-op	
		What the Veteran Wants to Know	
This Changing World Overhaul Trailer (89)		Ernie Lee Show H C Colo Milling (65)	NBC University Theater
Future of America	New York Philharmonic Symphony Standard Oil N (153) N		
Treasury Band Show		Juvenile Jury Gen. Foods (138)	One Man's Family Standard Brands C&S Cotton Blue Bonnet Margarine (150) N

MONDAY

ABC	CBS	MBS	NBC
Agronsky Co-op	World News Roundup Co-op		World News Co-op Alex Drier Shelly Oil (23)
			Do You Remember
Gems for Thought George Hicks Co-op			Carolyn Gilbert
Breakfast Club Geo. Mills (235)	News of America Co-op	Editor's Diary Co-op	Honeymoon in NY
Breakfast Club Swift (289) C	Barnyard Follies	Tell Your Neighbor Co-op	
Breakfast Club Phileo (264) C		Bob Poole Show	Clevelandaires
		Misc Programs	Sam Hayes Par
My True Story Libby (203) N	Music for You	Cecil Brown Co-op	Fred Waring Am Meat Inst (162) N
B'fast Club Par		News Par	
Betty Crocker General Mills (179) N	Arthur Godfrey Gold Seal (166) N	Faith in Our Time	Road of Life P&G Duz (153) N
B'fast Club Par	Bob Garred Par	Rise & Shine Par	
Eleanor & Anna Roosevelt	Arthur Godfrey Natl Biscuit (166) N	Say It with Music	The Brighter Day P&G-Drell (153) N
	Fred Beck Par	Brown Co-op Par	
Kay Kyser's College of Fun & Knowledge Welcome Trav Par	Arthur Godfrey Lescoff & Morris Chesterfield (165) N	Passing Parade Co-op Brown Co-op Par	This is Nora Drake Tom (157) N
Kay Kyser Pillsbury (214) Welcome Trav Par		Virtue Landlady Serutan (99)	We Love and Learn Manhattan Soap (150) N
Ted Malone Westinghouse (211) F	Grand Slam Coal Baking (68) N	G. Heatter's Mailbag Co-op	Jack Berch Prudential Insurance (138) N
What Makes You Tick P&G (172) Kay Kyser Par	Rosemary P&G Ivory Snow (63) N	Lanny Ross	Lora Lawton Babbitt Bab O (98) N
Welcome Trav P&G (197) C Malone Par	Wendy Warren GF Max H Coffee (145) N	Kate Smith Co-op	
Welcome Trav P&G (197) C Tick Par	Aunt Jenny Lever Spry (65) N	Kate Smith Sings (223) Gospel Sing-Par	Betty Harris Show
True Story-Par	Helen Trent Whitehall Kolynos (84) N	Luncheon at Sardi's Co-op Smith Speaks Par	Words and Music
	Our Gal Sunday Whitehall Anacin (84) N	Luncheon at Sardi's Co-op Smith Sings Par	
Backstage Co-op Crocker-Par	Big Sister P&G Ivory Drene (93) N	Cedric Foster Co-op News Par	Luncheon with Lopez
Nancy Craig Co-op	Ma Perkins P&G Oxydol (80) N	Happy Gang Co-op	McCormick News Co-op
Young D Malone P&G Crisco (81) N			Here's Jack Kelly
Guiding Light P&G Duz (84) H	Checkerboard Jamboree		
2nd Mrs Burton GF Min Tapioca Swans Down Flr (66) N	Queen for a Day Miles Labs Alka Seltzer (487) H	Double or Nothing Campbell Soup (133) H	Breakfast in Hollywood Co-op
Perry Mason P&G Oxydol Tide (105) N	Philip Morris (275) H		
K. Manning-Par	Int'l Milling (124) H		
This Is Nora Drake Tom (152) N	Golden Hope Chest	Today's Children General Mills Wheaties Bean Soup (138) H	Bride & Groom Sterling (214) H
Bride & Groom Sterling (214) H	Pass Parade Par	Light of World General Mills Cheerios (66) N	Bride & Groom Sterling (214) H
Ladies Be Seated Quaker Oats (226) C	David Harum Babbitt Bab-O (55) N	Life Can Be Beaut P&G-Spic & Span (149) N	Red Benson Movie Matinee
Ladies Be Seated Tom-Home Parm. (222) C	K. Manning Par	Ma Perkins P&G-Oxydol (145) N	
B'fast Hwood Par	Hilltop House Miles Labs (123) N	Pepper Young P&G-Camay (150) N	Foster Par
Galen Drake Pillsbury (214)	G. E. House Party G. E. Appliances (164) H	Right to Happiness P&G-Ivory (149) N	Ozark Valley Folks
Listen to This	B'way & Vine Co-op		

TUESDAY

ABC	CBS	MBS	NBC
Agronsky Co-op	World News Roundup Co-op		World News Co-op Alex Drier Shelly Oil (23)
			Do You Remember
Gems for Thought George Hicks Co-op			Carolyn Gilbert
Breakfast Club Geo. Mills (235)	News of America Co-op	Editor's Diary Co-op	Honeymoon in NY
Breakfast Club Swift (289) C	Barnyard Follies	Tell Your Neighbor Co-op	
Breakfast Club Phileo (264) C		Bob Poole Show	Clevelandaires
		Misc Programs	Sam Hayes Par
My True Story Libby (203) N	Music for You	Cecil Brown Co-op	Fred Waring Am Meat Inst (162) N
B'fast Club Par		News Par	
Betty Crocker General Mills (179) N	Arthur Godfrey Gold Seal (166) N	Faith in Our Time	Road of Life P&G Duz (153) N
B'fast Club Par	Bob Garred Par	Rise & Shine Par	
Club Time Club Aluminum 56 C	Arthur Godfrey Natl Biscuit (166) N	Say It with Music	The Brighter Day P&G-Drell (153) N
	Fred Beck Par	Brown Co-op Par	
Kay Kyser's College of Fun & Knowledge Welcome Trav Par	Arthur Godfrey Lescoff & Morris Chesterfield (165) N	Passing Parade Co-op Brown Co-op Par	This is Nora Drake Tom (157) N
Kay Kyser P&G (214) Welcome Trav Par		Virtue Landlady Serutan (99)	We Love and Learn Manhattan Soap (150) N
Ted Malone Westinghouse (211) F	Grand Slam Coal Baking (68) N	G. Heatter's Mailbag Co-op	Jack Berch Prudential Insurance (138) N
What Makes You Tick P&G (172) Kay Kyser Par	Rosemary P&G Ivory Snow (63) N	Lanny Ross	Lora Lawton Babbitt Bab O (98) N
Welcome Trav P&G (197) C Malone Par	Wendy Warren GF Max H Coffee (145) N	Kate Smith Co-op	
Welcome Trav P&G (197) C Tick Par	Aunt Jenny Lever Spry (65) N	Kate Smith Sings (223) Gospel Sing-Par	Betty Harris Show
True Story Par	Helen Trent Whitehall Kolynos (84) N	Luncheon at Sardi's Co-op Smith Speaks Par	Words and Music
	Our Gal Sunday Whitehall Anacin (84) N	Luncheon at Sardi's Co-op Smith Sings Par	
Backstage Co-op Crocker Par	Big Sister P&G Ivory Drene (93) N	Cedric Foster Co-op News Par	Luncheon with Lopez
Nancy Craig Co-op Clubtime Par	Ma Perkins P&G Oxydol (80) N	Happy Gang Co-op	McCormick News Co-op
Young D Malone P&G Crisco (81) N			Here's Jack Kelly
Guiding Light P&G Duz (84) H	Checkerboard Jamboree		
2nd Mrs Burton GF Min Tapioca Swans Down Flr (66) N	Queen for a Day Miles Labs Alka Seltzer (487) H	Double or Nothing Campbell Soup (133) H	Breakfast in Hollywood Co-op
Perry Mason P&G Oxydol Tide (105) N	Philip Morris (275) H		
K. Manning-Par	Int'l Milling (124) H		
This Is Nora Drake Tom (152) N	Golden Hope Chest	Today's Children General Mills Wheaties Bean Soup (138) H	Bride & Groom Sterling (214) H
Bride & Groom Sterling (214) H	Pass Parade Par	Light of World General Mills Cheerios (66) N	Bride & Groom Sterling (214) H
Ladies Be Seated Quaker Oats (226) C	David Harum Babbitt Bab-O (55) N	Life Can Be Beaut P&G-Spic & Span (149) N	Red Benson Movie Matinee
Ladies Be Seated Tom-Home Parm. (222) C	K. Manning Par	Ma Perkins P&G-Oxydol (145) N	
B'fast Hwood Par	Hilltop House Miles Labs (123) N	Pepper Young P&G-Camay (150) N	Dixie Barn Dance Gang
Galen Drake Pillsbury (214)	G. E. House Party G. E. Appliances (164) H	Right to Happiness P&G-Ivory (149) N	Ozark Valley Folks
Listen to This	B'way & Vine Co-op		

WEDNESDAY

ABC	CBS	MBS	NBC
Agronsky Co-op	World News Roundup Co-op		World News Co-op Alex Drier Shelly Oil (23)
			Do You Remember
Gems for Thought George Hicks Co-op			Carolyn Gilbert
Breakfast Club Geo. Mills (235)	News of America Co-op	Editor's Diary Co-op	Honeymoon in NY
Breakfast Club Swift (289) C	Barnyard Follies	Tell Your Neighbor Co-op	
Breakfast Club Phileo (264) C		Bob Poole Show	Clevelandaires
		Misc Programs	Sam Hayes Par
My True Story Libby (203) N	Music for You	Cecil Brown Co-op	Fred Waring Am Meat Inst (162) N
B'fast Club Par		News Par	
Betty Crocker General Mills (179) N	Arthur Godfrey Gold Seal (166) N	Faith in Our Time	Road of Life P&G Duz (153) N
B'fast Club Par	Bob Garred Par	Rise & Shine Par	
Arthur Godfrey Natl Biscuit (166) N	Arthur Godfrey Natl Biscuit (166) N	Say It with Music	The Brighter Day P&G-Drell (153) N
	Fred Beck Par	Brown Co-op Par	
Kay Kyser's College of Fun & Knowledge Welcome Trav Par	Arthur Godfrey Lescoff & Morris Chesterfield (165) N	Passing Parade Co-op Brown Co-op Par	This is Nora Drake Tom (157) N
Kay Kyser Pillsbury (214) Welcome Trav Par		Virtue Landlady Serutan (99)	We Love and Learn Manhattan Soap (150) N
Ted Malone Westinghouse (211) F	Grand Slam Coal Baking (68) N	G. Heatter's Mailbag Co-op	Jack Berch Prudential Insurance (138) N
What Makes You Tick P&G (172) Kay Kyser Par	Rosemary P&G Ivory Snow (63) N	Lanny Ross	Lora Lawton Babbitt Bab O (98) N
Welcome Trav P&G (197) C Malone Par	Wendy Warren GF Max H Coffee (145) N	Kate Smith Co-op	
Welcome Trav P&G (197) C Tick Par	Aunt Jenny Lever Spry (65) N	Kate Smith Sings (223) Gospel Sing-Par	Betty Harris Show
True Story Par	Helen Trent Whitehall Kolynos (84) N	Luncheon at Sardi's Co-op Smith Speaks Par	Words and Music
	Our Gal Sunday Whitehall Anacin (84) N	Luncheon at Sardi's Co-op Smith Sings Par	
Backstage Co-op Crocker Par	Big Sister P&G Ivory Drene (93) N	Cedric Foster Co-op News Par	Luncheon with Lopez
Nancy Craig Co-op	Ma Perkins P&G Oxydol (80) N	Happy Gang Co-op	McCormick News Co-op
Young D Malone P&G-Crisco (81) N			Here's Jack Kelly
Guiding Light P&G Duz (84) H	Checkerboard Ralston-Purina Chow Prods (156)		
2nd Mrs Burton GF Min Tapioca Swans Down Flr (66) N	Queen for a Day Miles Labs Alka Seltzer (487) H	Double or Nothing Campbell Soup (133) H	Breakfast in Hollywood Co-op
Perry Mason P&G Oxydol Tide (105) N	Philip Morris (275) H		
K. Manning-Par	Int'l Milling (124) H		
This Is Nora Drake Tom (152) N	Golden Hope Chest	Today's Children General Mills Wheaties Bean Soup (138) H	Bride & Groom Sterling (214) H
Bride & Groom Sterling (214) H	Pass Parade Par	Light of World General Mills Cheerios (66) N	Bride & Groom Sterling (214) H
Ladies Be Seated Quaker Oats (226) C	David Harum Babbitt Bab-O (55) N	Life Can Be Beaut P&G-Spic & Span (149) N	Red Benson Movie Matinee
Ladies Be Seated Tom-Home Parm. (222) C	K. Manning-Par	Ma Perkins P&G-Oxydol (145) N	
B'fast Hwood Par	Hilltop House Miles Labs (123) N	Pepper Young P&G-Camay (150) N	Ozark Valley Folks
Galen Drake Pillsbury (214)	G. E. House Party G. E. Appliances (164) H	Right to Happiness P&G-Ivory (149) N	
Listen to This	B'way & Vine Co-op		

THURSDAY

ABC	CBS	MBS	NBC
Agronsky Co-op	World News Roundup Co-op		World News Co-op Alex Drier Shelly Oil (23)
			Do You Remember
Gems for Thought George Hicks Co-op			Carolyn Gilbert
Breakfast Club Geo. Mills (235)	News of America Co-op	Editor's Diary Co-op	Honeymoon in NY
Breakfast Club Swift (289) C	Barnyard Follies	Tell Your Neighbor Co-op	
Breakfast Club Phileo (264) C		Bob Poole Show	Clevelandaires
		Misc Programs	Sam Hayes Par
My True Story Libby (203) N	Music for You	Cecil Brown Co-op	Fred Waring Am Meat Inst (162) N
B'fast Club Par		News Par	
Betty Crocker General Mills (179) N	Arthur Godfrey Gold Seal (166) N	Faith in Our Time	Road of Life P&G Duz (153) N
B'fast Hwood Par	Bob Garred Par	Rise & Shine Par	
D. McLellen Dreibell (168) N Manners Par	Arthur Godfrey Natl Biscuit (166) N	Say It with Music	The Brighter Day P&G-Drell (153) N
	Fred Beck Par	Brown Co-op Par	
Kay Kyser's College of Fun & Knowledge Welcome Trav Par	Arthur Godfrey Lescoff & Morris Chesterfield (165) N	Passing Parade Co-op Brown Par	This is Nora Drake Tom (157) N
Kay Kyser Pillsbury (214) Welcome Trav Par		Virtue Landlady Serutan (99)	We Love and Learn Manhattan Soap (150) N
Ted Malone Westinghouse (211) F	Grand Slam Coal Baking (68) N	G. Heatter's Mailbag Co-op	Jack Berch Prudential Insurance (138) N
What Makes You Tick P&G (172) Kay Kyser Par	Rosemary P&G Ivory Snow (63) N	Lanny Ross	Lora Lawton Babbitt Bab O (98) N
Welcome Trav P&G (197) C Malone Par	Wendy Warren GF Max H Coffee (145) N	Kate Smith Co-op	
Welcome Trav P&G (197) C Tick Par	Aunt Jenny Lever Spry (65) N	Kate Smith Sings (223) Gospel Sing-Par	Betty Harris Show
True Story Par	Helen Trent Whitehall Kolynos (84) N	Luncheon at Sardi's Co-op Smith Speaks Par	Words and Music
	Our Gal Sunday Whitehall Anacin (84) N	Luncheon at Sardi's Co-op Smith Sings Par	
Backstage Co-op Crocker Par	Big Sister P&G Ivory Drene (93) N	Cedric Foster Co-op News Par	Luncheon with Lopez
Nancy Craig Co-op Kingston Par	Ma Perkins P&G Oxydol (80) N	Happy Gang Co-op	McCormick News Co-op
Young D Malone P&G Crisco (81) N			Here's Jack Kelly
Guiding Light P&G Duz (84) H	Checkerboard Jamboree		
2nd Mrs Burton GF Min Tapioca Swans Down Flr (66) N	Queen for a Day Miles Labs Alka Seltzer (487) H	Double or Nothing Campbell Soup (133) H	Breakfast in Hollywood Co-op
Perry Mason P&G Oxydol Tide (105) N	Philip Morris (275) H		
K. Manning-Par	Int'l Milling (124) H		
This Is Nora Drake Tom (152) N	Golden Hope Chest	Today's Children General Mills Wheaties Bean Soup (138) H	Bride & Groom Sterling (214) H
Bride & Groom Sterling (214) H	Pass Parade Par	Light of World General Mills Cheerios (66) N	Bride & Groom Sterling (214) H
Ladies Be Seated Quaker Oats (226) C	David Harum Babbitt Bab-O (55) N	Life Can Be Beaut P&G-Spic & Span (149) N	Red Benson Movie Matinee
Ladies Be Seated Tom-Home Parm. (222) C	K. Manning Par	Ma Perkins P&G-Oxydol (145) N	
B'fast Hwood Par	Hilltop House Miles Labs (123) N	Pepper Young P&G-Camay (150) N	Dixie Barn Dance Gang
Galen Drake Pillsbury (214)	G. E. House Party G. E. Appliances (164) H	Right to Happiness P&G-Ivory (149) N	
Listen to This	B'way & Vine Co-op		

FRIDAY

ABC	CBS	MBS	NBC
Agronsky Co-op	World News Roundup Co-op		World News Co-op Alex Drier Shelly Oil (23)
			Do You Remember
Gems for Thought George Hicks Co-op			Carolyn Gilbert
Breakfast Club Geo. Mills (235)	News of America Co-op	Editor's Diary Co-op	Honeymoon in NY
Breakfast Club Swift (289) C	Barnyard Follies	Tell Your Neighbor Co-op	
Breakfast Club Phileo (264) C		Bob Poole Show	Clevelandaires
		Misc Programs	Sam Hayes Par
My True Story Libby (203) N	Music You Know	Cecil Brown Co-op	Fred Waring Mirro Val Canning Canned Vegetables (162) N
B'fast Club Par		News Par	
Betty Crocker General Mills (179) N	Arthur Godfrey Gold Seal (166) N	Faith in Our Time	Road of Life P&G Duz (153) N
B'fast H wood Par	Bob Garred Par	Rise & Shine Par	
Eleanor & Anna Roosevelt	Arthur Godfrey Natl Biscuit (166) N	Say It with Music	The Brighter Day P&G-Drell (153) N
	Fred Beck Par	Brown Co-op Par	
Kay Kyser's College of Fun & Knowledge Welcome Trav Par	Arthur Godfrey Lescoff & Morris Chesterfield (165) N	Passing Parade Co-op Brown Co-op Par	This is Nora Drake Tom (157) N
Kay Kyser Pillsbury (214) Welcome Trav Par		Virtue Landlady Serutan (99)	We Love and Learn Manhattan Soap (150) N
Ted Malone Westinghouse (211) F	Grand Slam Coal Baking (68) N	G. Heatter's Mailbag Co-op	Jack Berch Prudential Insurance (138) N
What Makes You Tick P&G (172) Kay Kyser Par	Rosemary P&G Ivory Snow (63) N	Lanny Ross	Lora Lawton Babbitt Bab O (98) N
Welcome Trav P&G (197) C Malone Par	Wendy Warren GF Max H Coffee (145) N	Kate Smith Co-op	
Welcome Trav P&G (197) C Tick Par	Aunt Jenny Lever Spry (65) N	Kate Smith Sings (223) Gospel Sing-Par	Betty Harris Show
True Story Par	Helen Trent Whitehall Kolynos (84) N	Luncheon at Sardi's Co-op Smith Speaks Par	Words and Music
	Our Gal Sunday Whitehall Anacin (84) N	Luncheon at Sardi's Co-op Smith Sings Par	
Backstage Co-op Crocker Par	Big Sister P&G Ivory Drene (93) N	Cedric Foster Co-op News Par	Luncheon with Lopez
Nancy Craig Co-op	Ma Perkins P&G-Oxydol (80) N	Happy Gang Co-op	McCormick News Co-op
Young D Malone P&G Crisco (81) N			Here's Jack Kelly
Guiding Light P&G Duz (84) H	Checkerboard Jamboree		
2nd Mrs Burton GF Min Tapioca Swans Down Flr (66) N	Queen for a Day Miles Labs Alka Seltzer (487) H	Double or Nothing Campbell Soup (133) H	Breakfast in Hollywood Co-op
Perry Mason P&G Oxydol Tide (105) N	Philip Morris (275) H		
K. Manning-Par	Int'l Milling (124) H		
This Is Nora Drake Tom (152) N	Golden Hope Chest	Today's Children General Mills Wheaties Bean Soup (138) H	Bride & Groom Sterling (214) H
Bride & Groom Sterling (214) H	Pass Parade Par	Light of World General Mills Cheerios (66) N	Bride & Groom Sterling (214) H
Ladies Be Seated Quaker Oats (226) C	David Harum Babbitt Bab-O (55) N	Life Can Be Beaut P&G-Spic & Span (149) N	Red Benson Movie Matinee
Ladies Be Seated Tom-Home Parm. (222) C	K. Manning Par	Ma Perkins P&G-Oxydol (145) N	
B'fast H wood Par	Hilltop House Miles Labs (123) N	Pepper Young P&G-Camay (150) N	Ozark Valley Folks
Galen Drake Pillsbury (214)	G. E. House Party G. E. Appliances (164) H	Right to Happiness P&G-Ivory (149) N	
Listen to This	B'way & Vine Co-op		

SATURDAY

ABC	CBS	MBS	NBC
Agronsky Co-op	World News Roundup Co-op		Lloyd Burlingham Shelly Oil (23) C
			Lanny Ross organist
	Organ		
	News		
Shoppers Special	News Co-op		This Farming Business Shelly Oil (241)
	Barnyard Follies		Mind Your Manners
	Garden Gate	Robert Hurleigh	Ozark Valley Folks
			Sam Hayes Par
ABC Concert of American Jazz	Red Barber Tub House	Ozark Valley Folks	Mary Lee Taylor Pot Milk (147)
This Is for You	Romance	Bill Harrington	Al Pearce and His Gang Swift Food Products (163) N
Saturday Serenade	Garred Par	Music Programs	
	Romance		
Abbot Costello Kid Show	Warren Sweeney Curtiss (149) N	Movie Matinee	Meet the Meeks Swift (162)
Abbott & Costello Kid Show	Let's Pretend Cream of Wheat (154) N		
Tomorrow's Headlines Sweenan Bros. (126)	Junior Miss Lever Bros (164) H	Teentimers Club Town Tamers Inc Dresses (110)	Ed McConnell Brown Shoe (161) H
Roundup Rhythm			Tillamook Par
Luncheon with Maggie McNellis & Herb Sheldon	Here's Jack Kelly	Smoky Pot Hayride	National Farm & Home Hour Allis-Chalmers Farm Equipment (163)
Remember the Year	Give & Take Toni Co (160) N		Edward Tomlinson News
Metropolitan Opera Texas Co 283	Football	Football	Football Game
	Meet Missus Par		
	Stars Over Hollywood Armour Dash Dog Food (32) N		
Abbott & Costello Kid Show	Warren Sweeney Curtiss (149) N	Movie Matinee	Meet the Meeks Swift (162)
Abbott & Costello Kid Show	Let's Pretend Cream of Wheat (154) N		
Tomorrow's Headlines Sweenan Bros. (126)	Junior Miss Lever Bros (164) H	Teentimers Club Town Tamers Inc Dresses (110)	Ed McConnell Brown Shoe (161) H
Roundup Rhythm			Tillamook Par
American Farmer	Grand Central Station Pillsbury (129) N	Miss Programs Hermel Corks-Par	Adventures of Frank Merriwell
		Week in Washington	
Luncheon with Maggie McNellis & Herb Shelton	Theater of Today Armstrong Cork Quaker Rugs (165) N	Music	News Wash Co-op
Junior Junction	Echoes from the Tropics		Public Affairs
	Words and Music		
Abbott & Costello Kid Show	Warren Sweeney Curtiss (149) N	Movie Matinee	Meet the Meeks Swift (162)
Abbott & Costello Kid Show	Let's Pretend Cream of Wheat (154) N		
Tomorrow's Headlines Sweenan Bros. (126)	Junior Miss Lever Bros (164) H	Teentimers Club Town Tamers Inc Dresses (110)	Ed McConnell Brown Shoe (161) H
Roundup Rhythm			Tillamook Par
Luncheon with Maggie McNellis & Herb Shelton	Here's Jack Kelly	Smoky Pot Hayride	National Farm & Home Hour Allis-Chalmers Farm Equipment (163)
Remember the Year	Give & Take Toni Co (160) N		Edward Tomlinson News
Metropolitan Opera Texas Co 283	Football	Football	Football Game
	Meet Missus Par		
	Stars Over Hollywood Armour Dash Dog Food (32) N		

December 1948

SPONSOR COMPARAGRAPH

| | | |



"Citation" at America's Tracks,—* Station WHEC In Rochester.....

....FIRST BY LENGTHS!

* "Citation", wonder horse of the turf, this year swept *all three* of America's top classics—the Kentucky Derby, the Preakness, the Belmont Stakes—and each *by lengths*—to win racing's famed "triple crown",—and then continued on to set *an unmatched record* in the annals of racing! WHEC sweeps the Rochester Hooper—*all three*—morning, afternoon and evening—and *by lengths — an unmatched record* in Rochester!

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated!

Furthermore, Station WHEC is one of the select Hooper "Top Twenty" stations in the United States!

Latest Hooper before closing time.

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 A.M. Monday through Fri.	**38.8**	25.7	8.3	3.9	15.0	6.8
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	**37.5**	30.0	11.4	5.0	10.4	5.2
EVENING 6:00-10:00 P.M. Sunday through Sat.	**31.6**	27.2	10.6	9.0	13.9	Station Broadcasts till Sunset Only

AUGUST-SEPTEMBER HOOPER, 1948

Latest before closing time.

BUY WHERE THEY'RE LISTENING:—

CBS

WHEC of Rochester

MEMBER GANNETT RADIO GROUP

N. Y.

5,000 WATTS

Representatives: J. P. McKINNEY & SON, *New York, Chicago,* HOMER GRIFFITH CO., *Los Angeles, San Francisco*

GREETING CARDS

(*Continued from page 64*)

with her part in Disney's *Melody Time* and has been a guest on KTLA's telecast *Who's That Girl?* where one of the clues to her identity was a shot of the doll album with her name masked out.

The company's contract artists come in for their share of publicity too. On Grandma Moses' 88th birthday not long ago, she and fellow-Hallmark artist, Norman Rockwell, were featured in a big-full-color spread in *Life*. The piece even featured a Hallmark Gallery Artist card by Grandma Moses, with a name-credit for Hall.

Hall's latest promotion effort is the "Hallmark Art Award," a total of $25,000 which will be given, like the Nobel Prize, to the best American and French contemporary paintings of 1949. The awards will in all probability be announced on *Hallmark Playhouse*, and the tie-ins with Hallmark cards will be considerable. Joyce Hall is well aware that such promotion stunts, keyed carefully to his air and space advertising, are necessary to insure the continued success of the firm as the industry sales leader.

The firm that is the runner-up for top sales honors, the Gibson Art Company of Cincinnati, is also a successful user of air advertising—on a national selective basis. Gibson, like Hall, makes and sells a wide line of greeting cards and gift wrappings, and expects to gross some $9,000,000 this year.

Its advertising appropriation of $250,000 is for the most part spent in 176 newspapers, but in one market, Boston, it uses little or no newspaper advertising and concentrate its efforts on an air show that is as much a part of Boston as the Old North Church. The program is WEEI's *Uncle Elmer's Song Circle* which Gibson has sponsored continuously in its Sunday morning 8:30–9 a.m. slot since August, 1945. Gibson has had previous radio advertising in a few markets, using women's participating shows, but has never had anything like the success it has had with Uncle Elmer.

The show is a blend of cracker-barrel philosophy and nonsectarian hymns by a choir of 18 voices. Elmer Herskind, who is host on the show, receives more mail than any other WEEI show—commercial, sustaining, network or local. Before Gibson bought it in 1945, the show

(*Please turn to page 74*)



TEXAS' No. 1 SPORTS STATION

- 134 HIGH SCHOOL FOOTBALL GAMES—*The Ford Motor Company*
- WORLD SERIES—*Gillette*
- ALL-STAR FOOTBALL GAME—*Wilson Sporting Goods Company*
- "FISHING & HUNTING CLUB OF THE AIR"—*Pearl Beer*
- ALL-STAR BASEBALL GAME—*Gillette*
- EAST-WEST FOOTBALL GAME and NORTH-SOUTH FOOTBALL GAME—*Gillette*
- 12 SOUTHWEST CONFERENCE FOOTBALL GAMES—*The Humble Oil & Refining Co.*
- 8 NATIONAL FOOTBALL GAMES—*Mutual Broadcasting System*
- THE MEL ALLEN SHOW—*U. S. Army Recruiting*
- FOOTBALL PREDICTIONS by LEAHY OF NOTRE DAME
- HORSE RACES—*Every Week from Mutual*
- EDDIE BARKER'S "SCOREBOARD" (Six Nights Weekly)—*M. F. Fischer & Son*
- TEXAS OPEN GOLF TOURNAMENT—*Canada Dry*
- NATIONAL GOLDEN GLOVES FINALS—*The U. S. Army and U. S. Air Force*
- NATIONAL PRIZE FIGHTS—*Ballantine's Ale and Beer*
- ANNUAL NATIONAL 500-LAP MIDGET AUTO CLASSIC
- INDIANAPOLIS 500-MILE RACE—*The Perfect Circle Company*
- BROADCASTS DIRECT FROM THE OLYMPICS
- TEEN-AGE RODEO—*The Twenty-Thirty Clubs*

Mutual in San Antonio

KMAC-KISS

Howard W. Davis, owner

Represented Nationally by

JOHN E. PEARSON CO.

THE KEY TO

Southern Minnesota



MINNESOTA'S *TRIPLE* MARKET

★ 350,000 INTERNATIONAL visitors
★ 34,000 METROPOLITAN residents
★ 87,200 RURAL consumers in the primary coverage area.

EVERYONE DIALS TO **KROC** NBC Minn. Network N. W. Network

Southern Minnesota's Oldest Radio Station
Established 1935

IN ROCHESTER, MINNESOTA

Nationally represented by the John E. Pearson Co.

we're ready to sing YOUR sales song too!

SWAN SOAP
"Program and publicity has increased sale of Swan soap approximately 50%."
Don E. Kinderman

BLU-WHITE FLAKES
"Stock checks definitely show increase in sales up to 300%."
J. T. Lanthier

CARNATION MILK
"In six retail outlets where survey was initiated, we found sales increased as much as 50%."
D. J. Irvin

HONEY-MAID GRAHAMS
"Our sales increase was over 87% the first week and 56% during the week following."
L. M. Bunting

GOLD SEAL WAX
"Our sales on Gold Seal products have more than tripled for the past 3 months."
E. B. Ryan



Our favorite music . . .

is composed of the success notes of our advertisers. The underlying scores of sound advertising, blended with grace notes of extra merchandising support, result in melodies of cash register sales that are sweet music to your ears.



WITH A SINGLE CONTRACT

Your sales message on the PNB stations reaches a potential listener audience of 3,835,800 people—in four rich Northwestern markets. A daytime spot on these combined stations costs $40.37. Here's radio value unmatched—plus aggressive merchandising and point of sale support for bonus results.

PACIFIC NORTHWEST BROADCASTERS

WASHINGTON SEATTLE—KING ELLENSBURG—KXLE SPOKANE—KXLY OREGON PORTLAND—KXL
MONTANA Z NET BUTTE—KXLF HELENA—KXLJ BOZEMAN—KXLQ GREAT FALLS—KXLK MISSOULA—KXLL

THE WALKER CO., 551 5th AVE., NEW YORK • 360 N. MICHIGAN AVE., CHICAGO
841 National Building, Minneapolis, Minnesota • Little Building, Boston, Massachusetts
15 West Tenth Street, Kansas City, Missouri • 333 Candler Building, Atlanta, Georgia

PACIFIC NORTHWEST BROADCASTERS
4301 Hollywood Blvd., Hollywood, California • 79 Post Street, San Francisco, Cal.

GREETING CARDS

(Continued from page 72)

had been running continuously on WEEI since 1932. During that time, Elmer had been building up a tremendous local following for his show, traveling the members of the choir around to church groups and meetings.

It was the great popularity of the star that decided the purchase of the show by Gibson. The deal seemed like a good one, since listeners to *Uncle Elmer's Song Circle* were the type that did the greatest greeting card buying.

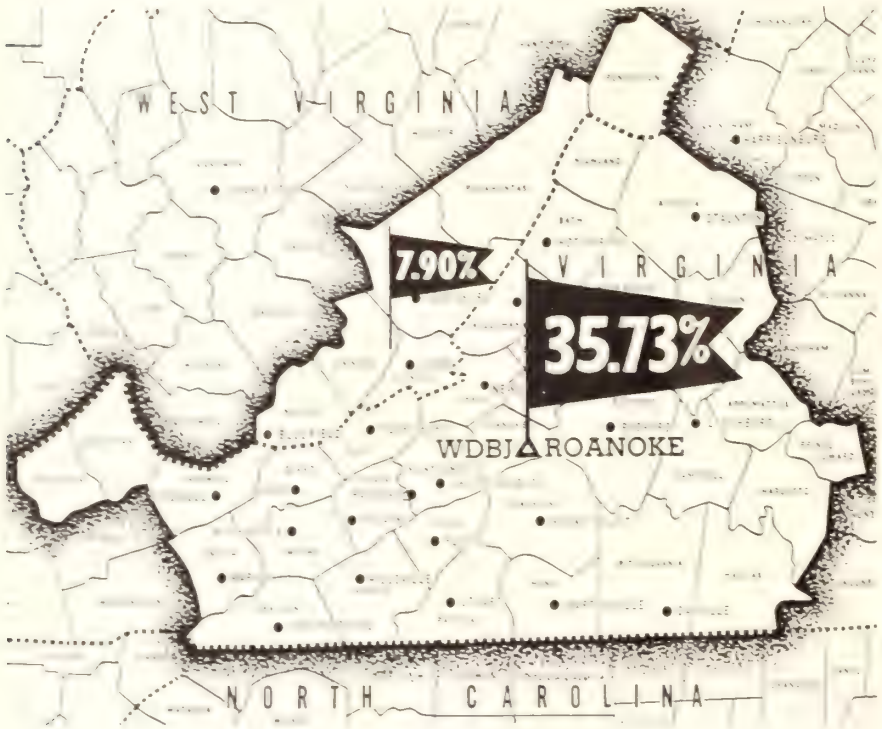
Gibson has found that many of their sales results from *Uncle Elmer* have been of the indirect variety. The show has done a good job of breaking down sales resistance on the part of buyers and dealers in the New England area reached by WEEI. Elmer still travels hundreds of miles each year, singing at gatherings from Nantucket to Nova Scotia and he always adds a plug for Gibson. He usually drops in on the nearest Gibson dealers when he's on the road, and writes letters to them when he's in Boston. When he's not writing letters, Gibson's promotional staff is. Gibson features Elmer in nearly every major presentation and merchandising push in the New England area.

Many have suggested to Gibson, at one time or another, that they transcribe Elmer's show and place it in several markets. Gibson has wisely refrained, even though they like the effect of Elmer on the New England sales curves. Elmer is a New Englander, and his brand of philosophy and his twanging accent would probably fall flat in the South or West. Just as network disk jockeys have laid a rating egg every time they've been tried, a show like Gibson's which depends on the personal success and popularity of a local personality frequently succeeds only in its own bailiwick. Gibson may add other local shows, but only if Gibson feels they can do the job locally that *Uncle Elmer's Song Circle* does in New England.

Like Hall Brothers, Gibson's have found that radio changes buying habits. Where people once shopped for their greeting cards by appearance only, now they look on the back of the card for the maker's name as well, and frequently ask to see only the cards made by the firm whose air commercials they have heard.

The third of the four major greeting card firms, New York's Norcross, Inc.,

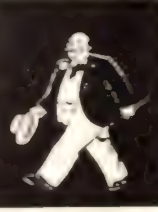
SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



The market in WDBJ's total BMB coverage area represents 35.73% of Virginia's *total buying power*. And 7.90% of West Virginia's.

In 50% or better BMB coverage WDBJ sells to 23.7% of Virginia's buying power. Ask FREE & PETERS!

WDBJ CBS · 5000 WATTS · 960 KC
Owned and Operated by the TIMES-WORLD CORPORATION
ROANOKE, VA.
FREE & PETERS, INC. *National Representatives*



FIRST IN THE QUAD Cities

DAVENPORT
ROCK ISLAND
MOLINE
EAST MOLINE



The 40th Retail Market

WOC
AM 5,000 W., 1420 Kc.
FM 47 Kw., 103.7 Mc.
TV C.P. 22.9 Kw. vis. and aural, Channel 5

BASIC NBC Affiliate
DAVENPORT, IOWA
National Representatives
Free & Peters, Inc.

is adding the plus of sight to sound broadcasting. The big firm, which is expected to gross around $7,000,000 this year, is the first greeting card company to buy TV time. Since last September, they have been conducting a series of test campaigns on three stations—Chicago's WGN-TV, Buffalo's WBEN-TV, and Milwaukee's WTMJ-TV.

Their video commercials have been one-minute announcements, using a series of slides showing Norcross cards, plus live narration. The results so far have been inconclusive, although a free offer of a booklet on WTMJ-TV brought a mail return that ran to 10% of the available TV sets at the time the offer was made.

The TV test campaign is also Norcross' first planned usage of broadcast advertising. Hitherto they had been a newspaper advertiser, spending up to $175,000 a year for newspaper space, billboards, trade ads and mailing pieces. Norcross is not fully decided as to whether they intend to continue their TV selling on a year-round basis. Indications are that if the tests prove productive of sales, TV will be used on a wider scale.

Rust Craft Publishing Company, a division of the United Printers and Publishers, Inc., is the fourth largest greeting card company with annual sales this year expected to top $5,000,000. Rust Craft has been a great believer for years in the "one-shot" type of advertising. This usually amounts to a pair of back covers (in color) on *Life* magazine, which costs Rust Craft some $50,000 for the pair.

Rust Craft has used radio once. That was in the Christmas season of 1944, when Rust Craft took time out from its magazine advertising (space was hard to buy in 1944) to sponsor a half-hour one-shot version of Dickens' *Christmas Carol* on the morning of 24 December on 209 Mutual stations. The show cost Rust Craft $7,925 for time, and about [illegible] for talent, and was highly institutional in its selling approach. That it was a great success should not surprise most radio men. The Christmas one-shot show has worked well for Elgin National Watch Company for several years, because Elgin has made it a tradition. Rust Craft's *Christmas Carol* was done with little prior promotion, and no radio tradition behind it. Since the 1944 trial run, Rust Craft has used no other radio.

Please turn to page 78



SURE,

some Chicago stations

can be heard in South Bend

. . . but the audience

LISTENS

to WSBT!

There's a whale of a big difference between "reaching" a market and covering it! Some Chicago stations send a signal into South Bend—but the audience listens to WSBT. No other station—Chicago, local, or elsewhere—even comes close in Share of Audience. Hooper proves it.

WSBT
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

tv trends

Based upon the number of programs and announcements placed by sponsors on TV stations and indexed by Rorabaugh Report on Television Advertising. Business placed for month of July 1948 is used for each base

Network TV business, due to increased activity on the middlewest webs, jumped to 250% of the base month (July) during October. Even in SPONSOR's constant base of 10 cities and 15 stations increase in business was over 100% from 59.2 to 129. (Base month had an index of 58.) This is the first month in which network-business increase was at a more rapid pace than local retail but even local-retail TV advertising practically doubled in October—jumping from 93.6 to 180.6. In SPONSOR's constant base for local-retail (10 cities 19 stations), the increase continued at the previous ratio from 75.9 in September to 93.6 in October. In National and Regional Selective TV advertising, where the use of the medium has been erratic, business jumped from September's 110 to 140.8 in October. Tobacco leads in the use of TV on a selective basis but Radio, TV, and Appliances leads the local-retail TV index and runs second to Soaps and Toiletries on networks.

BREAKDOWN OF TV BUSINESS BY CATEGORIES

NETWORK

CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
Automotive	20.0	18.0	15.5	14.0	8.8							
Food	11.7	19.5	27.5	20.0	12.0							
Clothing			4.2	17.0	6.1							
Magazines			13.4									
Radio TV & Appl.	20.0	18.0	23.3	20.1	19.7							
Soaps & Toiletries	6.7		8.4	6.7	23.4							
Tobacco	30.1	37.5	7.7	10.4	19.4							
Misc.	2.5	7.0		9.8	8.8							
Beer & Wine					0.5							
Soft Drinks					1.3							
Total	100.0	100.0	100.0	100.0	100.0							

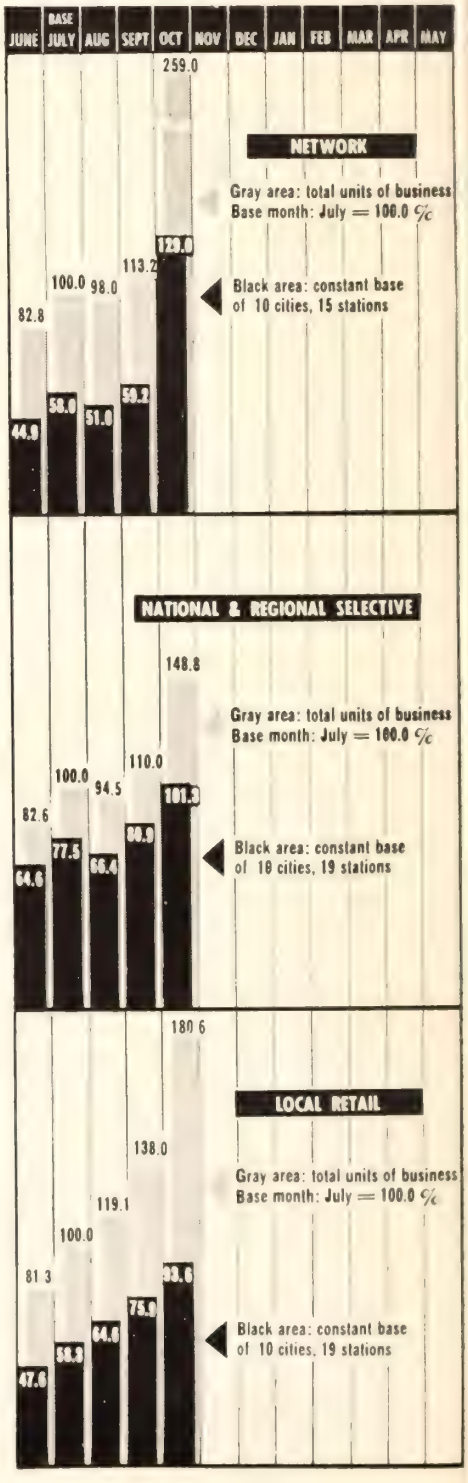
NATIONAL & REGIONAL SELECTIVE

CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
Automotive	11.9	11.8	8.1	6.9	5.9							
Soft Drinks	6.4	5.6	4.7	4.2	5.0							
Beer & Wine	13.7	14.1	13.3	10.8	8.6							
Drugs	0.2	0.2	0.3		0.5							
Food	3.9	2.8	3.7	4.2	6.4							
Clothing	7.2	6.2	5.3	5.8	6.2							
Radio TV & Appl	15.4	15.6	11.6	14.2	9.5							
Soaps & Toiletries	1.1	1.0	1.3	1.0	1.8							
Tobacco	15.9	16.1	19.8	23.2	21.3							
Jewelry	17.3	21.8	25.6	25.4	23.8							
Misc.	7.0	4.8	6.3	4.3	3.2							
Builders & Sup					1.7							
Home Furn					2.7							
Magazines					3.4							
Total	100.0	100.0	100.0	100.0	100.0							

LOCAL RETAIL

CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
Automotive	16.3	19.8	21.3	20.0	19.9							
Banks	0.3	3.6	2.9	2.5	3.0							
Builders & Sup	3.3	8.1	2.5	2.5	0.9							
Dept. Stores	14.6	10.3	10.2	8.0	9.3							
Food	8.0	6.0	6.1	5.9	1.5							
Home Furn	3.7	3.6	2.7	4.3	2.8							
Hotels & Rest	2.3	2.2	2.8	1.4	3.6							
Clothing	11.0	6.5	7.3	11.2	7.6							
Personal Services	8.6	7.9	7.3	12.9	10.5							
Radio TV & Appl	26.9	23.5	23.0	24.5	31.7							
Misc.	5.0	2.5	7.9	3.5	4.3							
Amusement				1.9	3.4							
Political				1.4								
Jewelry					1.5							
Total	100.0	100.0	100.0	100.0	100.0							

"TOTAL" AND TEN-CITY TRENDS



America's Model Television Station

WTMJ-TV

Reports on one year of programming

Advertising and television men have called WTMJ-TV "America's Model Television Station," because of:

1. **The rapid growth of successful local programming.**
2. **High quality of picture transmission.**
3. **Fast climbing set sales in the one station Milwaukee Market.**
4. **The long list of successful television advertisers using WTMJ-TV.**

On December 3, 1948, WTMJ-TV completed a full year of television service to the rich Milwaukee market. Examine for a moment the record that has made WTMJ-TV one of America's most successful, fast growing, television stations.



WTMJ-TV has built its programming on the premise that local and national spot programs were as important as network programs. As a result, many of the most popular WTMJ-TV programs originate in the television studios of Milwaukee's Radio City. They include . . .

THE GRENADIERS

Milwaukee's most popular radio program, skillfully adapted to television, occupies the Wednesday night 8:00 to 9:00 P.M. slot. Complete with a 16-piece orchestra, vocalists, and comedy. It captures the Milwaukee television audience with a format built to the City's tastes. Participating sponsorship.

"PLAY 'EM OR PAY 'EM"

This 15-minute Friday night musicale feature challenges the television audience to submit song titles which cannot be played by the Radio City Quintette. This heavy mail pull program is under participating sponsorship.

VIDEO VARIETIES

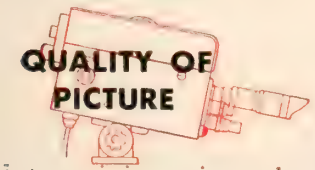
Top mid-western talent is featured on this Sunday night 7:30 to 8:00 P.M. feature, one of Milwaukee's favorite television programs. Participating sponsorship.

T.V. TRYOUTS

The proved pulling power of amateur programs is combined with skillful production to make top flight television entertainment out of this Saturday night 7:15 to 7:45 feature. Participating sponsorship.

OTHER LOCAL FAVORITE PROGRAMS

The same skill and production facilities that have built WTMJ-TV participating programs are also available to national and spot advertisers for the presentation of programs ideally suited to individual needs.



WTMJ-TV is a complete RCA Victor installation.

Because studio remote and transmission facilities are designed for one another, WTMJ-TV is transmitting a picture that results in quality reproductions of programs and commercials.

The WTMJ-TV dial position on Channel 3 assures good reception with any standard type antenna.



Sales of television sets in the Milwaukee area have exceeded even the most optimistic predictions. As of November 1, there were over 9,000 sets in Milwaukee and total installations are expected to exceed 12,000 units by January 1. Combined with the high listenership in the Milwaukee area, this means an audience of in excess of 100,000, or 10% of Greater Milwaukee's total population for most evening programs. Little wonder then that television has grown far beyond the experimental stage in Milwaukee and is now recognized as an effective, economical hard-hitting sales medium.



Over two-thirds of the sixty national, spot and local sponsors who have tried WTMJ-TV today remain as successful television advertisers. All three of Milwaukee's leading department stores have been on WTMJ-TV since its inception and all have dramatic success stories using the station. Local and network advertisers selling everything from automobiles to food products are obtaining results from WTMJ-TV. With the bulk of installations being in middle income homes, WTMJ-TV is delivering a valuable and growing list of reception homes to its advertisers.

NETWORK AFFILIATIONS

WTMJ-TV is affiliated with NBC, CBS and ABC. As the link between the mid-west and eastern network closes, the facilities of WTMJ-TV will be available to the users of these three networks.

WORTH REMEMBERING

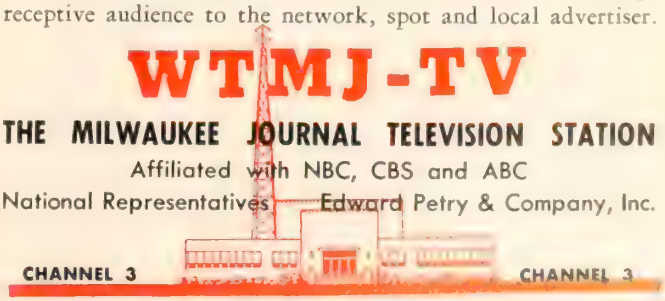
When making your plans for television, remember this . . . WTMJ-TV, Wisconsin's only television station delivers a large receptive audience to the network, spot and local advertiser.

WTMJ-TV

THE MILWAUKEE JOURNAL TELEVISION STATION

Affiliated with NBC, CBS and ABC

National Representatives: Edward Petry & Company, Inc.



WNJR
presents
THE JOHNNY CLARKE SHOW
9:05 A.M. to 12:00 Noon
Monday through Saturday
This outstanding selling team of Johnny Clarke and WNJR will carry your message to a million North Jersey homes . . . one of the richest markets in the country.
Represented by AVERY-KNODEL, Inc.



the radio station of the
Newark News
Newark 2, N. J.

GREETING CARDS

(*Continued from page 75*)

There was a historical basis, however, for Rust Craft's Christmas broadcast. In 1931, the Greeting Card Association of New York, a trade group, sponsored *Charles Hackett, Tenor*, on 24 CBS stations for two 15-minute broadcasts during the Christmas season. The show cost the Association $4,288 for time, and a $1,000 or so for talent. Hackett sang Christmas carols, and the commercials dealt with some institutional selling for greeting cards. It produced good results in a few markets, but the show was never followed up to form a once-yearly listening habit.

There have been few other uses of broadcast advertising to sell greeting cards. A few small firms, like the Merit Card Company of Chicago, have bought announcements during the Christmas season, instead of their usual classified ads, to seek door-to-door agents, usually offering to send a "kit" of supplies and instructions to those sending in a letter or postcard. The balance of the industry spends from a few hundred dollars to $5,000 yearly for a few trade ads and newspaper ads in the Christmas and Valentine seasons. Only the large firms can afford to print the full line necessary for a big business in "everyday" cards.

Just as radio and TV have helped establish mounting brand consciousness in the buying of Botany fabrics, Teentimer dresses, and a list of other products and services where consumer purchasing in the past has been on a hit-or-miss basis, they have brought brand-name buying to the greeting card business.

The fact that more radio and TV should be used by the greeting card industry than is employed now is partly the fault of the broadcasting industry. The average greeting card publisher knows very little of what broadcasting can do for his product. Until he is shown direct sales results, broadcast advertising of greeting cards will be confined to the few large firms now using it. ★ ★ ★

SMITH BROTHERS

(*Continued from page 56*)

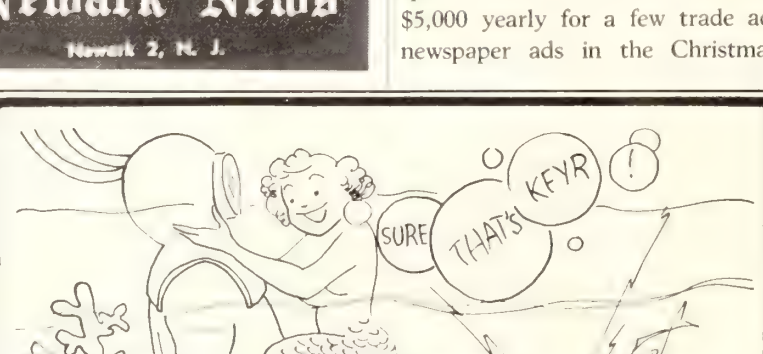
slump reversed itself, and Smith had more money to spend. They bought another musical show, this time a better one, called *Songs You Love*. The show was much along the lines of the *American Melody Hour* and featured syrupy arrangements of old-time song favorites. It did better than the previous shows, because its Sunday night (9–9:30 p.m.) spot on NBC made for increased listening.

A third musical show, *Melody Matinee*, followed *Songs You Love* in the first part of '36, and later in '36–'37. This was a straight music show (no vocals) that held down a spot in NBC's Sunday afternoon schedule. It was again more successful than its predecessors, and due to better business conditions generally in the cough drop industry showed sales upturn that ran in some cases as high as 50%. But all in all the results were mild.

For the next two seasons ('37–'38, '38–'39) Smith Brothers decided on a change of pace in their advertising. For one thing, their network usage had not been particularly successful. For another, there was an industry recession that showed its beginnings in late '37 and continued through '38. The advertising budget, based at Smith Brothers on approximately 10% of the anticipated case sales in a good year, was curtailed to the point where they couldn't afford to try their hand again at network radio. At least, not for a while.

The recession ended during '39, and sales began to climb again to near-normal conditions for Smith Brothers in all sections of the country . . . except one.

In November of 1940, Smith Brothers



This is a little extra coverage we throw in! All kidding aside, here's our formula--5000 watts on 550 kilocycles, and a 704 foot antenna with a location right in the center of the best soil conductivity area in the U. S., plus 23 years of good programming, give us unbeatable coverage and listening.

KFYR 550KC 5000 WATTS
NBC AFFILIATE
REP. JOHN BLAIR
Bismarck, No. Dakota

started sponsoring a cycle of regional newscasts on the Columbia Pacific Network that lasted seasonally through March 1943. The news shows were 5-minute evening reports, featuring in turn "name" newscasters like Knox Manning, Bob Anderson, Dick Joy, and Nelson Pringle. Results were quick in coming, and within six weeks sales of Smith Brothers cough drops on the West Coast started upwards.

Once the West Coast was holding its own saleswise, Smith Brothers shifted back to straight selective radio. This time they threw off another outmoded notion (a hangover from their days with the Tarcher agency) and stopped their "live" announcements in favor of e.t.'s.

One day, early in May 1948, Shaw came to New York accompanied by W. W. Smith for the weekly client-agency huddle over the results of some copy-testing. Smith left early, since he had an appointment downtown with the Smith Brothers at SSC&B. Shaw was talking with Jack Sullivan when Don Stauffer came in. Stauffer had some news. He had just been given the pitch for a new ABC-Lou Cowan package, *Stop the Music*.

Shaw, who has much more freedom than the average advertising manager (Smith Brothers is not run by a large board of directors and stockholders, but by the original family), was sold on the idea. At worst, he decided, they would only be out the cost of *Stop the Music* for a 13-week cycle, and they could always return to their national selective selling.

There has never been any question of dropping the show after a 13-week period. Smith Brothers expects to carry it for a full 26-week period well into 1949. The major problem currently for Smith Brothers, aside from the industry controversy over give-away shows, is one of holding their franchise on the show during the summer months of 1949. Vp Shaw says wryly that he feels like an apartment-dweller in a "No Vacancies" building whose lease may expire when he needs it most.

Smith Brothers' success with *Stop the Music* is the end of a long trail for the cough drop firm. They have learned in radio, often the hard way, that they must sell their products separately. They have learned that they must do their selling by means of an advertising medium in general, and a program vehicle in particular that has a mass appeal.

Above all, Smith Brothers has learned that radio, properly controlled and well handled, can produce sales for the smaller advertiser as well as the multi-product giants with eight-figure budgets. ★ ★ ★

A 1½ BILLION DOLLAR MARKET

spread over two states

Take our BMB Audience Coverage Map, match it with the latest Sales Management "buying power" figures, and you'll see that KWFT reaches a billion and a half dollar market that spreads over two great states. A letter to us or our "reps" will bring you all the facts, as well as current availabilities. Write today.

KWFT

THE TEXAS-OKLAHOMA STATION

Wichita Falls—5,000 Watts—620 KC—CBS

Represented by Paul H. Raymer Co., and KWFT, 801 Tower Petroleum Bldg., Dallas

STEINMAN STATIONS

build profitable sales

WDEL	Established 1922 WILMINGTON, DEL.
WGAL	Established 1922 LANCASTER, PA.
WKBO	Established 1922 HARRISBURG, PA.
WRAW	Established 1922 READING, PA.
WORK	Established 1932 YORK, PA.
WEST	Established 1936 EASTON, PA.

Represented by ROBERT MEEKER ASSOCIATES

Chicago San Francisco New York Los Angeles

First!

• ON THE DIAL

• IN LISTENING

• IN NETWORK

WSJS LEADS DAY AND NIGHT IN NORTH CAROLINA'S RICH TRI-CITY MARKET

• WINSTON-SALEM

• GREENSBORO

• HIGH POINT

WRITE FOR OUR BMB FOLDER

WSJS

AM WINSTON-SALEM FM

THE JOURNAL-SENTINEL STATIONS

NBC AFFILIATE

Represented by HEADLEY-REED COMPANY

signed and unsigned

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Clifford Botway	Julian Goss, Hartford Conn., radio dir	J. B. Sebrell, L. A., radio dir
Buell Brooks	——	Erwin, Wasey, L. A., media dir
Clarke R. Brown	——	Gardner, St. L., radio, TV dir
John Brush	KDAC, Fort Bragg Calif., part owner	Henry von Morpurgo, L. A., TV dept head
Pat Curry	WCAU, Phila., publ dept	Gray & Rogers, Phila., radio, TV dept
Charles O. Dabney	——	Presba, Fellers & Presba, Chi., radio, TV dir
Vic Decker	WCMW, Canton Ohio, comml mgr, sports dir	Vic Decker (new), Canton Ohio, head
Sherwood Dodge	Foote, Cone & Belding, N. Y., research dir	Same, vp in chge media, research
Mildred B. Dudley	WDWS, Champaign Ill., announcer, producer	John W. Shaw, Chi., timebuyer
Sydney B. Gaynor	Don Lee Broadcasting, L. A., gen sls mgr	Raymond R. Morgan, L. A., vp
Norman Gladney	Huber, Hoge, N. Y., radio dir, acct exec	Casper Pinsker, N. Y., radio dir, acct exec
L. D. Griffith	——	Sherman & Marquette, N. Y., TV research dir
Henry Howard	——	Jack Berman, N. Y., TV dir
Glenn Kyker	——	Powell Grant, Detroit, radio, TV dir
Stuart D. Ludlum	McCann-Erickson, N. Y., radio, TV comml dept head	Marschalk & Pratt, N. Y., contact with Standard Oil Co (N. J.)
Jean Meredith	CBS, H'wood., asst dir press information	Benton & Bowles, H'wood., radio publ mgr
George R. Nelson	Leighton & Nelson, Schenectady N. Y., partner	George R. Nelson (new), Schenectady N. Y., head
James P. Newtown Jr	——	California Transit Advertising, L. A., acct exec
Arthur Pardoll	Young & Rubicam, N. Y.	Sullivan, Stauffer, Colwell & Bayles, N. Y., timebuyer
Ken Pearson	CVA Corp, S. F., mdsg mgr	Same, gen mdsg, adv mgr
G. Alex Phare	R. C. Smith, Toronto, radio dir	Same, managing dir
Peter Piper	Makelim, H'wood., pub rel dir	Curt Freiberger, Denver, radio dir
Mort Posner	Friend, N. Y.	Mort Posner (new), S. F., head
Paul Radin	Buchanan, H'wood., vp in chge West Coast motion picture div	William Kester, L. A., vp
B. A. Reavis	Lynn-Fieldhouse, N. Y.	Federal, N. Y., acct exec
William J. Sagstetter	Stockman Magazine, Memphis, managing ed	Ritchie, Houston, acct exec
Bill Schurr	Packard, Phila.	Earle A. Buckley, Phila., acct exec
Norton H. Sobo	Ehrlich & Neuwirth, N. Y., acct exec	Same, vp
Gordon A. Speedie	——	Tippett, Jackson & Nolan, Boston, acct exec
Dale H. Theobald	Van Dorn Iron Works Co, Cleve., adv, sls prom mgr	Campbell-Sanford, Cleve., vp
Phil Waters	Homer Griffith, H'wood., acct exec	Butler-Emmett, Portland Ore., radio, TV dir
Harold H. Webber	Foote, Cone & Belding, N. Y., vp, natl media, research dir	Same, Chi., acct supervy
W. A. Wilkinson	Foote, Cone & Belding, L. A., acct exec	Same, vp

Sponsor Personnel Changes

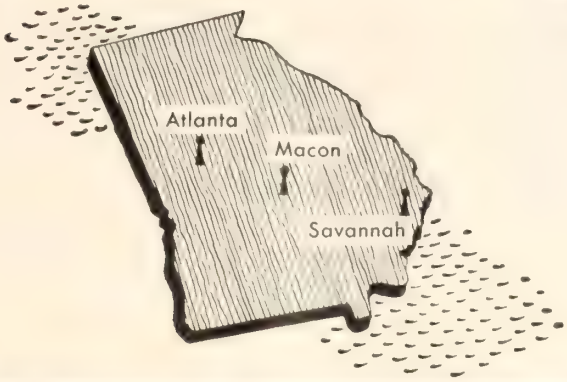
NAME	FORMER AFFILIATION	NEW AFFILIATION
Norman R. Anderson	Telecoin Corp, N. Y., mdsg mgr	General Foods Corp (Minute & Certo div), N. Y., sls, adv mgr
W. F. Armstrong	General Motors Corp, Detroit, vp in chge mfg, real estate	General Motors Corp (Chevrolet Motor div), Detroit, gen mgr
Frank T. Jacobs	William S. Merrell Co, Cinci., sls prom mgr	Same, adv, sls prom dir
Frederick M. Linder	Jacob Ruppert Brewery, N. Y., vp	Same, exec vp
Edward L. Mabry	Vick Chemical Co, N. Y., exec asst to pres	Same, pres
S. N. Mays	General Motors Corp (Chevrolet Motor div), Detroit, business management dept head	Same, sls prom mgr
Neil H. McElroy	Procter & Gamble Co, Cinci., vp, gen mgr	Same, pres
Howard J. Morgens	Procter & Gamble Co, Cinci., adv dept mgr	Same, vp in chge adv
William J. Nevin	Dorville Corp, N. Y., vp	Devoe & Raynolds Co Inc, N. Y., adv mgr
L. J. Noonan	Stokely-Van Camp Inc, Indianapolis, gen sls mgr	Same, vp
Joseph A. O'Malley	Chrysler Corp (Chrysler div), Detroit, asst gen sls mgr	Same, gen sls mgr
D. G. Russell	Superior Coach Corp, Lima O., acting adv mgr	Same, adv mgr
Olin A. Saunders	Borden Co, N. Y.	Nestle Co, N. Y., adv mgr
Charles A. Wiggins	General Foods Corp (Calumet Baking Powder div), N. Y., assoc sls, adv mgr	Same, sls, adv mgr

National Broadcast Sales Executives (Personnel Changes)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Amos Baron	KSDJ, San Diego, sls mgr	KECA, H'wood., sls mgr
William H. Ensign	Rural Radio Network, Ithaca N. Y., sls mgr	Transit Radio, N. Y., head, sls mgr
John S. K. Hammann	ABC, N. Y., acct exec	WABD, N. Y., daytime sls mgr
C. Gilman Johnston	Chi. Radio Sales acct exec	KMOX, St. L., natl sls mgr
Frank G. King	CBS, H'wood., Western div asst sls mgr	KTTV-TV, L. A., sls mgr
William S. Murdock	WOL, Wash., sls mgr, asst gen mgr	WOIC-TV, Wash., sls mgr
Don Oakes	CFAC, Calgary, Alberta, Can., sls staff	CKRM, Regina, Saskatchewan, Can., sls mgr
Frank E. Pellegrin	KSTL, St. L., pres, gen mgr	Transit Radio, Chi., sls mgr
Bruce Pirie	CKRM, Regina, Saskatchewan, Can., sls mgr	CKRC, Winnipeg, Manitoba, Can., sls mgr
Joyce Rischmiller	——	Intercollegiate Broadcasting System, N. Y., sls mgr
Lee Van Nostrand	WMT, Cedar Rapids, Iowa, sls	Same, sls mgr

SPONSOR

ONLY A COMBINATION OF STATIONS CAN COVER GEORGIA'S FIRST THREE MARKETS



The Georgia Trio



The C.B.S. Affiliates in Georgia's First 3 Markets

THE TRIO OFFERS ADVERTISERS AT ONE LOW COST:

Concentrated coverage • Merchandising assistance

Listener loyalty built by local programming • Dealer loyalties

— *IN GEORGIA'S FIRST THREE MARKETS*

The Georgia Trio



Represented, individually and as a group, by

THE KATZ AGENCY, INC.

New York • Chicago • Detroit • Atlanta • Kansas City • San Francisco • Los Angeles • Dallas



Yes—WHIZ floods Southeastern Ohio with an average evening share-of-audience of 64.6% (Conlan Survey week of May 23, 1948).

Here's a new high-water mark of audience domination—a "plus value" for all WHIZ advertisers.

Morning, afternoon and evening WHIZ averages 62.2% share-of-audience . . . proof of the results of top local production and popular NBC programs.

Buy the station with the BONUS audience.



WHY SPONSORS CHANGE

(Continued from page 23)

Columbia's Sunday sponsors and lined up an imposing schedule which started with Ozzie and Harriet at 6 p.m. sponsored by International Silver. The complete CBS schedule from October 1944 to June 1945 ran like this:

Time	Program	Sponsor
6:00 p.m.	Ozzie and Harriet	International Silver
6:30 p.m.	Fanny Brice	General Foods
7:00 p.m.	Kate Smith	General Foods
8:00 p.m.	"Blondie"	Colgate-Palmolive-Peet
8:55 p.m.	News	Parker Pen
9:00 p.m.	"Reader's Digest"	Campbell Soup
9:30 p.m.	"Star Theater"	Texaco
10:00 p.m.	"Take It or Leave It"	Eversharp
10:30 p.m.	"We the People"	Gulf

The CBS Sunday program block just didn't make the top grade. The results of an all-out plan to build a new habit of listening is fine—if it comes off. When it doesn't, sponsors shift to new networks and often new programs. Of CBS's imposing line-up of '44–'45, International Silver has moved Ozzie and Harriet to NBC. General Foods dropped Fanny Brice and Kate Smith. *Blondie* has become part of the *Gildersleeve-Duffy's Tavern* Wednesday block on NBC. The five-minute news block on CBS has been dropped and Parker Pen is off the air due to the condition of the pen business. Texaco has taken its *Star Theater* to ABC, with its TV *Star Theater* to NBC. *Take It or Leave It* has been shifted to NBC. It shifted because there was the feeling that Eversharp had milked CBS's Sunday night audience and that NBC might deliver a partially different audience at the same time. The fact that 10 p.m. Sundays opened up on NBC was of course another reason for the shift.

Gulf Oil is still sponsoring *We the People* on CBS but at 9 p.m. Tuesdays which competitively used to be a good time slot. Today battling Bob Hope who has been shifted from 10 p.m. to 9 p.m. on NBC there's a question in the minds of many Gulf executives just how good a slot 9 p.m. Tuesday is.

This year CBS is again building a Sunday night block but with a new approach. It's shifting programs with known followings to the block with the first shift being *Amos 'n' Andy* now in at 7:30 p m. This move was brought about because of a capital gains plan which CBS offered Charles Correll (Amos) and Freeman Gosden (Andy) which insured their futures. In other words CBS now owns the program and that's one certain way to persuade a sponsor to change networks. Lever Brothers now sponsors *Amos 'n'*

Season's Greetings

WAPO

CHATTANOOGA

Affiliated with NBC

National Representatives HEADLEY-REED CO.

Andy on CBS.

Capital gains structures are being suggested to a number of other leading stars by CBS and there is more than a chance that many star-owned programs will move, with their sponsors, to CBS.

The trend of sponsors starting on Mutual and moving from MBS to other networks after the Edgar Kobak-headed chain has done a job for the advertisers is becoming less and less pronounced.

There is still, however, a general feeling among network salesmen that every sponsor on the air is a possibility for their networks.

This March, NBC decided that *Quick as a Flash* heard on MBS could fill an open spot (2:30 p.m.) on its Sunday dayt me schedule. The program had been heard late Sunday afternoons (5:30 p.m.) for four years on Mutual. It would cost more to broadcast it on the senior network but according to NBC's presentation it would deliver 2,562 listeners per dollar against 904 delivered by MBS. Of course the listener figures were based upon a combination of Hooperatings and BMB, neither of which Mutual claims covers its current listening picture adequately. The NBC presentation covered the fact that it would deliver a "new" audience, not one that had been dialing *Quick as a Flash* for four years. *Flash* is heard right after *The Shadow* which is MBS's one period when it dominates the network listening picture. Due to the fact that Helbros, the sponsor, wasn't convinced that 2:30 p.m. was as good as 5:30 p.m. and the fact that the NBC period would cost $8,917.24 for the half hour, which was considerably above what he was paying MBS, the watch manufacturer stayed just where it was.

Availability of a "new" audience is always a potent reason for a network shift. It's a lure that doesn't always work out. Any recap of shifting sponsors indicates that the more itching the feet the more likely the exit of the advertiser from the medium. Out of a list of 50 sponsors that shifted networks since 1944, 19 are no longer using broadcast advertising. The more frequent the shift the more apt the advertiser to shift—off the network air. Among the shift from network-to-network-to-off the networks and frequently off the air entirely are:

J. B. Williams Co.
Owens-Illinois Glass Co.
Allegheny-Ludlum Steel Corp.
Maryland Pharmaceutical Co.
Textron, Inc.
Chef-Boy-Ar-Dee, Inc.
Chas. E. Hires Co.
Time, Inc.
Household Finance





TO REACH ATLANTA HOUSEWIVES

The Maggie Davis show 2:00 to 2:30 Monday through Friday features our Maggie with Les Henrickson as relief. The gal features local and national news with the woman's slant, has a wide knowledge of home economics, meal planning, nutrition, child care; also, fashions "with the light touch." Les handles roving mike interviews with studio audience, supplies the male angle on food, fashions, general topics.

This is the only established woman's participation program available in Atlanta for national advertisers.

Maggie is now keeping company with such famous names as: Celanese Corporation, Chase & Sanborn, Canada Dry, Fleischmann's Yeast, Welch's Grape Juice, Modern Ice, Yodora, Ladies Home Journal and others.

For further information call Headley-Reed Company todov.



Drawing by permission of D. Appleton-Century Co.

ABC

IN ATLANTA IT'S
WCON
THE ATLANTA CONSTITUTION STATION
5000 WATTS 550 KC

A LANG-WORTH "MIKE MYSTERY"



the Midnight Murder

Charles Moore, clad only in pajamas, sat on the edge of his bed, his head bowed in grief. In a choked voice, he told Homicide Lieutenant Evans his story. Through the open connecting door leading to his wife's room, the strangled body of Myra Moore was visible among the tangled blankets on her bed.

"I awoke from a sound sleep," Moore said, "and heard my wife Myra screaming. I didn't hesitate even long enough to turn on a light. With Myra's screams still ringing in my ears, I rushed into the living room, just in time to intercept a man as he came dashing out of her room. I tackled him in the darkness, but he knocked me out and escaped."

Lieutenant Evans shook his head. "Mr. Moore," he said, "you're lying. Two points in what you've just told me prove as much. I'm arresting you on suspicion of murder."

(Solution below)

"Mike Mystery" is a feature of a 15-minute transcribed music and mystery show available 5 times weekly for national, regional or local sponsorship on 600 Lang-Worth affiliated stations. For full information, contact your station or its representative.

LANG-WORTH
feature programs, inc.

113 W 57TH ST. NEW YORK 19, N. Y.

THE SOLUTION

According to Moore's story, his wife was still screaming when he awoke. In the very few seconds required for him to run into the living room and intercept the supposed killer, who was attempting to escape, there was not enough time for murder by strangulation to be carried out after Moore heard his wife screaming. Also, the connecting door between the two bedrooms was wide open. Yet the husband, after having been aroused by his wife's screams coming from her bedroom, rushed into the living room, instead of going directly to her side.

WARNING: "Mike Mysteries" are protected by copyright. Anyone making use of this feature in any manner without permission of Lang-Worth Feature Programs, Inc., is liable to prosecution.

Union Pacific Railroad
Lockheed Aircraft Corp.
Welch Grape Juice Co.
Joseph Tetly & Co., Inc.
C. B. Mueller Co.
Prince Matchabelli, Inc.

Some of the sponsors have shifted to selective radio, others to TV but the big majority have just shifted off the air. In most cases they didn't know what they wanted from broadcasting and in addition didn't know how to go about finding out.

Firms like Prince Matchabelli, used NBC, CBS, and ABC before exiting from broadcast advertising. Others used just two chains before calling it quits.

Not every firm that plays the field finally exits from broadcast advertising. Goodyear Tire & Rubber Company for instance during the past four years has been on all four networks before settling down to its current *The Greatest Story Ever Told* on ABC. It was off the air for a number of years before it was sold on the idea of reaching the great "Bible belt" of America through this non-sectarian series based upon the Bible.

Programs frequently cause sponsor network shifts. CBS didn't feel that *Those Brewsters* was a good program for Columbia, and Quaker Oats, happy with the vehicle, took it to Mutual. When Quaker Oats finally decided to drop *Those Brewsters* and shift to Roy Rogers it stayed on at MBS. *The Sheriff* wasn't judged up to snuff by CBS and so the Pacific Coast Borax Company took it to ABC. These shifts were made because the sponsor thought that his program was reaching the type of audience it desired and couldn't be sold by the network that it was on that the program wasn't right.

Sponsors are also shifted because of star preference for a specific network. When Ed Gardner first brought *Duffy's Tavern* to the air (March 1941) it was on CBS for Magazine Repeating Razor Company (Schick razors) on Saturday nights 8:30–8:55 p.m., not a very good hour. Gardner plumped for a better time and the following season won Thursday 8:30–8:55 p.m. with the same sponsor. The next season he shifted to the sponsorship of General Foods and Tuesday from 9 to 9:30 p.m. From General Foods he went to Bristol-Meyer, his present sponsor, and ABC on Tuesdays at 8:30–8:55. He stayed at that hour for two seasons but he always had his eyes on the network on which he claimed "comedians attained the best ratings"—NBC. Finally in September 1944 he landed a Friday night 8:30 p.m. spot on that chain. Friday, before this season, hasn't been too good a spot on NBC and so Gardner kept looking for a better comedy night and now is heard in a humor block on Wednes-

KMLB

KEY TO RICH NORTHEASTERN LOUISIANA MARKET . . . .



FACTS—

*KMLB serves a 223 million dollar market encompassing 97,410 radio homes—all within KMLB's one milevolt contour. In area this includes 17 parishes in northeastern Louisiana and 3 counties in Arkansas.

*BMB report.

5,000 WATTS DAY
1,000 WATTS NIGHT

•

AFFILIATED WITH
American Broadcasting Company

•

Represented by
Taylor-Borroff & Company, Inc.

Baltimore Television means WMAR-TV

As MARYLAND'S pioneer television station, WMAR-TV consistently covers an area from Washington to Wilmington, (Del.), and from Pennsylvania to the Potomac.

The peerless propagation of Channel Two carries programs from TWO major networks, via the television station of the *Sunpapers* of Baltimore to televiewers in the Chesapeake basin area. WMAR-TV's own coverage of political campaigns, sports and special events—civic, patriotic, and cultural—is unequaled in this rich, productive area.

Represented by

THE KATZ AGENCY

INCORPORATED

ATLANTA • CHICAGO • DALLAS
DETROIT • KANSAS CITY • LOS ANGELES
NEW YORK • SAN FRANCISCO

day (9–9:30 p.m.). His sponsor went along with him, for he has delivered on a low cost-per-point basis from the beginning. Gardner isn't unique and there are other stars who consider the proper spot on the right network as important to them as the pay check.

The Ford Theater shifted from NBC (Sunday 5–6 p.m.) to CBS for two reasons. First a good 60 minutes wasn't available for Ford on NBC. It was hoped that the NBC Sunday afternoon spot would deliver the audience but Ford was bucking a habit of listening which gave Mutual the edge during that period and Sunday afternoon isn't the ideal time for an hour-long drama. Besides, CBS consistently has delivered a better audience for plays than NBC having established itself with "good theater" almost from its founding when *Arabesque* brought top-flight audiences to the then infant web.

The most successful sponsors make the fewest network changes. There are exceptions to this rule as witness the condensed milk company and others mentioned previously in this radio chess game saga. Big sponsors nevertheless will shift programs from network to network after they feel their vehicles have sold all the listeners available at one hour of the day over one network. (A report on *Why Sponsors Change Programs* is a future study which will appear in these pages shortly.)

One reason why big sponsors don't shift can be traced to a matter of discounts (dollar volume, contiguous programs, and frequency). To move a program from one network to another in a number of cases would double the cost of the program for the sponsor. This is because of the fact that a move could place a sponsor in a different discount bracket and break up a block of contiguous programs. There is also the factor of sacrificing the habit of listening which programs develop.

Sponsors change networks for many reasons but an analysis of over 100 changes proves that the successful changes are those to a better time slot in a block program sequence. Even these have been known to be unsuccessful unless sponsor, agency and new network work to promote and publicize the change.

Sponsor shifts on networks are a big business—for other media. When American Tobacco Company shifted to Jack Benny and NBC they agreed to spend $250,000 a year publicizing the fact. Recently a network offered a sponsor on another network a $225,000 newspaper advertising campaign if he shifted a program.

All shifts must be made in high. ★ ★ ★

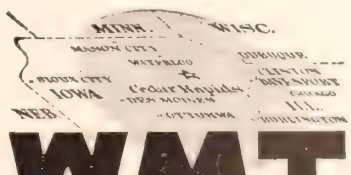
The music pours forth in Spillville

(IOWA)



A northeastern Iowa village of 500 people, Spillville is widely known as the summer home of the famous composer, Antonin Dvorak. In this fertile farming area he found inspiration for many beautiful melodies.

WMT also makes sweet music in Spillville—and in a thousand similar communities in WMT-land. With Iowa's stupendous bumper crop, Iowa farm income will reach new peaks this year. And WMT's listeners will have more money than ever to spend with WMT advertisers. Ask the Katz man for full details.



WMT

CEDAR RAPIDS

5000 Watts 600 K.C. Day & Night

BASIC COLUMBIA NETWORK



TV Danger Ahead

Television, which may yet turn out to be a model of self-regulated good taste, is currently in need of taking stock of itself.

The signs point to danger. There's growing awareness, by sponsors, broadcasters, and viewers, of a risque quality to many telecasts. The big-time night club favorites aren't above slipping in a fast one or two via the new medium. If they aren't challenged, objectionable references, gestures, and gags are bound to increase.

The problem isn't confined to the stars. One irate TV station manager reported that he finds it necessary to check rehearsals of his one-night-stand entertainers (frequently engaged via booking agents) with an eagle eye and flapping ear.

Television, with its many virtues, lends itself readily to much that is unpalatable in the home. A broadcaster recently stated that the dance routine required of a four-year-old offended him and his family.

The line of demarcation separating desirable and undesirable is very faint. Without a TV code of ethics, there's grave danger that some time within the next year or two the public will demand regulatory action.

We prefaced all this by saying that TV "may yet turn out to be a model of self-regulated good taste." There's no reason to think otherwise. For television falls heir to the fruits of years of study involved in two effective and pertinent codes—the Motion Picture Producers and the Broadcasters.

It's up to TBA or NAB, or both, to get busy.

Live Programing

The time has passed when it matters by what electronic method a program is brought into the home. The success of the Bing Crosby program over ABC is of course a classic example of the fact that transcribed programs can reach a better than normal network audience. Both ABC and MBS have a number of programs which are transcribed or wire recorded before being transmitted and there is no difference between reactions to entertainment on platters than there is to that sent forth live on the chains.

From the very outset, TV has eliminated any antipathy to film, television's equivalent to recorded programing. Early ratings indicated that film ranked high among viewing habits, despite the Grade B and C film features which were scanned. Film today is an important part of TV programing. It therefore makes very little sense to refuse to accept recorded programs for one broadcast medium and to accept them for another.

CBS has broken its unwritten rule for the daytime commercial program, *What Makes You Tick* and WCBS, its New York outlet, has accepted (see *Mr. Sponsor Asks*) the new transcribed Bing Crosby program. Plans for CBS summer programing call for many e.t. programs.

NBC's new summer ideas also call for transcribed repeats of top winter programs, so that even the senior network is recognizing that if the program is tops, recording won't tear it down.

However, the use of transcriptions must never be permitted to become so prevalent that they completely eliminate live programing. Broadcasting's immediacy must not be replaced with 100% plattered shows. Sponsors must continue to be made aware that live programing, both local and network; is the lifeblood of broadcast advertising. Station and network program managers must not be made, as they are in the motion picture industry, the glorified janitors of entertainment.

The feeling of the listener that "I am there" mustn't be eliminated from the advertising medium that reaches the nation.

Applause

Pilot and WABD Help TV

Two major contributions to speeding the growth of TV as an advertising medium were made during the past few months. They were in no way connected, yet they both contributed to increasing television's audience.

The first contribution was the WABD (N. Y.) scheduling of programs for a full day from early a.m. to after 10 p.m. It seemed at first blush to be a risky gesture for the DuMont station to stay on the air throughout the day, and one that would cost the pioneer New York telecaster substantial sums of money. It didn't turn out that way. The operation, before the end of the first month, was in the black.

It also seemed that it would take a comparatively long time to get the TV audience to learn that there was a station on the air from sunup to sundown plus. This also proved incorrect. Viewers were very quick to learn that there was something to see and hear on the daytime air and they have been tuning to WABD in substantial numbers. Just as DuMont speeded up the return of TV to the air during the war, just so is it forcing stations throughout the nation to recognize that daytime TV is here now. True, the level of WABD's programing isn't world shattering. In many instances it's considerably short of passable visual entertainment. That's not half as important as the fact that the break has been made and regular daytime TV has arrived.

The second major contribution is Pilot Radio's. Pilot has produced a TV receiver selling at $99.50 that's easy to tune, requires a minimum of installation and with an assist of a magnifying lens delivers a picture large enough to be enjoyed by many people. The Pilot $99.50 television set is light enough to be picked up in the arm and carried around the house. It's as simple to tune as the average radio receiver. Both the sound and the picture are clear. It has broken through the $400 price range for TV sets that has held back mass buying of receivers. It's not a substitute for a large screen set, but it must always be remembered that millions of homes listen to radio on portable sets and have no other receivers in the home. It takes a $99.50 midget TV set to convert this audience to the visual medium. Pilot has delivered the set.

To WABD and Pilot, the sponsors of the nation owe a deep bow for hastening the arrival of national-TV day.

Where else in America?



Not the north — not the south! Not the busy industrial east nor the farm-rich middle west can really mirror our land in all its varied aspects. But there is one area, embracing parts of all these places, which does. It's WLW-Land—a true cross section of the country.

Where else in America could you hope to find so perfect a proving ground for new products and new ideas?

In WLW's Merchandise-Able Area are 330 counties comprising parts of seven states. Nearly 14 million people live here. Some are wealthy, some are poor. Some live in great cities, some in tiny villages. Some work in factories, some own farms. When you know how these people will react to your product, your package, your selling appeal — you'll have a good idea how consumers everywhere will respond.

And you CAN know through WLW; for this great radio station covers the area as a network covers the nation. It dominates most cities but not every city. It reaches most farms but not every farm. You'll face this same condition elsewhere throughout the country, no matter what medium or combination of media you choose. But by using WLW first, you can learn the answers in advance.

WLW is particularly well equipped to help you get the answers. Besides one of the nation's largest and most loyal listening audiences, WLW offers facilities not equalled by any other station. It can help you study the market—get distribution—win dealer cooperation. It can help you learn what consumers really think about your product — your price — your package. With manpower to do the job, and a "know-how" peculiar to its territory, The Nation's Station stands ready to serve you in the proving ground for America!

WLW

THE NATION'S MOST MERCHANDISE-ABLE STATION

Crosley Broadcasting Corporation



IMPORTANT!!!

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		ORDINARY	
LETTER		URGENT RATE	
ROYAL		DEFERRED	
NIGHT LETTER		NIGHT LETTER	

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION 1207

JOSEPH L. EGAN
PRESIDENT

$	CHECK
S	ACCOUNTING INFORMATIO
F	TIME FILED

end the following telegram, subject to the terms on back hereof, which are hereby agreed to

ADVERTISERS, UNLIMITED.

ANYWHERE, U.S.A.

HERE'S GOOD NEWS — STOP — WJW'S STANDARD NETWORK — FAMOUS FOR BROAD COVERAGE THROUGHOUT NORTHERN AND CENTRAL OHIO DURING CLEVELAND INDIAN BASEBALL BROADCASTS — NOW A PERMANENT ENTITY — STOP — WITH WJW AS ORIGINATING STATION THIS FIFTEEN STATION NETWORK OFFERS ADVERTISERS AN OUTSTANDING OPPORTUNITY TO REACH NORTHERN AND CENTRAL OHIO MARKET OF OVER 5 MILLION RADIO LISTENERS — STOP — STANDARD NETWORK OPEN TO ADVERTISERS FOR SPOT OR PROGRAM TIME — STOP — FOR DETAILS — WRITE WJW — CLEVELAND FIFTEEN, OHIO.

WJW — CLEVELAND'S CHIEF STATION

BILL O'NEIL, *President*

WJW

CLEVELAND

BASIC
ABC Network

850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

JANUARY 1949

SPONSOR

For buyers of broadcast advertising

Glass Wax: miracle in 1948—p. 30
Wholesalers' lament—p. 26
Cereals and how they're sold—p. 21
TV law: confusion plus—p. 34

Jack Benny gazes at his new billing and wonders what 1949 will bring



Look for SPONSOR every other Monday from now on

What's the 1960 picture?

Will our rockets have reached the moon?

Will the uses of atomic energy
be a boon to mankind?

And what about broadcasting? Will radio be
a satellite of television? Perhaps a new miracle
of air transmission will be exciting the world.

In 1960, as today, you can bank on this:
Havens and Martin Stations will be experimenting,
pioneering, and programming for
the listeners of Virginia.

Half the joy of broadcasting is vision.
Much of the rest is serving.

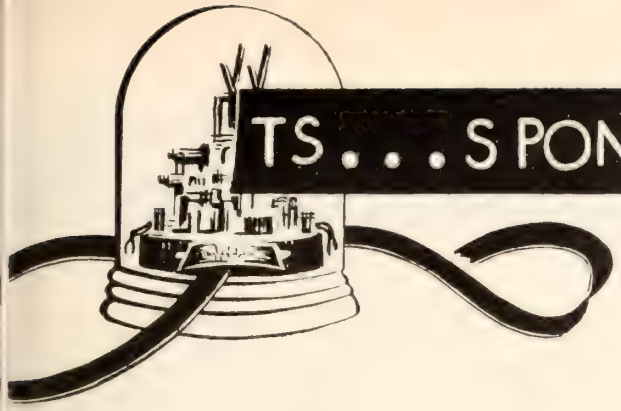
Watch the First Stations of Virginia in 1949 . . .
WMBG-AM, WCOD-FM, WTVR, The South's first
television station, affiliates of N B C.



WMBG AM
WTVR TV
WCOD FM

First Stations of Virginia

Havens and Martin Stations, Richmond 20, Va.
John Blair & Company, National Representatives
Affiliates of National Broadcasting Company



TS...SPONSOR REPORTS...

..SPONSOR REPORT

3 January 1949

SKOURAS AND ABC STILL TALKING STOCK PURCHASE

Twentieth-Century Fox and ABC are still talking business. There is every indication that Skouras motion picture operation will directly or indirectly move in on American network. When and if it does, expect some ABC capital gains gestures which will bring top Hooper names to ABC.

-SR-

END OF DISK BAN SAVES RECORD SPINNING SHOWS

End of recording ban came just in time to save radio lives of number of disk jockeys who were finding that few of them are good enough to hold audiences with chatter and old disks.

-SR-

TV TALENT UNIONS CONTINUE EVERY MAN FOR HIMSELF

Talent union situation in TV is as cloudy as it was day 4-As (overall talent union) set up investigating committee. Radio actors group felt it had everything under control, but one after another of unions have kicked over applecart. No talent group is willing to give up TV jurisdiction.

-SR-

WEBS WANT THEIR REP BUSINESS TO CONTINUE

Income from station representation is important to networks. They'll not give up this part of their business without fight. Independent association of station representatives made good case against chains before FCC, but battle has only begun.

-SR-

CBS PASSES NBC IN POWER NEXT JUNE?

By 15 June, CBS expects to be most powerful network in broadcasting history. It will be roughly 40,000 watts more powerful than NBC at night and have 58,000 watts more oomph in daytime. These figures do not take into count wavelengths (position on dial) and other factors not measured by FCC authorized power.

-SR-

MARKET RESEARCHER HEADS McCANN-ERICKSON

Indicative of what some firms feel about market research is election of Marion Harper, Jr., to presidency of McCann-Erickson during second week of December. Harper is second president of agency which has been headed by H. K. McCann since its founding in 1930. Many of McC-E accounts have clauses in contracts calling for special research services. Agency has been figure and fact minded since inception.

-SR-

INSTALLATION AND SERVICE COSTS HOLDING BACK TV

Problem of high annual consumer service charges for TV sets is holding back many purchases, retailers report in confidential survey conducted by lesser TV manufacturer. "When installation and service charges are more than cost of an adequate AM radio-phonograph combination, they stop buyers dead," is way big radio-TV dealer phrased it.

SPONSOR, Vol. 3, No. 3, 3 January 1949. Published biweekly by Sponsor Publications Inc. Publication offices: 5800 N. Marvine St., Philadelphia 41, Pa. Advertising, Editorial, and Circulation offices, 40 W. 52 St., New York 19, N. Y. Acceptance under the act of June 5, 1934 at Philadelphia, Pennsylvania, authorized December 2, 1947

COLUMBIA (S.A.) TAXES DISK-PLAYING BY STATIONS

Indication of what record companies and Petrillo (AFM) seek in U. S. as levy against broadcasting stations playing home recordings, is Columbia (S. A.) tax on playing of records by broadcasters. Every time station plays disk, it pays 3 centavos to government which in turn pays royalties to recording companies and composers.

-SR-

TV SET PRODUCTION PASSES MILLION MARK

December saw 1,000,000th post-war TV receiver come off production line of members of Radio Manufacturers Association. RMA represents great majority of all radio and television set manufacturers.

-SR-

GROWTH OF SELF-SERVICE FORCES PACKAGE GOODS ADVERTISING

Need of aggressive advertising by package-goods manufacturers is indicated by consistent decrease of counter (service) grocers. In 1939, 45% of independent grocery and combination stores had salesmen. In 1949, it's estimated that only 10% are not self-service or semi-self-service. Products in self-service stores must be ad sold.

-SR-

AIR ADVERTISING INCREASE EXPECTED IN YEAR 1949

Broadcast advertising will not decrease in 1949, according to estimates of industry statisticians. Virtual exodus of Standard Brands and a few other network advertisers will be balanced by greatly increased automotive, drug, and insurance advertising. It's also expected that SB will be back on air before end of year when a new approach to using air time comes forth from new agency for account. Increase in broadcast advertising does not include TV expenditures.

-SR-

BENNY IS GOOD IN THIS TOWN-AUTRY'S BETTER

How local listening habits differ is indicated in town below Mason Dixon line. CBS station in area wasn't particularly happy it was getting Jack Benny after 2 January. Gene Autry competing with Benny over this station regularly topped J. B. by 4 to 5 Hooper points.

-SR-

RATING BATTLE CONTINUES HOT

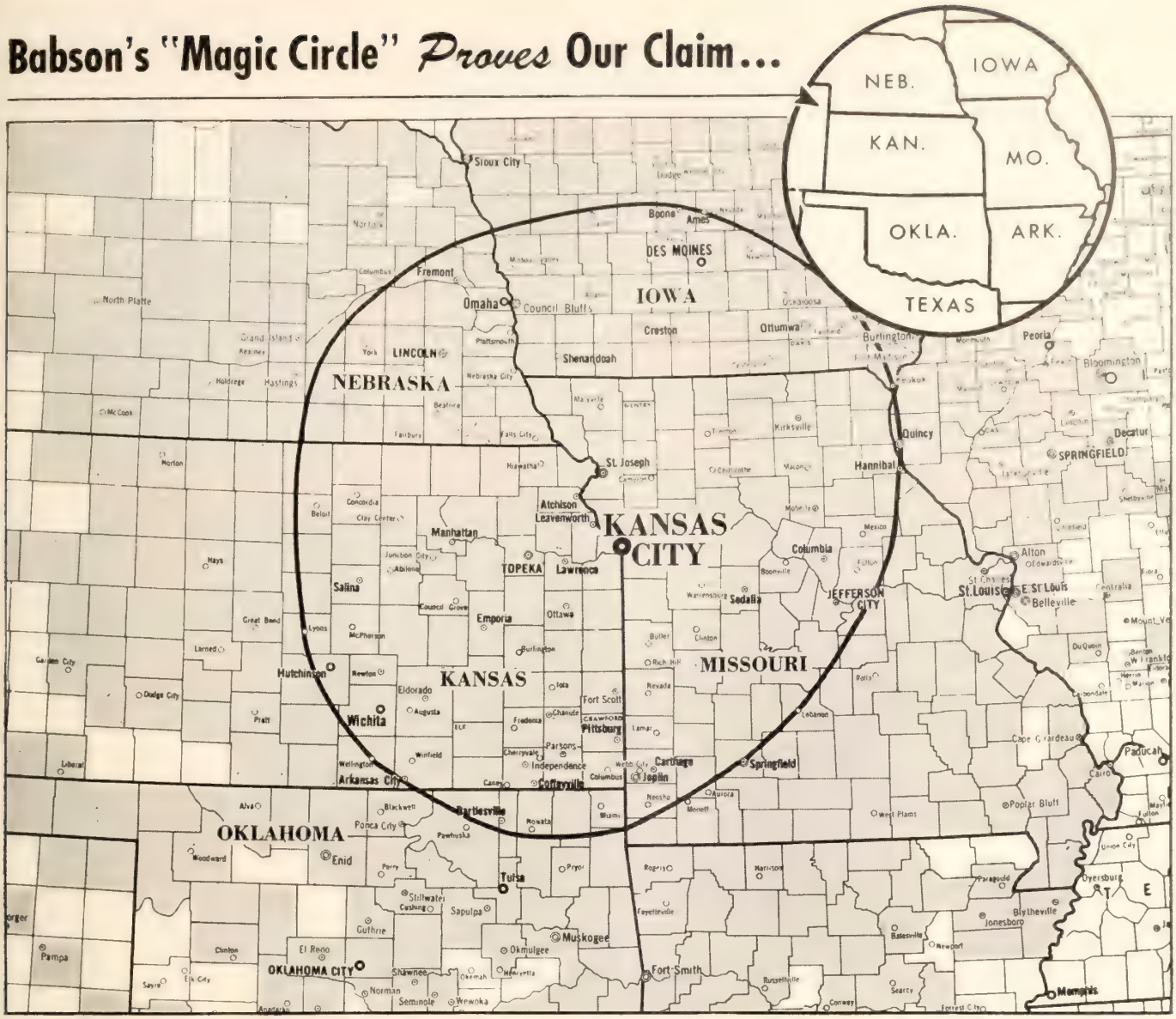
Battle between NRI (Nielsen) and Hooperatings continues hot and heavy. NBC has signed U. S. Hooperatings and both services have signed number of important agencies and clients. Hooper has increased diary sample and Nielsen is installing new Audimeters. With listening habits changing this year due to switch in network programing, it is more important than ever for industry to have rating service on which advertiser, agency, and broadcaster agree. CBS is said to have signed to pay $3,000 per point it doesn't gather with Benny, based upon previous Benny ratings. If Hooper and Nielsen ratings don't agree (and they probably won't) it's hoped that contract is very specific on what CBS pays off. (Benny has for years lived and suffered with his Hooperatings.)

-SR-

CONTINENTAL MAY BE FIFTH NETWORK

Continental FM-Network is moving more and more in direction of being network first and FM (except as interconnection facilities) second. It's also following TV network policy of using transcriptions (in this case tape recordings) to service non-connected affiliates. Thus far AT&T hasn't decided to fight Continental as being "unfair to telephone lines."

Babson's "Magic Circle" *Proves* Our Claim...



KCMO's Mid-America is *Whale* of Market!

"Richest in time of peace, safest in time of war," says economist Roger Babson about the "Magic Circle" area! And, Walter Bowers, Secretary, "Magic Circle" Development Conference, adds, "The annual income of the 'Magic Circle' has increased in ten years from six to sixteen billion dollars. Bank deposits have gone up in some parts of the 'Magic Circle' as much as five hundred per cent. Land values have doubled and tripled. The 'dust bowls' of the 20's and 30's have become the 'boom bowls' of the forties!"

KCMO's Mid-America, located completely within the "Magic Circle," has always been a big market — and it's getting bigger and bigger!

For radio coverage in the "Magic Circle," you need KCMO's *one-station* blanketing of Mid-America. 213 counties inside KCMO's 50,000 watt measured ½ millivolt area — listened to in 466 counties in 6 "Magic Circle" states (gray counties on map). Center your selling on KCMO, Kansas City's most powerful station for Mid-America, in the "Magic Circle."

50,000 WATTS DAYTIME—*Non-Directional*

10,000 WATTS NIGHT—*at 810 kc.*

National Representatives
JOHN E. PEARSON COMPANY



KCMO

. . . and KCFM — 94.9 Megacycles

KANSAS CITY, MISSOURI

Basic ABC Station for Mid-America

One Does It—in Mid-America!

ONE station • ONE set of call letters
ONE rate card • ONE spot on the dial

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SPONSOR

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COVER PICTURE: Jack Benny, starring for himself, is subject of CBS Hollywood Playhouse.

40 West 52nd

WRONG TOWN

In looking over the December issue of SPONSOR, I was terrifically shocked to note on page 28 you carried a picture of our homespun philosopher and listed WIBW as Wichita.

BEN LUDY
General Manager
WIBW, Topeka

► Reader Ludy is hereby thanked for halting SPONSOR'S attempt to relocate one of the mid-west's most popular outlets.

SCHWERIN LOST NO CLIENTS

We noted with surprise the statement in your December issue ("Sponsor Reports," page 2) that qualitative radio research organizations "signed no new contracts during November, and in several cases lost clients."

Schwerin Research Corporation is doing far and away the biggest volume of such work, and the above statement, if true, would reflect on us. We don't know what the experience of others in the field has been, but in November we (a) signed a new contract with the National Broadcasting Company covering the year 1949 and (b) signed contracts covering four major network programs and their commercials. As far as the second half of the statement goes, we have lost no clients, in November or in any other month.

I trust you'll bring these correct facts to the attention of your readers. The number of people I've had to straighten out on the facts of this situation is testimony of how much SPONSOR is read and believed throughout the industry.

HORACE S. SCHWERIN
President
Schwerin Research Corporation
New York

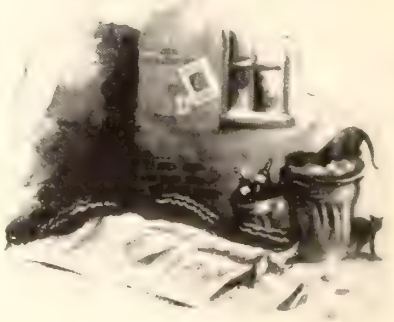
FARM YOUTH AND WTIC

We were pleased to find the picture of our Farm Program Director, Frank Atwood, on page 44 of the November issue of SPONSOR. Your articles on farm broadcasting have been interesting and, I think, important. This is a field where radio can do an outstanding public service job and effective selling for commercial sponsors.

Station WTIC has an early morning farm show, the WTIC Farmer's Digest, 6:15 to 6:54, Monday through Sat rday,

(*Please turn to page 8*)

A LANG-WORTH "MIKE MYSTERY"



The Case of the Shivering Corpse

The woman lay crumpled in the snow in an alleyway between tall buildings. Although it was bitter cold, she wore no coat, and the only objects near her lifeless body were one of her shoes, the laces still neatly tied, and her hat, which looked as fresh and new as though she had bought it only moments before.

The young Irish policeman, who had discovered the body, scratched his head. "I'd say it's a case of hit-and-run driving," he said to Homicide Lieutenant Evans, "only there's no tire tracks. Maybe some hoodlum blackjacked her and took off with her coat and purse. What do you think?"

Lieutenant Evans said, "No, this is suicide. Three clues prove that beyond a doubt."

"And what may they be?" asked the cop.

(Solution below)

"Mike Mystery" is a feature of a 15-minute transcribed music and mystery show available 5 times weekly for national, regional or local sponsorship on 600 Lang-Worth affiliated stations. For full information, contact your station or its representative.

LANG-WORTH
feature programs, inc.
113 W 57TH ST. NEW YORK 19, N. Y.

THE SOLUTION

Verdict: Death by suicide. The dead woman had leaped to her death from one of the buildings. As is often the case in death by falling, one of the shoes, still laced and tied, had been torn from the foot by the impact. According to the records, it's been found that almost invariably, a woman who decides to commit suicide by jumping from a window or roof, will remove her coat, fold it neatly, and lay it aside with her purse. Furthermore, the unclushed hat showed that no one had hit her over the head with a blackjack.

WARNING: "Mike Mysteries" are protected by copyright. Anyone making use of this feature in any manner without permission of Lang Worth Feature Programs, Inc., is liable to prosecution.

"GRASSHOPPER ADVERTISERS"? NO SIR!

Advertisers don't jump around from station-to-station ...in Cleveland! They KNOW where they get sales results... by reaching the largest audience at the lowest (network station) rates! A typical example: The Forman Furniture Company has been on the air with a half-hour program for twelve consecutive years! More proof that WHK is the retailer's choice in Cleveland!



YES SIR! THEY STAY ON...

IN CLEVELAND IT'S

WHK



Broadcast Economy Better Than U. S.'s

Broadcast advertising starts the new year with an economy that's better generally than the Nation as a whole. There's no expectation of a sizable radio recession during 1949 but the general business index will stand still or go back a little until April-May 1949.

Luxury Items Suffered Most Christmas 1948

Reports from the Hill indicate that luxury items suffered most in the 15%-or-under Christmas buying of 1948. This indicates that most industries, except "necessities," will revise their ad budgets for this year. Even the so-called "low-cost" foods will have to resell the consumer on using them instead of higher-cost standard eatables. Public pressure, it is expected, will force government action which will enable farm foods to be sold under "support" levels. This will keep both the farmer and public happy. It's going to take some fancy federal bookkeeping however.

New Auto Lines in Fall 1949

Automobile backlog is tapering off. New "used cars" no longer are bringing sizable premiums and older cars are settling down to "blue book" prices instead of the fancy premiums which they brought in 1947–48. New lines will be out this fall and with the new lines will come intensive broadcast advertising and general advertising campaigns. There was comparatively little competitive advertising in 1948 but there'll be plenty in 1949 with no holds barred. Kaiser-Frazer will be accepted as competition by rest of industry with K-F announcing a new car in the low price range which will force Ford to forget its quality appeal to fight for the low price market. General Motors will also get into the fight somewhere and will use considerable airtime and advertising space to tell its Chevrolet story.

Better On the Hill Radio Coverage

Washington's network reporters will be given some help during 1949. In the past, these voicers of what is happening on the Hill have been forced to rely on unofficial legmen who were actually publicity men with something to sell. In return for a possible plug for their favorite client, seldom actually requested, they acted as the eyes and ears for network commentators. Now chains are considering budgets which will give their D. C. editors money for researchers. It's long overdue.

"Freedom of the Air" Appeal Is Liked

While Justin Miller, president of the National Association of Broadcasters, hasn't handled everything to the satisfaction of the members of the association which he represents, he has handled the "freedom of the air" issue so well that many of them are willing to forget his "messing up" the industry code operation. The code is supposed to be practically 100% operative starting January of this year, but it's already admitted that it will be more breached than obeyed. Judge Miller's problem is when to be tough with his own members and when to forego the whip. "Freedom" has carried him over the rough spots.

A New Twist to Increased Postal Rates

Increase in postage rates, which will come up again in the new Congress, will have a varied backing. One off-the-record plea for the new rates will be that they may actually permit an eventual return to lower rates through efficient advertising on the air and in the press. One of the assistant postmasters points to the accomplishments of Canada which has saved hundreds of thousands by practically eliminating the Holiday peak through advertising. The pre-Christmas Canada mail peak is around December 18 with the bulk of the mail delivered before December 24. It's a new twist—this "increase the rates so that we can reduce them later," but it may work.

Anti-Antitrust Advertising?

Expect increased public-informational advertising by milk, dairy products, baking industries and food chains. These and many other industrial groups will be among those hit by the 40 antitrust cases reported on the agenda of the Department of Justice antitrust division. Since the department may ask for higher penalties, including six-month jail sentences and $50,000 fines, managements in the threatened industries are planning counter measures in the form of good-will advertising. Building materials, textiles, telephone equipment, radio and television receivers are all under Department of Justice eyes at present. Fact that most TV sets of equal ability are priced within a dollar of each other hasn't helped the radio industry.

Undistributed Profit to Be Hit

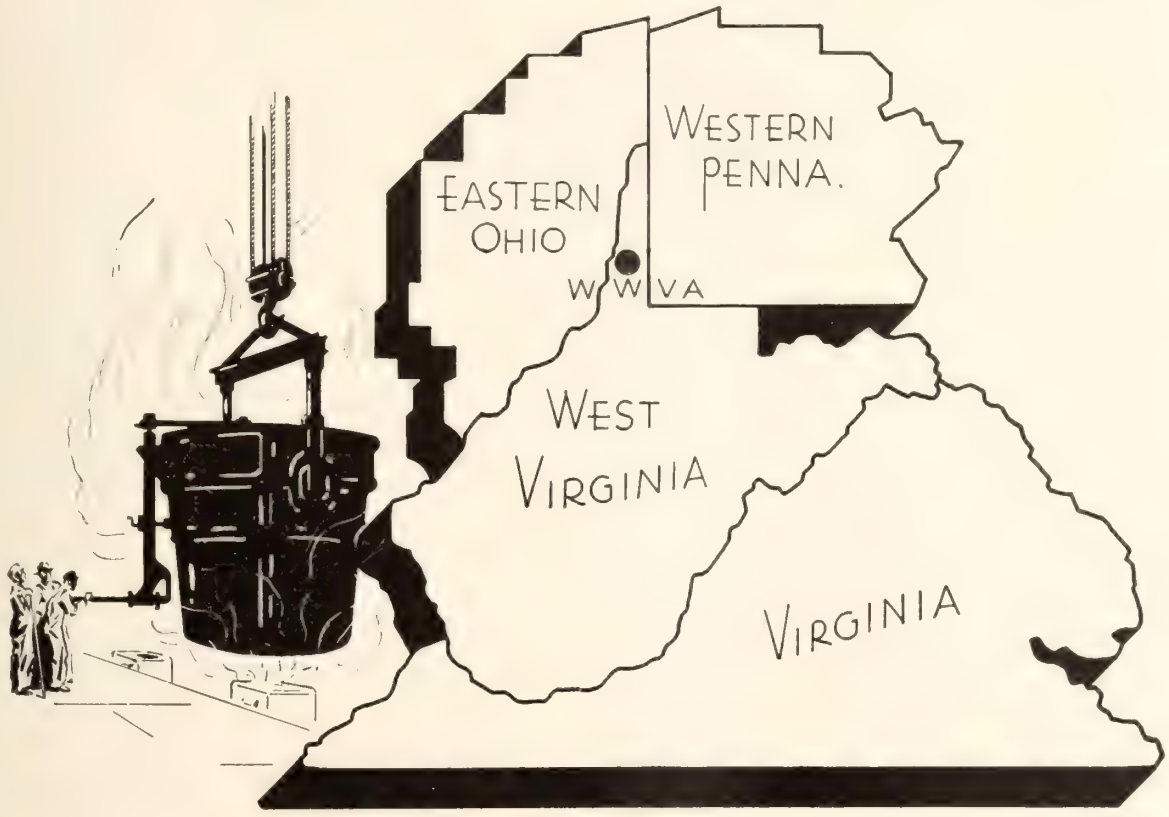
Labor will start using the air this Spring to point the finger at the fact that only 35% of corporate profits were distributed in 1948. Some corporations can explain the reason for this but others are just playing it safe, at the expense of stockholders and labor, say labor economists. Extra tax on undistributed profits may result from labor's campaign.

RCA Chairman Sarnoff Expected to Work on NBC

NBC's losing a few key accounts and programs will force that network eventually to accept an overhauling with RCA's chairman of the board, David Sarnoff in charge. With Frank Folsom (SPONSOR Reports, November 1948) in command of RCA's manufacturing activities, Sarnoff will devote a solid percentage of his time to NBC. The result will be healthy for all broadcast advertising.

→ In next issue: "Outlook" a new SPONSOR feature

MORE THAN HALF THE NATION'S STEEL IS PRODUCED IN THIS WWVA AREA



A FOUR-STATE AREA RICH IN OPPORTUNITY

Hard steel and soft coal combine to make this WWVA-land a solid market for alert advertisers. It's a land *rich in people*—more than eight million of them; it's *rich in retail sales*—nearly $4½ Billion Dollars Annually; it's *rich in potential*—every day more industries are surveying the area to locate nearer their supply sources.

This four-state area that makes WWVA-land includes Eastern Ohio, Western Pennsylvania, West Virginia and Virginia. From it come more than half the nation's steel, more than half the nation's bituminous coal. You can reach it with *one* station, *one* cost, *one* billing—with WWVA. An Edward Petry Man can tell you more about this land of opportunity.

A FORT INDUSTRY STATION

WWVA

50,000 WATTS · · CBS · · WHEELING, W. VA.

NATIONALLY REPRESENTED BY EDWARD PETRY & CO.

National Sales Headquarters: 527 Lexington Ave., New York City

YOU MIGHT GET A 425-POUND WHITETAIL DEER*—



BUT...

YOU NEED WKZO-WJEF TO MAKE A KILLING IN WESTERN MICHIGAN!

If you're shooting for higher sales in Western Michigan via radio, you've got to use nearby or home stations to tell your story *effectively!*

Here's the reason: Insofar as radio reception is concerned, Western Michigan is unique. We have a definite and distinct "wall of fading" around our area that almost completely prevents good reception of outside stations, no matter what their power. Consequently, people in Western Michigan keep their radios tuned *almost exclusively* to near-by outlets; seldom even *try* for faraway stations!

Of all the stations in Western Michigan, WKZO, Kalamazoo, and WJEF, Grand Rapids *do the most economical and effective job. Economical*, because these two stations have an exceptionally attractive combination rate. . . . *Effective* because the January-February Hooper shows that, for Total Rated Time Periods, WKZO has an amazing 55.8% Share of Audience and WJEF a solid 23.4% in their respective cities!

Let us or Avery-Knodel, Inc. give you all the facts you need about Western Michigan. NOW?

* *Albert Tippett got one that size, near Trout Lake, Michigan.*

WKZO *first* IN KALAMAZOO and GREATER WESTERN MICHIGAN (CBS)

WJEF *first* IN GRAND RAPIDS AND KENT COUNTY (CBS)

BOTH OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY
Avery-Knodel, Inc., Exclusive National Representatives

40 West 52nd

(*Continued from page 4*)

that has at least two newsworthy angles. It is one of the few service-type farm programs that has full commercial sponsorship. As a part of our farm service, we have launched the $20,000 WTIC Farm Youth Program to help boys and girls acquire purebred breeding stock.

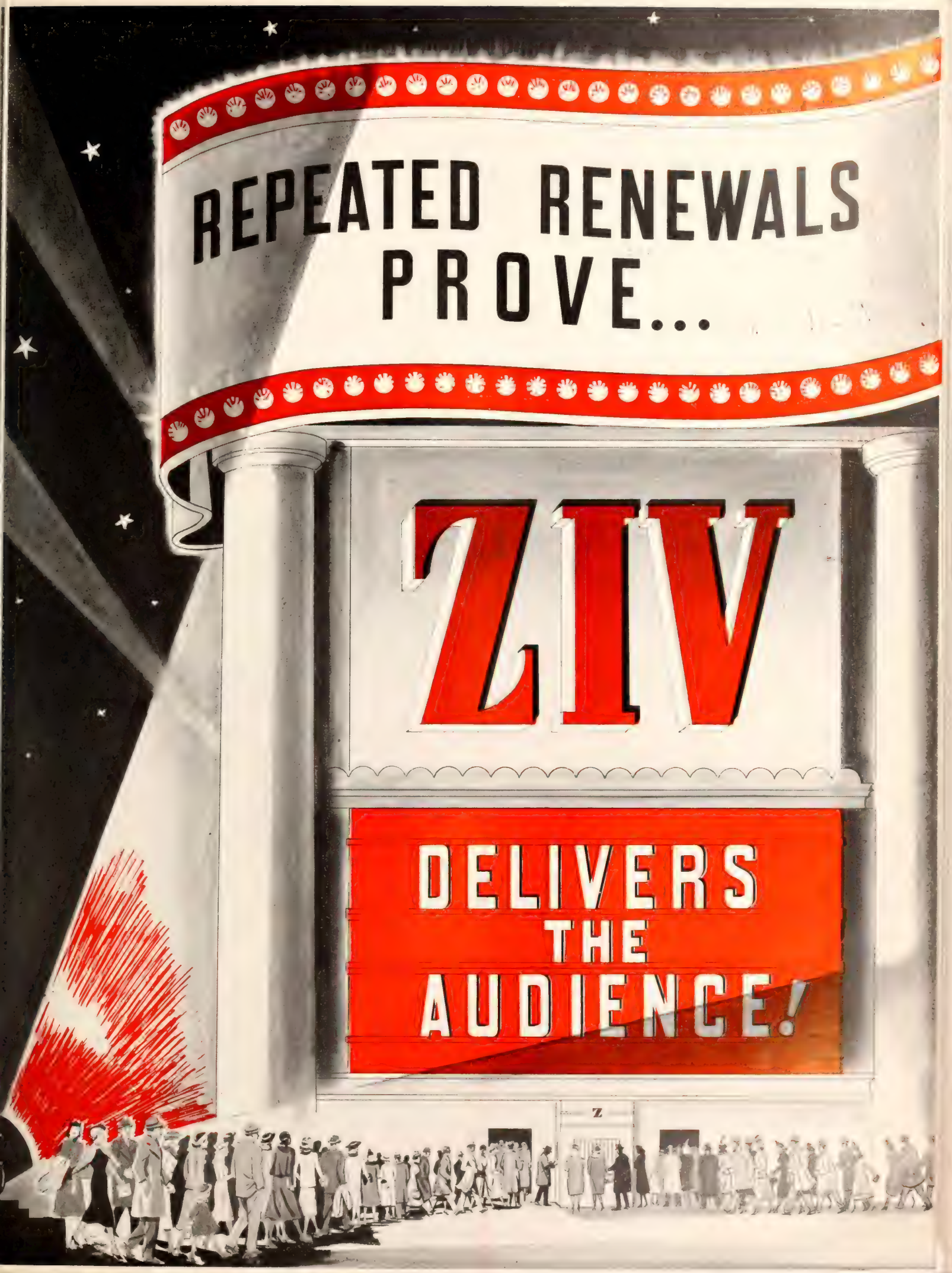
The Clark Farm Equipment Company of Hartford, manufacturers of Clark Cutaway Harrows and wholesale distributors of several other lines of farm equipment, took on the complete sponsorship of the *Farmer's Digest* in February of this year. The Clark Company has five minutes of commercial time each day, usually divided into five one-minute announcements, for different items of equipment. Commercial copy is furnished by an agency with the understanding that it will be revised by the farm director to make it fit smoothly into the farm news of the day and other features of the program.

As a wholesale distributor, the Clark Company brings in frequent mentions of retail dealers throughout its territory, adding local interest to the commercials.

Station WTIC retains full control of the editorial content of the program, the only way that a service program can operate, we feel, under a sponsorship arrangement.

The WTIC Farm Youth Program was developed by the station in co-operation with the 4-H Clubs, the Vocational Agriculture teachers, and the breeders of purebred livestock in our area. The station set up a revolving fund of $20,000, which is used to buy purebred dairy and b eef heifers, which are consigned to selected 4-H Club boys and girls or to Vocational Agriculture students. The youngster becomes co-owner of the calf with Station WTIC and signs a note for the purchase price payable, without interest, in two and one-half years. The breed associations select the calves and determine a fair purchase price. The 4-H Club agents and the Vocational Agriculture teachers supervise the care of the animal. Our objective is to encourage farm youth to build their own herds with good foundation stock. Since May 1, we have purchased thirty-eight animals, and we are enjoying the finest co-operation possible from all concerned. We believe this project is unique, and we believe also that it will have far-reaching results in encouraging young people to become farm operators.

WALTER JOHNSON
Assistant General Manager
WTIC, Hartford


REPEATED RENEWALS
PROVE...
ZIV
DELIVERS
THE
AUDIENCE!

THIS powerful array of smash-hit, public preferred, sponsor-approved Ziv shows is terrific "box office"—delivers the audience! Sensational sales builders for result-minded sponsors, they're tops in production, tops in showmanship, tops in Hooper ratings, tops in pulling power for sponsors and stations!



A glorious half-hour musical—featuring the incomparable music of the "waltz king", his "golden saxophone" and his 17-piece orchestra. Vocals by Nancy Evans and Larry Douglas. Narrated by Franklyn MacCormack.



A smooth-as-silk quarter hour—with your singing host, Barry Wood, the lovely voice of Margaret Whiting, the Melody Maids, and the brilliant arrangements of Hank Sylvern and his magnificent orchestra.



A sparkling quarter-hour musical, starring Kenny Baker — America's favorite romantic tenor — with Jimmy Wallington, Donna Dae, and the music of Buddy Cole and his men.



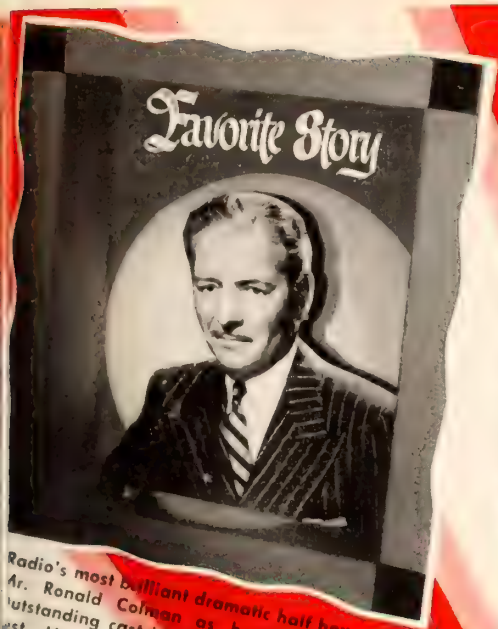
Starring Pappy Cheshire, famous western story-teller, and a big-star cast of vocalists and instrumentalists, in songs of the open range. Each program highlighted by a story-romance.



The band of a thousand gadgets and a million laughs. Radio's funniest musical; Fifteen minutes of hilarious entertainment! Presenting a wide variety of music ranging from the classics to comedy and novelty tunes.



A powerful, sales-building, merchandising promotion—of particular interest to department stores. Starring Nancy Pepper and Nancy Pepper, Jr., in a quarter-hour program of intense interest to teen agers.



Radio's most brilliant dramatic half hour, with Mr. Ronald Colman as host and narrator. Outstanding cast includes Benita Hume, Edna est, Lionel Stander, Vincent Price, Lurene ittle. Symphonic orchestra: Claude Sweeten, sical director.



An excitingly different, thrillingly glamorous quarter-hour, musical-variety show! Starring Freddy Martin and a great galaxy of stars with an intriguing array of varied and sparkling musical fare.



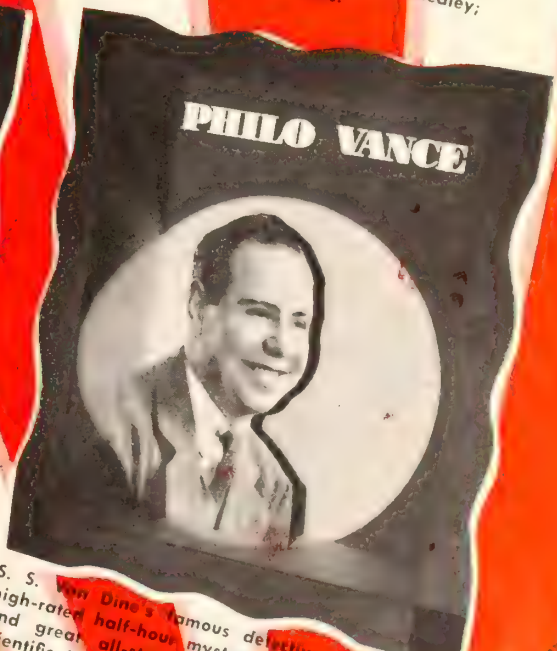
America's No. 1 band presents "The Sweetest Music This Side of Heaven" on a star-studded half hour of musical showmanship at its sensational best! Features: The Lombardo Trio; Vocalists: Don Rodney, Kenny Gardner; The Twin Pianos; Lombardo Medley; Picture Story. Narrated by David Ross.



cent Lopez, Milton Cross, Jimmy Walling, the Modernaires, Paula Kelly, Dick Brown, an Cornell, the Pleasure Parade orchestra guests in a lavish quarter-hour musical. ames that build big audiences!



One of radio's top half-hour mystery shows. Each episode a complete story! Top ratings everywhere . . . Louisville, 21.7 . . . Youngstown, 21.3 . . . Cincinnati, 16.9 . . . Minneapolis, 16.5. Radio's best point-per-dollar buy!



S. S. Van Dine's famous detective character in a high-rated half-hour mystery drama. Jackson Beck and great all-star cast presents sleuthing at its scientific best!

These ZIV shows are hits with their audiences—hits with their sponsors, as evidenced by repeated renewals! Many other ZIV programs are available—for every type of sponsor—to meet every selling and promotional requirement: EASY ACES, SONGS OF GOOD CHEER, MANHUNT, LIGHTNING JIM, PARENTS' MAGAZINE ON THE AIR, DEAREST MOTHER, CAREER OF ALICE BLAIR, FORBIDDEN DIARY, SPARKY AND DUD, BEYOND REASONABLE DOUBT.

Transcribed for local and regional sponsorship! Write, wire or phone for availabilities and your ...city (fraction-of-the-cost-of-production) prices!



for profitable selling—
INVESTIGATE

WDEL
WILMINGTON
DEL.

WGAL
LANCASTER
PENNA.

WKBO
HARRISBURG
PENNA.

WORK
YORK
PENNA.

WRAW
READING
PENNA.

WEST
EASTON
PENNA.

Represented by
ROBERT MEEKER
ASSOCIATES
New York • Chicago
San Francisco • Los Angeles

Clair R. McCollough
Managing Director
STEINMAN STATIONS



Mr. Sponsor

G. Vernon Cowper*

In charge of Advertising and Sales Promotion
Bates Fabrics, Inc., New York

There was no previous Bates Fabrics' advertising history for Vernon Cowper to absorb when he was hired, "you-all" accent included, by the thoroughly Yankee firm in 1930. There simply wasn't any Bates advertising. The tall, easy-going North Carolinian had to start from scratch. His first assignment was that of promotion man for a 1930 change in the Bates distribution. The following year Bates began to advertise in trade papers, and Cowper's department expanded rapidly from the original battered desk-and-telephone operation. In the following 18 years, Bates spent ever-increasing amounts for advertising (mostly color pages in class magazines). Cowper now runs a department that includes everything from artists to a complete motion picture crew.

Bates Fabrics, largest U. S. producer of combed fabrics, sells a product that lends itself best to visual advertising. In 1947, using magazines and newspapers, Bates sold 136,296,041 yards of fabrics and did a gross business of $63,755,537. Bates has felt that radio could never tell their sales story and so has never used it nationally†. But, the combination of Bates and television was as natural as ham and eggs. With a visual product to sell, a background of producing fancy retail fashion shows, and a movie crew adept at making sales promotion films, Cowper began looking in mid-1948 for a TV show, found it in telegenic Kyle McDonnell and *Girl About Town*. The show went before the NBC-TV cameras in September over the "full" network. Bates expects to spend $275,000 for it, out of a $1,250,000 budget, in 1949.

Cowper is well aware of the fact that broadcast advertising works best when it is well-promoted, both to the trade and to consumers. Bates does a big merchandising campaign in TV cities, particularly at point-of-sale. Cowper considers it too early to measure the sales effectiveness of TV, but it has stirred up tremendous enthusiasm among Bates dealers and Cowper feels that his TV advertising is holding its own well.

In Cowper's home in Scarborough, New York, the family's TV set is on more often than it is off. Cowper's two small-fry daughters, Louise (age 9) and Holly (age 6), have taken over completely. The moppets are already veteran viewers and (at times) withering critics. But, Cowper says with a sigh of relief, they like "daddy's shows"—even the bad ones.

Seen, center, with his TV program stars

†Bates uses selective radio in Maine to do an institutional public relations job, sponsoring a locally produced dramatic show called "Do You Know Maine."

ADVERTISEMENT

KSJB

CBS BEST IN NORTH DAKOTA MARKET

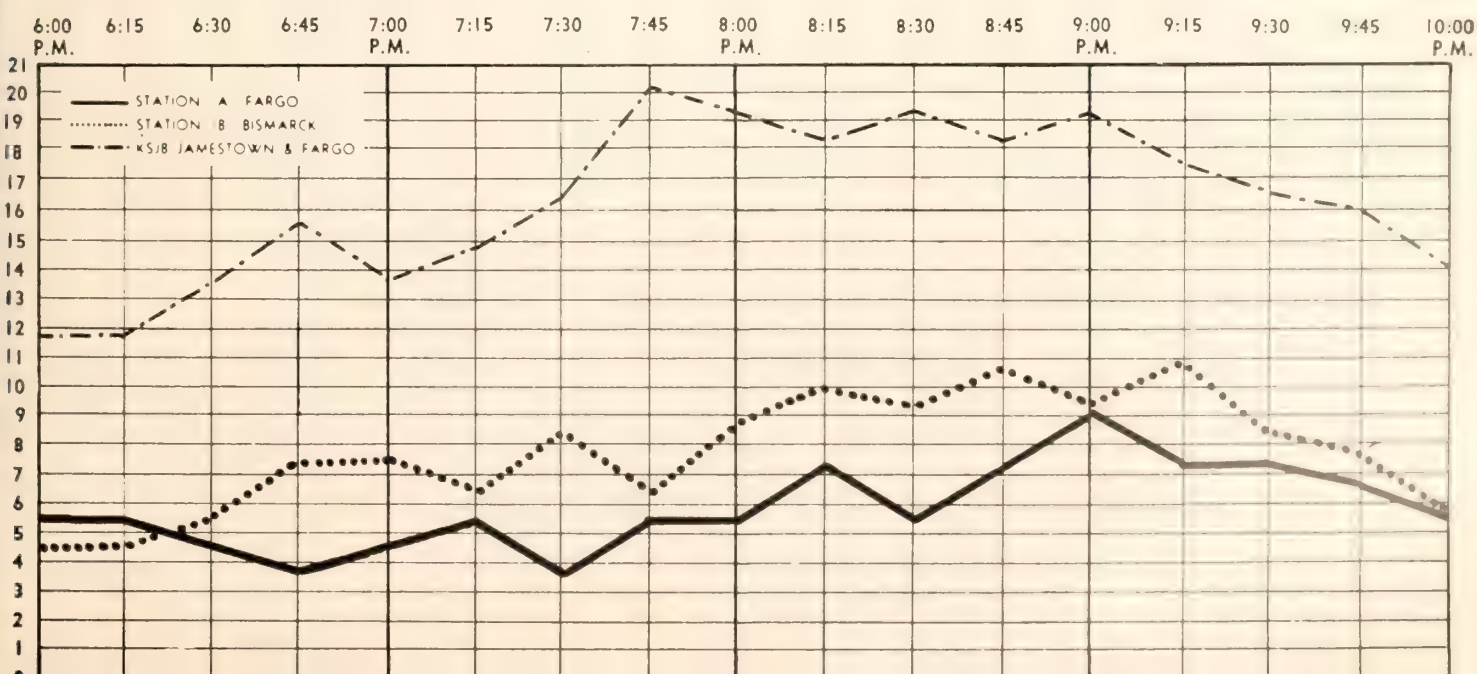
CBS In the most *recent* survey of North Dakota listening Columbia's affiliate, KSJB, led all other stations by a margin of two to one. The survey was made in seven representative counties . . . none was a county having its own radio station.

There are two main reasons why KSJB leads the field. They are programming and power. KSJB takes full advantage of Columbia's facilities and builds local shows to fit the schedule. North Dakota listeners like that.

As for power, KSJB reaches out to cover the rich, 97 county, tri-state market clearly, consistently, with 5000 watts unlimited at 600 Kilocycles. By maintaining this power day and night they hold and build audience from early morning until sign off time.

The listener trends, charted below, are based on 1711 calls made by Conlan Surveys in August of this year. Calls made in Stutsman, Barnes, Griggs, Foster, Kidder, Logan and LaMowre counties, North Dakota.

For availabilities and complete survey results see your Geo. Hollingbery representative or write direct to Station KSJB with studios in Jamestown and Fargo, North Dakota.



WFCI

INTER-OFFICE MEMO

To Mr. Lewis Avery

From Wallace A. Walker

Subject Hooper Index

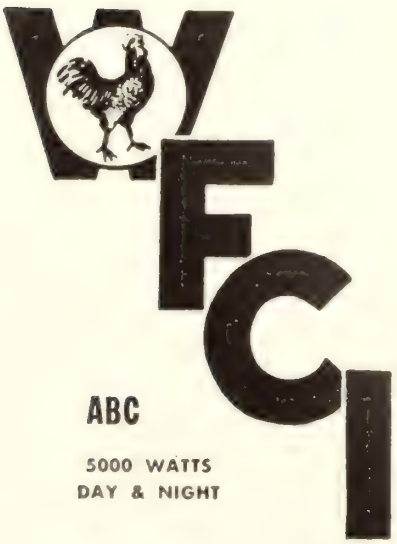
Copy to Adv. Agency

Dear Lew:
Here's one for the book -- your sales-book, that is!

Comparing the Evening Index for October-November 1948 vs. the corresponding period in '47 WFCI shows an overall INCREASE of 46.5% in share of audience.

No other Rhode Island station can make that statement - and make it stick!

Best regards
Wally
Wallace A. Walker



ABC

5000 WATTS
DAY & NIGHT

WALLACE A. WALKER, Gen. Mgr.
PROVIDENCE, The Sheraton-Biltmore
PAWTUCKET, 450 Main St.

•

Representatives:
AVERY-KNODEL, INC.

New developments on SPONSOR stories

p.s.

See: "Weather is Commercial"

Issue: June 1947, page 13

How important are seasonal weather warnings in agricultural areas?

It's not often that a major network outlet will drop a revenue-bringing network show in order to do a public service job with the time slot. It's even rarer when the network show is a five-a-week strip. But, that's exactly what happened when NBC's Hollywood affiliate, KFI, had to choose between carrying the frost warning forecasts beamed at the growers of California's citrus crop or carrying *Chesterfield Supper Club*. Although Chesterfield griped bitterly, and much pressure was brought to bear on KFI, the West Coast station is still carrying the famous piping-voiced weather comments of forecaster Floyd Young, at their usual time.

Even though KFI has a strong sense of radio's public service responsibility, dropping *Supper Club* was not entirely altruistic on their part. KFI surveyed listener reaction to the problem, telling listeners that a choice had to be made between the frost warnings and *Supper Club*. According to KFI, the returns were overwhelmingly in favor of continuing the frostcasts, with the ratio running nearly 500 to one. To the average listener, the frostcasts mean very little. To the citrus grower, with a million-dollar crop likely to be wiped out by frost if he isn't careful, it is very serious business. To KFI, this meant that in this case the fruit growers came first.

At last report, KFI and Chesterfield have kissed and made up. *Chesterfield Supper Club* has returned to KFI (as of 13 December), after having had a short run on KMPC, Hollywood where it landed because Newell-Emmett, anxious to retain a Hollywood outlet for Liggett & Myers, had bought time almost in desperation. Although all the ruffled feathers have been smoothed over, both the agency and client have learned that many a station takes its weather forecasting very seriously. It is more than public service. It is a vital factor in building a station's reputation in the community in which it has to do business.

p.s.

See: Those Mr. and Mrs. Duos

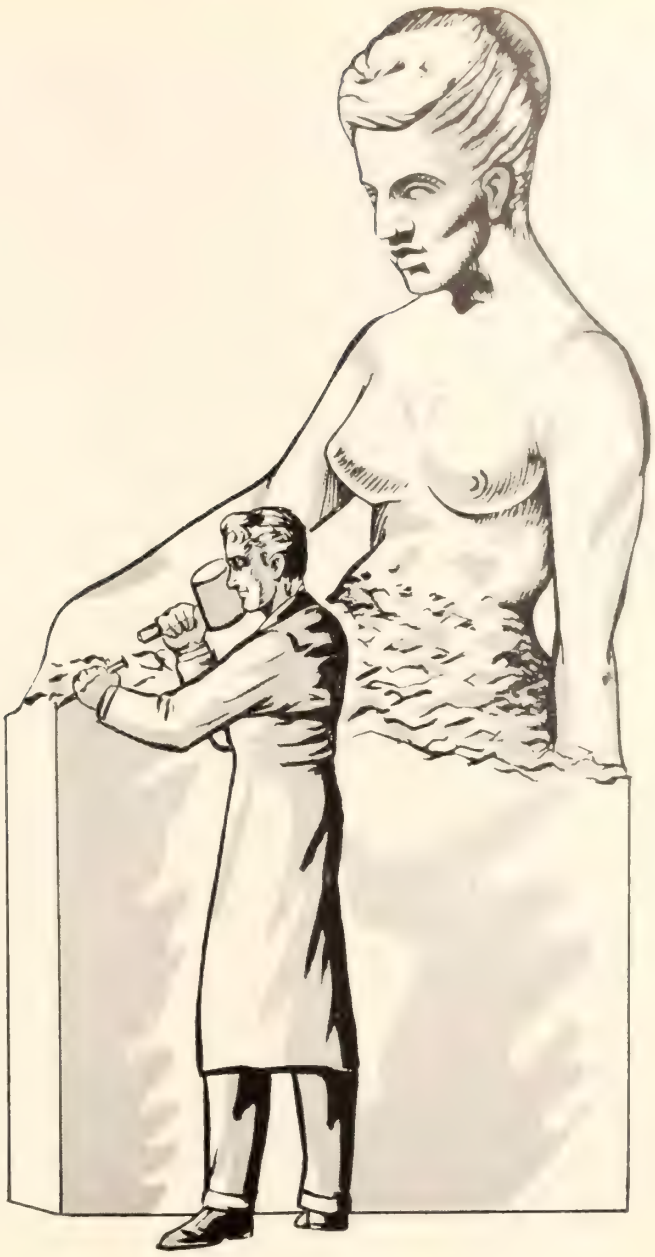
Issue: September 1948, page 53

Can radio's "Mr. & Mrs." formula be transferred successfully to television?

The special flavor of radio *Mr. & Mrs.* shows can come through on television as Ed and Pegeen Fitzgerald have demonstrated with their early evening show on WJZ-TV. Theirs is the first regularly televised married duo session. Instead of the typical breakfast table setting, the Fitzgeralds move easily about a facsimile of their own living room. No one first acquainted with them as breakfast-time voices over WJZ would fail to recognize their favorites in action on the TV screen.

The spread of the *Mr. & Mrs.* formula—a sure-fire audience gatherer when properly understood and handled—is still slow, because few couples seem to grasp the psychology that makes the formula click. In fact, *Mr. & Mrs.* shows that start off hopefully with an approach of the showmanship that appeals to one brand of escape-hungry ears are still failing because the principals don't quite understand the listener satisfaction they are trying to fulfill. Among the shows SPONSOR last reported on, Merry & Bill Reynolds (WBMD, Baltimore), and Polly and Perry Martin (WLOL, Minneapolis), are now off the air. Others are more than holding their own.

The Johnsons (WBBM, Chicago), who were third in local popularity, when SPONSOR last reported, now top the list with 24% of available listeners, according to the Pulse of Chicago.



IT'S EASY, IF YOU KNOW HOW!

Why is it that any given radio show may go like a house afire in one city, yet barely "get by" in another? You (and we) know that it's often differences *in the audiences involved.*

For 23 years, we of KWKH have concentrated on knowing our audience *in this particular section.* We've studied our own and our competitors' programming, surveyed our listeners, kept abreast of likes and dislikes. We know the type of program that gets listeners' attention and buying action from every segment of our audience. We "wrote the book" *for this area*—and are still editing it!

Let us tell you the whole story. It's unduplicated in the Shreveport area.

50,000 Watts • CBS •

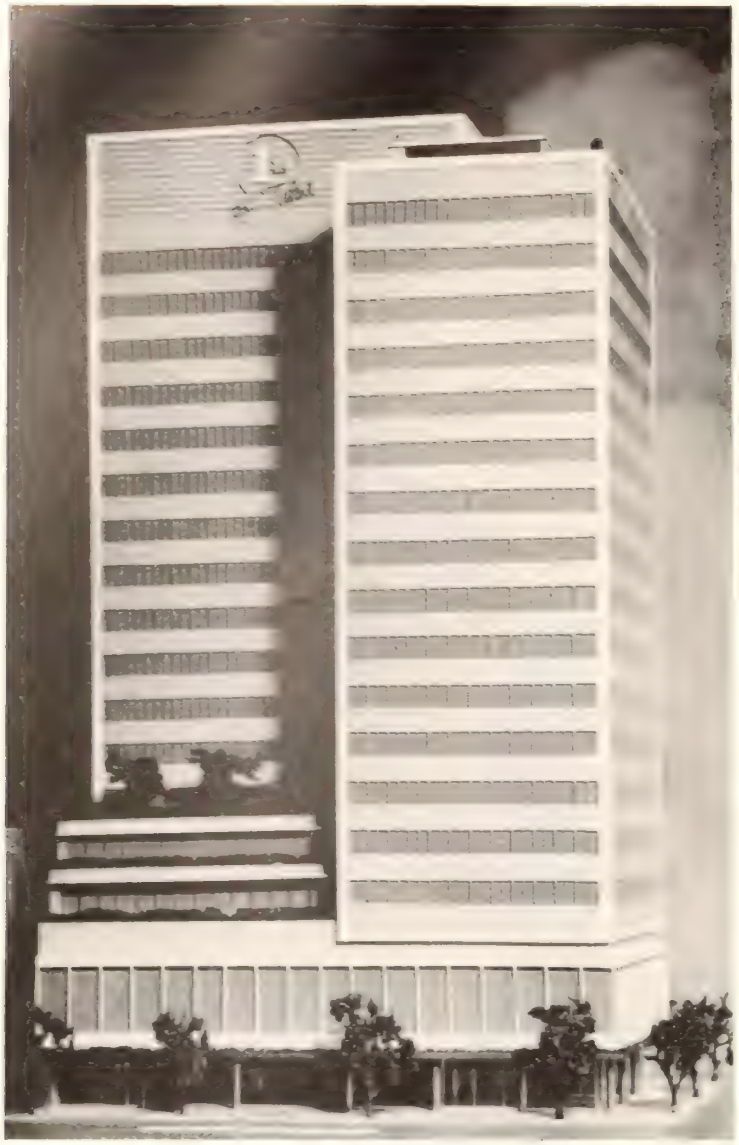
KWKH

SHREVEPORT

Texas
LOUISIANA
Arkansas
Mississippi

The Branham Company
Representatives

Henry Clay, *General Manager*



Assignment Progress

On Sunday, September 26th, KVOO inaugurated a series of weekly programs known as *"Assignment Progress"*. These programs are telling the story of construction progress on the new $5,000,000.00 First National Bank-Sunray Oil Company Building, in Tulsa.

Featured element in this First National sponsored program are the voices of the men who build this structure — the excavators, steel workers, carpenters, painters, architects, contractor and many others. By means of wire recording these men are interviewed on the job and describe the work they perform. Designed to do a job of capital-labor relations and to keep the public informed of week by week progress, the program is attracting a large and interested audience.

"Assignment Progress", a KVOO originated program idea, is another first in a long record of achievement! It demonstrates, once again, the kind of program leadership which has made and will continue to keep KVOO *Oklahoma's Greatest Station!*

RADIO STATION KVOO

50,000 WATTS — EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES — TULSA, OKLA.

OKLAHOMA'S GREATEST STATION

SPONSOR

New and renew

New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
Brown & Williamson Tob. Co.	Kools	Ted Bates	80-86* (Re-entering many B&W mkts)	I. D. announcements: Jan 3; 13 wks
Carter Products, Inc.	Various medical products	Ted Bates	20-30* (Medium-size and small mkts)	1-min e.t. spots, announcements: Jan 3; 13-52 wks
Dr. A. W. Chase Medicine Co. Ltd.	Various patent medicines	F. H. Hayhurst (Toronto)	40* (Major Canadian mkts)	"Strollin' Time," 15 min. (as sched.) Dec 28; 13 wks
Chrysler Corp. (Chrysler Div.)	Automobiles	McCann-Erickson	212* (Dealer-ad campaign; nat'l)	"The American Way," (as sched.) Dec-Dec; 13 wks
Crowell-Collier Pub. Co.	"Colliers"	Kudner	125* (Limited nat'l campaign; 27 mkts)	1-min. film e.t. spots, Nov-Dec; 7-52 wks
Dennison's Food Co.	Dennison Food Products	Brisacher, Wheeler	12 CBS Pacif. net. May add others)	"Bon Carrol Newscasts," (as sched.) 6:15-6:25 pm, PST; Jan 6; 52 wks
General Foods Corp. (Post Cereals Div.)	Grape-Nuts	Young & Rubicam	25 (W. Central & S. E. mkts)	"Prosperity Parade," 30-min e.t. (as sched.) Jan 19; 13 wks
General Motors Corp. (Oldsmobile Div.)	1949 Futuramic Oldsmobile	D. P. Brother	600 (Nat'l campaign; all mkts)	E. D. announcements, Dec 15-Jan 1; 13 wks
North Eastern Supply Co.	Farm supplies	Peck	1-2 (N. E. mkts; farm programs)	Live spots in participating shows; Dec-Jan; 13 wks
Reddi-Whip Co.	Food products	Ruthrauff & Ryan	12-20 (Western & Mtn. mkts)	1-min e.t. spots, announcements: Jan 1; 13 wks
Standard Brands, Inc.	Blue Bonnet Margarine	Ted Bates	20* (N. W. and E. mkts; may expand)	1-min e.t. spots, announcements: Jan 3; 52 wks
Vamoose Products	Household Deodorant	M. Glen Miller	5-10* Midwest mkts, may expand (test campaign)	Live e.t. spots; Jan 1; 13 wks
Vick Chemical Co.	Vick cold remedies	Morse	25-50 (Supplementing seasonal sched.)	Live spots, announcements; Dec 17; 4-6 wks

*No. stations will vary according to availability of time, type of program, etc.

New and Renewed on Television (Network and Selective)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
American Chicle Co.	Badger and Browning & Hersey	WCAU-TV, Phila.	Film announcements before Madison Square Garden events; Dec 2; thru season to Mar 26 (n)
American Stores (Food chain)	—	WCAU-TV, N. Y.	Modern Living—American Plan; TuThS 3-3:30 pm; Nov 30; 13 wks (n)
American Tobacco Co.	N. W. Ayer	NBC-TV net	Your Show Time (film); Fri 9:30-10 pm; Jan 21; 52 wks (n)
		WMAL-TV, Wash.	Film spots; Dec 28; 13 wks (n)
		WBKB, Chi.	Film spots; Dec 27; 13 wks (n)
		KTTV, L. A.	
Atlantic Refining Co.	N. W. Ayer	NBC-TV net	U. of Penna. home basketball games; Sat as sched.; Dec 11; Season (n)
Bank of America	Charles R. Stuart	KFI-TV, L. A.	Family Quiz; 10-min film weekly as sched.; Dec 5; 13 wks (n)
Barbasol Co.	Erwin, Wasey	CBS-TV net	Week in Review; MTWTF 10-10:15 pm; Jan 2; 13 wks (n)
Borden Co. (Cheeses)	Young & Rubicam	WPIX, N. Y.	Film spots following telecast sports; Jan 26; 8 wks (n)
Botany Worsted Mills	Silberstein-Goldsmith	WPIX, N. Y.	Weather announcements; Nov 18; 13 wks (n)
Brown & Williamson (Kools)	Ted Bates	WJZ-TV, N. Y.	New York Knickerbockers' pro basketball games; Sat nite as sched.; Nov 11-Mar 22 (n)
Celomat Corp. (Vu-Scope TV lens)	Tracy-Kent	WPIX, N. Y.	Film spots betw. Ridgewood Grove wrestling bouts; 10 more 9:05-9:30 pm; Jan 6; 13 wks (n)
Colgate-Palmolive-Peet	Esty	NBC-TV net	The Colgate Theater, Mon 9-9:30 pm; Jan 3; 52 wks (n)
E. L. Cournand Co. (Walco TV lens)	Cayton	KTLA, L. A.	Film partic. weekly in wrestling bouts; Jan 5; 13 wks (n)
Delta Air Lines, Inc.	Burke Dowling Adams	WBKB, Chi.	Film spots; Jan 3; 4 wks (n)
Disney, Inc. (Hats)	Grey	NBC-TV net	Newsreel of the Week; Sun 7:30-7:45 pm; Nov 28; 13 wks (n)
Allen B. DuMont Labs, Inc.	Buchanan	WGN-TV, Chi.	Film partic. in "Chicagoland Newsreel"; MTWTF as sched.; Dec 6; 13 wks (n)
General Foods Corp. (Jello)	Young & Rubicam	NBC-TV net	Author Meets the Critics; Sun 8-8:30 pm; Jan 2; 52 wks (n)
General Mills (Wheaties, Bisquick etc)	Knox-Reeves	WABD, N. Y.	Ted Steele Show; MTWTF 12:30-1 pm; Dec 6; 52 wks (n)
General Motors Corp. (Chevrolet Div.)	Campbell-Ewald (of N. Y.)	NBC-TV net	Chevrolet Theater; Mon 8-8:30 pm; Dec 27; 52 wks (n)
		WPIX, N. Y.	Film spots; Jan 10; 2 wks (n)
Gulf Oil Corp.	Young & Rubicam	NBC-TV net	Gulf Road Show; TF 9-9:30 pm; Jan 6; 13 wks (n)
Lewis Howe Co.	Ruthrauff & Ryan	WPIX, N. Y.	Film spots; Dec 25; 13 wks (n)
		WCBS-TV, N. Y.	Film spots; Dec 22; 13 wks (n)
Liggett & Myers (Chesterfields)	Newell-Emmett	CBS-TV net	Arthur Godfrey Show; Wed 8-9 pm; Jan 12; 52 wks (n)
		WCAU, Phila.	Film spots before White Plains boxing bouts; Jan 5; 13 wks (n)
		WPIX, N. Y.	New York Giants home baseball games; Apr-Nov season (as sched.) (n)
Motorola, Inc.	Gourfain-Cobb	KSTP-TV, Minn.	Live, film spots during high school basketball; WTHT as sched.; Nov 17-Mar 9 (n)
Austin Nichols & Co.	Alfred Tilly	WPIX, N. Y.	Film spots; Dec 12; 26 wks (n)
Peter Paul, Inc.	Platt-Forbes	WJZ-TV, N. Y.	Film spots; Nov 11; 19 wks (n)
Piel Bros. (Piel's Beer)	Esty	WPIX, N. Y.	Weather announcements; Dec 16; 13 wks (n)
Pioneer Scientific Corp. (Polaroid TV filter)	Cayton	KSTP-TV, Minn.	Film spots; Nov 14; 26 wks (n)
		WTMJ-TV, Milw.	Film spots; Dec 1; 26 wks (n)
		WGN-TV, Chi.	Film spots; Nov 28; 26 wks (n)
		WJZ-TV, N. Y.	Film spots during intermissions of Knickerbocker basketball; Dec 8 thru Mar 16 (n)
		WCAU-TV, Phila.	Film spots following White Plains boxing bouts; Jan 5; 13 wks (n)

➡ In next issue: New and Renewed on Networks. Sponsor Personnel Changes. National Broadcast Sales Executive Changes. New Agency Appointments

Seagram Bits (White Rose Tea)	J. D. Tarcher	WJZ-TV, N. Y.	Weather annemts; Jan 2; 13 wks (n)
Skm-Tested Prods. Co. (Gel-Dent toothpaste)	Jasper, Lynch & Eisbel	WJZ-TV, N. Y.	New York Knickerbocker's pro basketball games; Sat nite as sched; Nov 11-Mar 22 (n)
Sterling Drug, Inc (various)	Dancer-Fitzgerald-Sample	WABD, N. Y.	Okay Mother, MTWTF 1-1:30 pm; Dec 14; 52 wks (n)
Unique Art Mfg. Co.	Grant	WBKB, Chi. NBC-TV net	Film spots; Dec 30; 13 wks (r) Howdy Doody; Fri 5:45-6 pm; Dec 31; 13 wks (r)

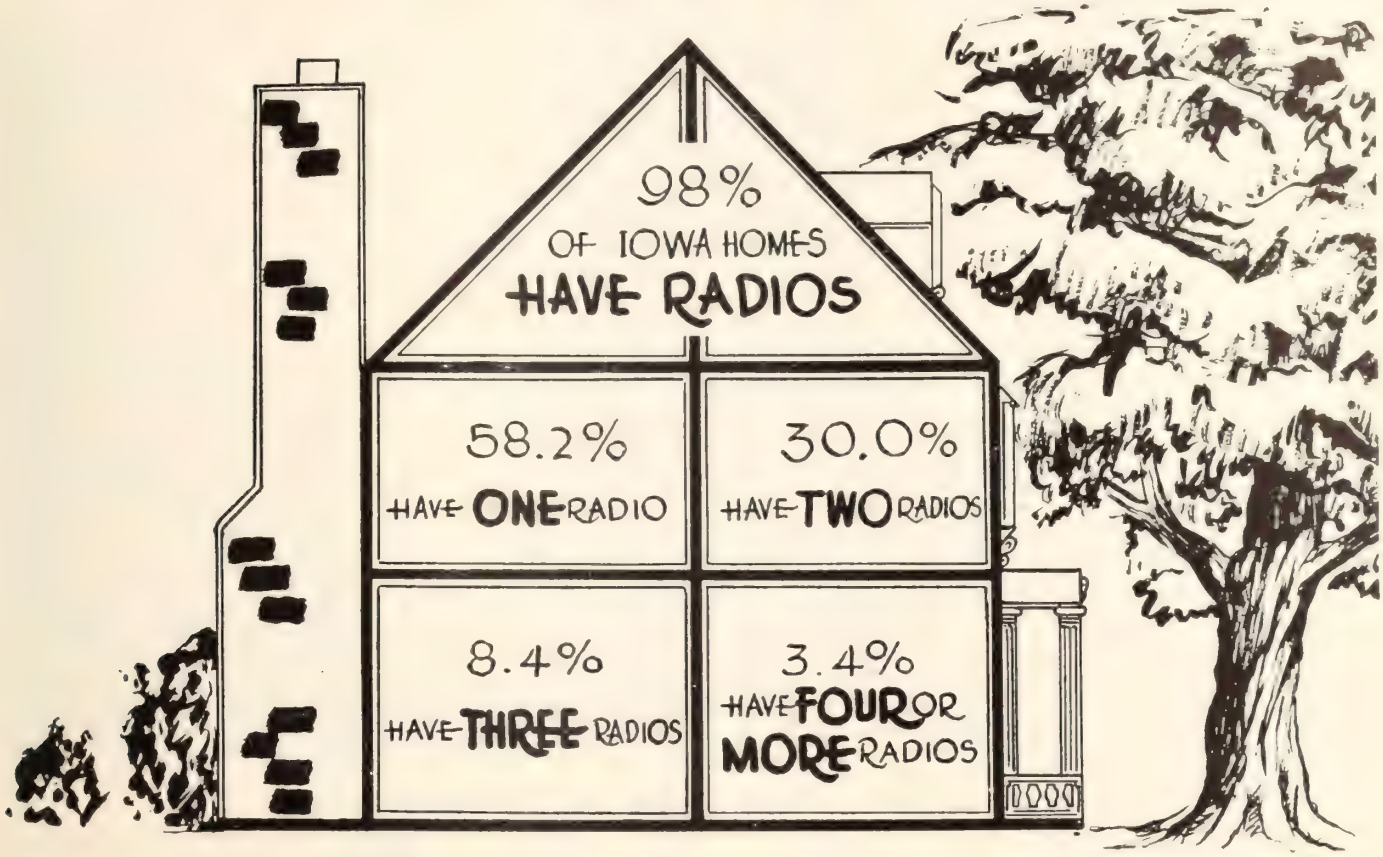
Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
David R. Altman	Women's Reporter, N. Y., adv mgr	Irving Serwer, N. Y., acct exec
Steadman Beckwith		Julian Brightman, Cambridge Mass., acct exec
Riley Brown	Gray & Rogers, Phila., copy writer	Same, radio dept copy chief
Otto S. Bruck		Glenn, Dallas, co-head
John H. Butler	Dubin, Pittsb.	Botsford, Constantine & Gardner, S. F., acct exec
Evelyn Cantor	Adair & Director, N. Y.	Mann-Ellis, N. Y., acct exec
Harry Carter	Lester L. Wolff, N. Y., chairman of the board	Same, radio, TV dir
Mark R. Castle	Advertising Ideas, N. Y., acct exec	Harry Graff, N. Y., acct exec
Elliott Curtiss	Chilton Co.	Alanson Q. Bailey, San Diego, radio, TV head (under name of Elliott Curtiss Productions)
Leona D'Ambry		David S. Hillman, L. A., timebuyer
John de Bevec	Latham Laird, Chi., acct exec	Same, media dir
Robert Diserens	Doherty, Clifford & Shenfield, N. Y., acct exec	Hewitt, Ogilvy, Benson & Mather, N. Y., acct exec
Courtlandt P. Dixon	Buchanan, N. Y., acct exec	Same, vp in chge creative management
Sherman K. Ellis	Sherman K. Ellis, N. Y., head	McArthur, vp, dir
Richmond H. Galley	Carr-Consolidated Biscuit Co. Chi., adv mgr	Caples, Omaha Neb., acct exec
Doris Gilbert		Edwin Parkin, N. Y., media dir
Allan C. Gottschaldt	Badger & Browning, Boston, acct exec	Same, vp
Frank Grosjean	WJW, Cleve.	Decker, Canton O., radio copy dept head
Leslie Harris	Benton & Bowles, N. Y., directing, producing shows	Same, head radio activities
Richard T. Hawkins	Glidden Co, Canada, adv mgr	Walsh, Ont., Windsor acct exec
Joseph Horne Holmes Jr.	Young & Rubicam, N. Y.	Dancer-Fitzgerald & Sample, N. Y., vp
David Horwich		Raymond Spector, N. Y., vp in chge creative, TV activities
Frederick Ingalls	Forest Lawn Co, L. A.	Brisacher, Wheeler & Staff, L. A., acct exec
Ogden Kniffin	Weiss & Geller, N. Y., acct exec	Kenyon & Eckhardt, N. Y., acct exec
Mary Lewis		Leland K. Howe, N. Y., acct exec, fashion coordinator
William B. Lowther	Badger & Browning, Boston, acct exec	Same, vp
Lathrop Mack	KFOX, Long Beach Calif., acct exec	Davis-Harrison-Simonds, H'wood., vp, gen mgr
T. R. McCabe	Beaumont & Hohman, Cleve., mgr	Same, Chi., exec vp
Thomas M. McDonnell	Foote, Cone & Belding, N. Y., radio dept	Same, radio dir
Edward A. Merrill Jr.	Young & Rubicam, S. F., acting mgr	Same, mgr
Joseph P. Moore	Ormsbee, Moore & Gilbert, Milford Conn.	Lindsay, New Haven Conn., vp
Urban H. Moss	VanSant, Dugdale, Balto., traffic mgr	Same, media, research dir
Dorothy A. Nelson	Howard-Wesson, Worcester Mass.	Leonard Davis, Worcester Mass., radio script dept head
Clarence R. Palmer	Benjamin Eshleman, Phila., media dir	John Falkner Arndt, Phila., media dir
Sally Paul	Botsford, Constantine & Gardner, S. F.	Kaufman, Chi., media dir
J. Neil Reagan	McCann-Erickson, H'wood., radio prodn head	Same, mgr
Arthur H. Rich	Rich Ice Cream Co, purchasing agent	Roizen, Buffalo N. Y., acct exec
Henry Rich		Barton A. Stebbins, L. A., acct exec
Joseph R. Rollins Jr.		Benjamin Eshleman, Phila., media dir
Albert M. Seidler Jr.	Winchester Repeating Arms Co, N. Y.	Edwards, Newark N. J., acct exec
Gerald F. Selinger	John Falkner Arndt, Phila.	John Miller, Norristown Pa., mgr
Arnold C. Shaw		Glenn, Dallas, co-head
John G. Simonds	G. M. Basford, N. Y., acct exec	Daniel F. Sullivan, Portland Me., acct exec, mgr
Joseph G. Smalley	Haire Publications, N. Y.	Mann-Ellis, N. Y., acct exec
Joseph H. Smith	John A. Cairns, N. Y., exec vp	Same, Montreal Canada, head
L. J. Swain	Lester C. Nielson, Huntington Park Calif., acct exec	Martin R. Klitten, L. A., acct exec
William Travis	Leland K. Howe, N. Y.	Same, vp in chge radio
Henry R. Turnbull	Dancer-Fitzgerald-Sample, N. Y., acct exec	Same, vp
Ralph Van Buren	Ruthrauff & Ryan, N. Y., vp, sec	Ralph Van Buren (new), N. Y., head
R. M. Walberg	Cramer-Krasselt, Milw., acct exec	John Mather Lupton, N. Y., acct exec
Sol S. Waldman	Sheerr Brothers & Co, N. Y., adv mgr	Norman D. Waters, N. Y., acct exec
James G. Walker	Newell-Emmett, N. Y., acct exec	Bermingham, Castleman & Pierce, N. Y., acct exec
Robert J. Weill	Lester Harrison, N. Y.	Dorland, N. Y., acct exec
Robert Weisberg	Leland K. Howe, N. Y., vp, art dir	Robert Whitehill (new), N. Y., pres
Maurice S. Weiss	Grey, N. Y., acct exec	Smallen-Ross, N. Y., acct exec
Donald L. Wyatt	Kaiser Co Inc (Iron & Steel div.), adv mgr	Ryder & Ingram, Oakland Calif., acct exec

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KBKO, Portland Ore.	Independent	Forjoe
KDYL-TV, Salt Lake City	NBC	Blair
KREM, Spokane Wash.	Independent	Forjoe
KSJO, San Jose Cal.	Independent	Tracy Moore
KTLA, L. A. (TV)	Independent	Weed, except L. A., N. Y.
KTSL, L. A. (TV)	Independent	Blair
WBKB, Chi. (TV)	Independent	Weed, except Chi., N. Y.
WCEM, Wash. (FM)	Continental	Continental Radio Sales, N. Y., East only
WDAR, Savannah Ga.	ABC	Adam J. Young
WDSU-TV, New Orleans	ABC	Blair
WGTC, Charlotte N. C.	Independent	Forjoe
WKNB, New Britain Conn.	Independent	Forjoe
WIAC, San Juan P. R.	Independent	Melchor Guzman, U. S., Canada only
WLAN, Lancaster Pa.	ABC	Headley Reed
WTVR, Richmond Va. (TV)	NBC	Blair

MORE IOWA RADIOS
MEAN MORE IOWA LISTENERS!



98% of Iowa homes have radios. *11.8%* have *two or more* sets, and *11.8%* have *three or more*, according to the 1948 Iowa Radio Audience Survey*.

This extra-set ownership means more *listening* throughout the day. In the morning, for instance, it means 6.9% more women and 5.9% more men listeners.

The Survey's authoritative figures about multiple-set homes in Iowa constitute one of the several new and extremely important findings of the 1948 Edition. In addition to this "*new information not previously gathered*," the Survey gives up-to-date facts on almost every possible phase of Iowa listenership.

Write for your copy today, or ask Free & Peters.

* The 1948 Iowa Radio Audience Survey is a "must" for every advertising, sales, or marketing man who is interested in the Iowa sales-potential.

The 1948 Edition is the *eleventh* annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff, is based on personal interviews of 9,224 Iowa families, scientifically selected from the city, town, village and farm audience.

As a service to the sales, advertising, and research professions, WHO will gladly send a copy of the 1948 Survey to anyone interested in the subjects covered.

WHO

+ *for* Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
FREE & PETERS, INC., National Representatives



NORTH CAROLINA IS THE SOUTH'S NUMBER ONE STATE AND NORTH CAROLINA'S

Number 1 Salesman is **WPTF**

50,000 WATTS 680 KC. NBC AFFILIATE • RALEIGH, N. C.

NATIONAL REPRESENTATIVE FREE & PETERS, INC.



CEREALS and how they're sold

Selling appeal changes, but radio remains favorite medium

A Sponsor study

over-all Breakfast food advertising is a $30,000,000 game of follow-the-leader, played all over the media map. It produces results—more than $500,000,000 is spent annually in the U. S. for hot and cold breakfast foods. Breakfast food advertising most frequently changes direction overnight, and even today has no single school of thought as to its basic appeal. In spite of about faces cereal air advertising is generally successful.

No one firm in the breakfast food field has been a pace-setter for the industry in its advertising techniques. Nearly all the makers of breakfast foods have their own pet theory on what really sells their product, particularly in broadcast advertising where 50% of all cereal ad dollars are spent. However, almost as soon as one manufacturer goes on a radio or TV tangent of his own with success, the other firms in the field switch over to or add similar programs.

There have been cycles in the selling and advertising of breakfast foods since the day in 1875 when an observant young interne named Dr. John Kellogg saw a future in prepared cereal foods as "health diets." More often than not, these advertising cycles have been motivated by expediency. This has been true especially of radio, and has been repeating itself in TV.

As the 1949 broadcast advertising cycle gets underway, the air-advertising of breakfast foods is fairly evenly distributed among basic program types. The air shows of 90% of the major manufacturers of everything from corn flakes to farina break down into these special categories:

[illegible]	Percent [illegible]
Adult	33⅓%
Semi-adult	25%
Children	25%
[illegible]	[illegible]

The most recent vehicle employed to sell cold cereals* is a West Coast cam

*Cold cereals are used by [illegible] Hot cereals are used on [illegible] used exclusively [illegible] regional basis.

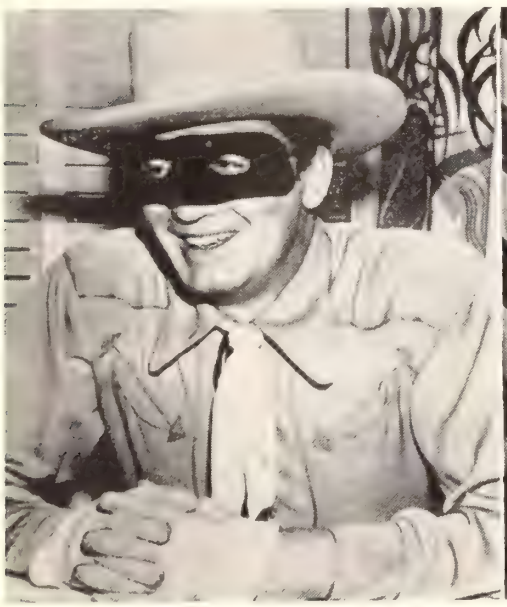
Cereal cycle of radio goes round and round



September 1932 Paul Wing tells stories for the wee ones to sell General Food cereals



January 1949 Bob Emery is telling stories on TV Small Fry Club (DuMont) to advertise all Post cereals



Westerns have outlived most cereal programs as witness "The Lone Ranger" ABC which continues selling Cheerios



All American boy appeal has also outlasted most shows. Above Jack Armstrong for G-M products

paign by the 51-year-old Kellogg Co., whose last year's net sales of some $90,000,000 led the field and accounted for nearly a third of the total business done in dry cereals. Kellogg starts sponsorship 8 January of a show whose basic appeal is to the family audience. The program is an audience participation show, *Mother Knows Best*, aired Saturday mornings from 12–12:30 p.m. on 30 Columbia-Pacific stations. The show will be transcribed in New York, and aired from KNX. It is fairly typical of the "family" shows being used by breakfast food firms, some others being *Professor Quiz* (sponsored by Post Cereals Division of General Foods on an e.t. basis in 25 west central and southeastern markets for Grape-Nuts Flakes), and *Breakfast Club* (sponsored by General Mills, across-the-board on weekday mornings, and featuring a variety of G-M products, including breakfast cereals).

The shows whose appeal is primarily "adult" are aimed generally at the daytime audience of homemakers. General Mills sponsors two daytime strips, *Today's Children* and *Light of the World*, to sell Wheaties and Cheerios to women, stressing primarily the themes of "good family breakfast" and "healthy bodies for youngsters." General Foods' Post Division sells Postum (a cereal drink) and Post Bran Flakes, primarily an adult cereal for dietary reasons, to the housewife via *Portia Faces Life*, which G-F has sponsored since 1940. They are good examples of the selling of breakfast foods to the adult audience, a cycle that aired at its greatest emphasis during the rationed war years.

One West Coast advertiser, Fisher Flouring Mills Co., sells to an afternoon audience of homemakers via a five-times-weekly newscast called *Afternoon Headlines* on ABC's Pacific network. The show, whose selling emphasis is on Fisher's hot wheat cereal, "Zoom," is

Nighttime 1938 Al Pearce was trying, with his gang, to sell Grape-nuts for General Foods on NBC. He didn't last



Nighttime 1942 Jack Benny ended the nighttime breakfast food cycle selling Grapenuts Flakes for General Foods on NBC



the latest in a Fisher cycle of radio advertising that began when "Zoom" was introduced six years ago on the West Coast with city-by-city campaigns. At that time, in 1942, the radio appeal was also to the daytime audience, since Fisher was using spots in women's participation shows plus selective announcements. In addition to *Afternoon Headlines*, Fisher's broadcast advertising today includes a large list of Oregon, Washington, and California stations carrying selective announcements, 15 newscasts per week on Fisher-owned KOMO (Seattle), and TV announcements on Seattle's KRSC-TV. Nearly all of it is aimed at either the homemaker audience, or at least at the adult audience.

The "semi-adult" show is usually one of a highly adventurous nature, that appeals to the older adolescent and the adult who enjoys blood-and-thunder. A good instance of this is *The Lone Ranger*, sponsored by General Mills since 1941 for Corn Kix on a three-time-weekly basis. The latest example is National Biscuit Company's 40-market coverage in selective radio with the e.t. *Red Ryder* (Lou Cowan) show, a sort of second-cousin to *Lone Ranger* and the network *Straight Arrow* show on Mutual, both of which are starting their selling jobs for Shredded Wheat with the 1949 season.

The air shows of the major breakfast food advertisers that are aimed primarily at the juvenile market include two that are among radio's oldest vehicles for the selling of breakfast foods to the kiddies—General Mills' *Jack Armstrong* for Wheaties, and Ralston's *Tom Mix* for Hot Ralston and Instant Ralston. In TV, General Foods' Post Division has been selling all the Post cereals in turn on DuMont's *Small Fry* telecasts (it shares sponsorship with several advertisers).

This is the picture today. The selling emphasis of the industry leaders is now aimed at the housewife. Research in recent years has shown that about 70% of cereal purchasing is influenced by women, 20% by men, and the 10% difference is shared by both, so the advertising aimed at women is understandable. However, there has been a recent upswing in the number of breakfast food shows in radio and TV that appeal to both children and semi-adult age groups.

The trend is, more than anything else, history repeating itself. It was to children that Kellogg aimed a good portion of its advertising as early as 1898. In the years that followed the turn of the century, and during which most of the leading cereal companies got their start, advertising urging the nation's moppets to persuade their parents to buy So-and-So's Corn Flakes slackened in favor of advertising that stressed some highly questionable medical and health claims. This was the era that saw the emergence of Kellogg, Post, Quaker, Cream of Wheat, and Ralston as major entries in the race to sell breakfast foods. During the 20's, after the government began to keep a strict eye on advertising claims, the health advertising was switched to vitamin copy and taste-appeal claims. It wasn't until 1929 that the great cycle of juvenile breakfast food advertising got under way in earnest.

The Minneapolis firm of Cream of Wheat was the first to use radio slanted directly to the juvenile taste. In January

(*Please turn to page 65*)



Premiums made and broke the juvenile cycle of radio programs. They still make kids buy

Daytime 1931 It was with "Raising Junior" on the Blue network, that Wheatena tried to raise tears and heart throbs



Daytime 1949 General Foods is using "Portia Faces Life" to sell Post Toasties and Bran Flakes on NBC having started on CBS, October 1940



The Peter Paul Formula

Candy manufacturer finds newscasts result-producing.

Virtually entire advertising budget goes into radio and television



Typical frames from a Peter Paul TV film

Since 1937, one of radio's outstanding selective operations has been quietly and carefully put together by the Connecticut candy-making firm of Peter Paul, Inc. It's not too difficult to find selective campaigns bigger than the 390 programs and 140 announcements aired each week for Peter Paul over 126 stations. It would, however, be difficult to find a campaign conducted with a better understanding of the radio-selling techniques involved, or which produces better results. What makes the selective campaigns that sell Peter Paul's Mounds, Almond Joy, Choclettos etc. differ sharply from those of other advertisers is that the campaigns revolve around a central programing axis: newscasting.

It is with radio-news, a widely misused form of air selling, that Peter Paul have built a radio operation that costs them some $1,500,000 a year, nearly the entire Peter Paul ad budget, and which produces some $35,000,000 annually in candy business. This places the Connecticut firm in the top five bar-goods manufacturers in the $1,000,000,000 (wholesale) candy industry.

Like most consistent radio users, Peter Paul give credit to broadcast advertising for a healthy sales picture. Radio has produced consistently for them since their near-accidental discovery in November, 1937 that their number one selling vehicle in radio was news. They had entered the field of radio-news selling for the first time with a series of 1-minute participations on *Yankee Network News*. When the program began to bring in definite sales results at the candy counters of New England, it set a pattern for Peter Paul advertising which has never changed, except for gradual improvements in the technique. The best indication of the fact that Peter Paul air advertising works well can be found in their published earnings in the decade since 1937.

Year	*Net Income*	*Earned per share*
1937	$379,333	$2.55
1938	$388,366	$2.61
1939	$485,228	$3.27
1940	$636,144	$4.28
1941	$614,688	$4.14
1942	$542,383	$3.65
1943	$791,730	$5.20
1944	$717,380	$4.59
1945	$667,507	$3.99
1946	$1,952,020	$2.92
1947	$2,682,155	$3.94

The rise is swift and relatively steady except for the war years, and has been based on a combination of honest business practices:—a good product and well-conceived advertising. Peter Paul's margin of profit per unit is on the low end of the bar-goods industry (it runs as high as 20% sometimes for manufacturers who "load" their candy bars). It is probably about 6%. Peter Paul began, in a New Haven kitchen in 1919, when a group of six friends (including the late P-P president, Calvin K. Kazanjian and the present top executive, George Shamlian, as well as a man whose name really was Peter Paul) founded the firm that has in the past 30 years made few compromises with quality. This has held true, even during the erratic war years, when coconut and chocolate supply was sharply curtailed.

Since the start of Peter Paul broadcast advertising, the candy firm has discovered an increasing number of reasons why some newscasts work well . . . and some don't. Such a fund of specialized knowledge has been acquired by the Platt-Forbes agency (P-P agency for everything east of the Rockies; Brisacher, Wheeler is agency for P-P in the Mountain and Coast sectors) that agency radio director Sherman E. Rogers once even authored a booklet, *Four Billion Ears*, on newscasting.

The major lesson that Peter Paul have learned is that newscasts sell best, and attract the highest audiences, when they are used on a selective basis.* From time to time, however, Peter Paul have used

*News with a local slant is tops with listeners.



Peter Paul's 5 newscasting rules

1. A news period has to be on the air for at least two years in order to develop top audiences for commercial sponsorship
2. Buy news programs originating on individual stations. They've advantages over network news via local items and weather
3. Five-minute newscasts seldom develop the faithful regular audience of regularly scheduled 15-minute news programs
4. Newscasters should stick to news and leave selling to announcers who are salesmen not reporters or commentators
5. News scripts should be written with an eye to the personality and the particular style of the man who broadcasts the program

A typical newsroom (WOR, N. Y.) from which Peter Paul newscasts originate all over the United States. Peter Paul's Prescott Robinson at left

(through Brisacher, Wheeler) regional newscasts on the Pacific Coast networks of ABC, NBC, CBS, and Mutual. Currently, there are two newscast strips (MWF 5:45–5:55 p.m., and TThS 7:30–7:45 a.m.) featuring Bob Garred on the Columbia Pacific Network, which Peter Paul have used on and off since 1940.

The use of regional Pacific Coast network newscasts combined with selective newscasts in the rest of the nation is not as contradictory as it may sound. There is a definite reason for it. One Peter Paul agency man states: "Sure, we use regional networks in the Mountain and West Coast sections. That's because Peter Paul feel that individual stations on the Coast do not go to the trouble to develop that all-important habit of listening to newscasts that you find in the East and Midwest.

(*Please turn to page 54*)

WHOLESALERS' LAMENT

PART SEVEN
OF A SERIES

They insist that advertising isn't part of their business

"If an advertising man will take the time off to check the number of items the average supply dealer salesman has to peddle, he'll understand why selling advertising isn't among them." That's the way the vp of a drug wholesaler explains why his salesmen are radio's (as well as general advertising's) greatest road block. That he isn't as much a road block to printed media as he is to broadcasting is best explained by the fact that black and white advertising can be seen. Broadcast advertising's greatest problem in reaching the men who reach the retailer is that the spoken word is ephemeral, except in its consumer sales impact. Generally, commercials can't be imprisoned in proof form in a manner through which the middleman can hear for himself just what is being done on the air.

Says a sales executive of a Midwest drug jobber, "In less than 20% of the accounts we represent are we ever informed of their radio advertising plans. When we do hear of what's being done to advertise some of the pharmaceuticals, the broadsides are usually so confused or so badly prepared that they're no assistance whatsoever—to us or to the products they are supposed to help us sell. Someday some drug firms are going to realize that a good consumer advertising man frequently makes a putrid trade promotion executive. What drug firms generally give their own sales staff is bad enough promotion for their radio advertising but what they give their jobbers' staffs is worse. Before any advertising man is permitted to prepare promotion material (radio or otherwise) for salesmen he ought to be required to work a week with one. Once he's made the rounds, he won't spend his firm's money for a lot of words and pretty pictures that neither intrigue nor reveal the true advertising story in terms the salesman can use.

"You have to sell advertising in terms that the distributor type of sales mind will understand," was this drug jubber's parting remark.

"Figures have absolutely no impact on our sales staff—except those figures which apply to their own sales quotas," is the way one electrical appliance supply dealer debunked big circulation figures. "When brochures talk in terms of millions of listeners or readers, as they most often do, they mean little or nothing to salesmen who think only in terms of the couple of hundreds of retailers they service each month. Salesmen who cover the retail front don't get too excited about national advertising circulation figures. In fact they aren't excited today about any form of national advertising. They've been 'millioned to death.'

"If an advertiser wants action from the sales staffs of distributors he must stop 48-state thinking and design broadsides and sales promotion material that speaks in terms of local and regional sales territories. It's important of course to establish that a program is broadcast over a network, if it is, but what is essential is to establish that it is broadcast by important stations in our area. Men only collect commissions on what they sell—not on what's sold thousands of miles away.

"You can't sell the (town name deleted) merchandising area by explaining that your broadcasts are reaching 99,000,000 listeners; we haven't that number of prospects."

When most wholesalers are confronted by the charges of inertia in promoting either advertising of products they distribute, they explain brusquely, that promotion is not their job. Even those wholesalers who maintain sizable promotion departments* admit that they only do a tiny part of the promotion that could be done. They know that they would do a better job for the lines they represent if they really promoted all the products they distribute, but that, they insist, would increase their cost of doing business to such an extent that they'd operate in the red.

"Our margin of profit," states a medium size building supply dealer, "is so small that we have nothing to gain in promoting any of our nationally advertised brands. We're simply a central source of the materials a builder uses. He has to install exactly what an architect specifies or at least a reasonable facsimile. For us to promote the advertising of any of our products would be a waste of time."

When this particular supply dealer was queried directly about Johns-Manville products of this asbestos firm he admitted that the broadcast program down through the years had brought considerable business to him (he's a J-M supply dealer among other products) but he didn't see what promoting that fact would get him.

"It's the job of the manufacturer to create the demand for his product, not his distributors'. I feel that advertising is included in the consumer price, and since generally the manufacturer sets the resale price, not the distributor, he must carry the ad-burden," is the way a number of big and little building supply dealers explained their lack of advertising promotion or selling of manufacturers' advertising.

"The field of product distribution has become more and more of a wholesale giant-market operation," states a food executive. "The margin of profit is so small, the cost of operation has increased so substantially, and the pressure exerted on us to produce quantity sales has become so great that we can't afford to do anything to indoctrinate our customers on what our manufacturers are doing. More and more I feel that the problem of telling the retailer what's going on in the food

**Less than 3% of all wholesalers*

advertising field must be the job of the manufacturers' field representatives. In a few instances we have been given a special per-case allotment for detailing and we have employed special promotion salesmen whose job is to cover retailers and impress them with the promotion that is being placed behind specific products. Frankly I have never been able to prove that the detailing did us any good."

Asked why he hadn't been able to check the effectiveness of the detailing, the food merchandiser stated, "There's no margin for research in a wholesaler's budget," and refused to discuss the matter further.

It's a sad commentary on merchandising but the men who contact retailers most regularly, the staffs of wholesalers, distributors, jobbers, and supply dealers (the nomenclature varies industry by industry), are the least advertising minded of all salesmen. They're happy when demand for a product has been created by advertising but they're not interested in doing any advertising missionary work.

"Why should we carry the ball for any product's advertising," asked a farm feeds distributor. "We're seldom consulted about how a manufacturer should advertise and sometimes we have to get tough in order to make certain that the right station and program is used to cover our territory. We're close to the farm-feed dealer and we have a fairly accurate picture of the listening habits of farmers. Nevertheless we find that the recommendations of some still wet-behind-the-ears clerk who calls himself a timebuyer is taken before our suggestions. I'm not carrying three feeds for which I have real demand because they insist on using a 50,000 watt station to cover a lot of territory instead of using local stations that are close to farmers."

When asked how the "real demand" for those three feeds was inspired, the feed man stated quite frankly that the 50kw station had a good audience and had "stirred up" the farmers to demand the three feeds in question.

"They haven't got them stirred up enough to prevent our selling 'em something else," was the way he explained his continuous road-blocking of the nonconforming advertiser's products.

Wholesalers are pro-selective broadcasting, as long as it's used intelligently. They are not impressed by announcement schedules, no matter how fine the programs that surround the announcements. They don't doubt the selling effectiveness of announcement advertis-

(*Please turn to page 76*)

Problems with broadcasting

1. Wholesalers are seldom contacted by stations or networks
2. There's no organization in radio whose job it is to explain, promote, or merchandise the medium
3. Selective broadcast advertising is too much announcement and too little program
4. Some stations and networks expect wholesalers to sell air-advertising and that's not their job
5. Broadcast advertising requires factual sales effectiveness figures instead of razzle-dazzle
6. Broadcasters use figures in terms of multimillions which don't mean a thing to salesmen who have to think in terms of hundreds of customers

Problems with sponsors

1. Advertising managers know very little of wholesalers' problems
2. Sponsors have a great tendency to "cover the country" rather than individual markets
3. Too many advertisers expect wholesalers to distribute point-of-sale displays and give-aways without recompense
4. There's little coordination between manufacturers' sales and advertising departments
5. Less secrecy about ad plans and more broadcast activity openly arrived at would help everyone
6. Too much selling copy when the panic is on and too little when business is good

Problems with advertising agencies

1. Product distribution is a blind spot in most agency thinking
2. There's too little pre-testing of campaigns
3. Localizing of broadcast advertising is avoided more often than attempted
4. Too many markets are just spots on a map to timebuyers and account executives
5. The fact that it takes one type of copy to impress wholesale salesmen, another to impress retailers, and still a third to "bring 'em in to buy," is too often forgotten
6. If agency men could stop thinking of advertising as an art and start thinking of it as a form of selling, things would start happening
7. Agencies should pay some attention to dealer cooperative advertising and develop some form of control and checking which doesn't put the wholesaler in the middle



Farm favorites are liable to show up anywhere. Here WLS's Martha Crane (center) and Helen Joyce (right) visit a Villa Park (Ill.) "Pioneer Day"

Keep it down to earth

listening tastes of the farm circle are simple and specific

PART FOUR
OF A SERIES

The radio tastes of farm housewives often differ drastically from those of women in larger urban centers. Program managers who know most about these differences in taste, and cater to them, have proved consistently that they can gather and hold larger farm audiences.

A women's service program designed for city listeners normally can't attract an equal proportion of farm women (as distinct from rural non-farm listeners many of whose interests are nearer those of city people). The practical differences in their ways of living dictate the necessary variation in emphasis and subject matter.

Rural housewives, for example, do much more preparation and cooking of food; they buy less canned and prepared foods, because much of what they use is raised either on their own land or in the vicinity. Like women on farms, women in villages (2,500 and under) spend much more time in the kitchen than their urban counterparts.

Fashion talk has to deal less with high style and more with utility clothes and adaptability and convertibility of garments. Party clothes for mother and the teen-agers are of course an exception. Yet as Claire Banister of Rural Radio Network (Ithaca, New York) puts it, "these youngsters dress sharp and well, yet more than a few of their clothes are home made." These illustrations indicate the fundamental differences that affect specific program appeals.

By selecting subject matter of more general nature and slanting it less specifically, some women's service programs can appeal about equally to segments of rural and urban listeners. Such compromise efforts, however, sacrifice the "beamed program" technique in reaching the largest possible audience with common tastes, interests, and problems. The largest such audience are farm listeners.

Bernice Currier's *Homemaker's Visit* (KMA, Shenandoah, Ia.), for example, definitely would not pull the typical city dialer with its home helps as it does the women whose lives it's specially designed to make easier and more pleasant. The same holds true for the KMA *Kitchen Klinik* conducted by Adella Shoemaker. What has been said about selling on other farm service programs applies to programs addressed to the country house-

wife. She's equally sensitive about being talked down to, and quick to repudiate selling talk that shows ignorance of her problems. The most successful farm women's service programs don't have one eye on urban listeners (even though they may actually gather sizeable numbers).

In fact, the clue to popularity with farm women of a station's daytime programing is generally in proportion to its understanding of important common tastes and requirements and the single purpose to fulfill them.

When WRFD (Worthington, Ohio) started its sunrise-to-sunset operation only a little more than a year ago it faced the solution of its programing problem without benefit of popular network serial strips (WRFD is a non-network station).

Every program on the schedule was appraised on the basis of the one question: "Is it of special interest to Ohio's rural people?" The schedule includes women's programs, discussion of current local issues, local special events, complete news coverage, local (Ohio) and national, together with highly localized weather and farm service information. This approach has built audiences phenomenally.

It is no foregone conclusion that any one specific pattern of rural listening tastes will apply to every rural area. Careful research alone will reveal possible audiences for new program ways. New York's Rural Radio Network (Ithaca) believes it has discovered a pattern of programing that appeals to a substantial number of listeners.

Since the network only got under way last June it's yet too early to appraise the success of the current eight stations in building and holding audiences. Their programing theories, however, seem to be working. On 5 December the network expanded its hours from 11:30 a.m.–9:15 p.m. to start the day at 6:00 a.m. On 11 December they started broadcasting two hours of square dance music until 11:30 on Saturday nights.

In place of daytime serials, listeners get straight readings (continued) of great stories and network-produced complete dramas. The formula appears to be succeeding. The bigger test has come with RRN programs competing in morning hours before 11:30.

Daytime serials are extremely popular with about one-fourth the nation's farm wives. Data from the U. S. Hooperatings of C. E. Hooper, Inc., reveal that some daytime serials are decidedly more popular with rural than with city listeners:

	City 50,000 & over	Rural Under 2,500
Backstage Wife	15.17	23.14
Right to Happiness	14.52	22.85
Lum & Abner	11.41	18.25

On the other hand, *Young Dr. Malone* is favored by city listeners 10.96 to 8.78 for rural listeners. Popularity of some serials is approximately equal with both rural and city people:

	City 50,000 & over	Rural Under 2,500
Our Gal Sunday	13.43	13.19
Big Sister	12.39	12.77
Breakfast in Hollywood (P & G)*	10.16	10.91

*These figures represent net weekly audiences.

Area preferences also affect the popularity of daytime strips as compared with other program types.

Serials, for example, are more popular with Western farm women than religious programs, and almost as popular as religious music. Dance music, far down the list in over-all popularity, in the West is more popular with farm wives than plays, serials and general entertainment programs are with women in other areas.

This means an advertiser should know the individual area preferences before deciding on best program buys.

On no other program type is there such strong and sharply divided feeling among farm women as there is on daytime serials. There are probably no more faithful listeners to any other form of entertainment than the "regulars" who follow from two or three up to a dozen serials.

In contrast to the group who listen regularly to soap operas are another group who vigorously dislike them—who name them as the program type most disliked. Attitudes of the remaining half of women listeners range in between these extremes.

Very few stations make any effort to reach farm youth and younger children with entertainment designed for them. There are exceptions, such as KMA's (Shenandoah, Ia.) *Uncle Warren's Kid Show*, an audience participation stint in which children get a chance to sing, tell riddles, compete in a spelling bee and other contests. The show is on Saturday morning in the KMA auditorium and youngsters drive in from as far as 100 miles to see and take part in the fun. Sponsor is Coco-Wheats.

(*Please turn to page 72*)









1. Rural commentators must know facts. Here's Dorothy Lindley (KSIB, Creston, Iowa) checking
2. Farm school programs supplement teacher efforts. WLS's "School Time" has wide audiences
3. Baby contests are hardy farm annuals. WFTM (Maysville, Ky.) covers one for N. Y. Store
4. Farm participation programs are different. KMA's (Shenandoah, Iowa) is a "Penny Auction"



Harold Schafer, President of Gold Seal Company, peps up his three key executives before a sales meeting. Schafer covers the nation personally

MIRACLE IN 1948

Glass Wax is the amazing story of a man and his faith in advertising

Harold Schafer doesn't own his number one product, Glass Wax. He isn't even certain that he'll control the Glass Wax trade-name he has popularized. Nevertheless he's currently spending over $2,000,000 in advertising. Over $1,000,000 is going into radio (Arthur Godfrey on CBS daily and *Meet the Missus* on CBS-Pacific, Saturdays at 2:30 p.m.). The rest is going into newspapers and magazines.

A little over 17 months ago Schafer was practically broke. What had built his business in the seven states* in which his Gold Seal Company operated a wax business (floor, furniture, and glass wax) wasn't working in big metropolitan centers. The personal magnetism and drive which had built his company couldn't be spread wide enough. From 1942 when Schafer founded his business, after resigning as salesman for a Bismarck, North Dakota paint and varnish firm, until 1946 when Schafer employed Campbell-Mithun, Inc., as agency for the company, he had written all his own advertising commercials and black and white copy. He had laid-out his printed advertising and bought his own time, station by station. He had shopped every area for time and printed media. He admits that he was a bargain hunter but claims that if timebuyers had the local insight he developed in obtaining direct results from each advertising dollar, broadcast advertising could sing a new song of profit. He still feels that his home town station KFYR has the tightest hold on its audience of any station in the nation.

Selective radio advertising as Schafer bought it outproduced any other advertising medium. That didn't mean that he used it to the exclusion of other media. His schedule in 1947, before he decided to invade Chicago and big time, was 26 stations, two trade papers, and 22 newspapers. And the combination sold all Gold Seal wax products effectively. On stations he bought the best spots he could find for his announcements and he used quarter-page newspaper copy to supplement his broadcast advertising.

It worked in Schafer's seven states. It laid a gigantic egg in the Windy City. An independent firm with one product (Gold Seal wasn't selling anything but Glass Wax outside of the original territory) is seldom in a position to force distribution through consumer demand. It can't wait that long. Schafer's announcement schedule and quarter-page ads were bringing consumers into stores to ask for Glass Wax, but the stores didn't carry the product. Wholesalers had never heard of Glass Wax and they weren't impressed

*The Gold Seal wax business area is North and South Dakota, Minnesota, Wisconsin, Montana, Idaho, Wyoming and Utah



One of the full-page advertisements that broke resistance to Glass Wax in Chicago

A typical "editorial type" Glass Wax newspaper advertisement now used



with a Bismarck, North Dakota firm with a Dun and Bradstreet credit rating of $2,200. They had been caught too often "playing ball" with a little guy only to be stuck with stock that didn't move. They hadn't "seen" the quarter-page newspaper ads and they hadn't heard any of Schafer's daytime announcements. Their general attitude was "come back and see us next year."

Harold Schafer couldn't afford to wait until next year. Glass Wax had to be sold then and quickly—the bankroll wasn't going to stretch too far. In desperation, Schafer and his advertising alter ego, Ray Mithun, decided to rush into print with full-page ads in the newspapers on Glass Wax. The first ads were quickies, their effect was planned to break down resistance at the wholesale level. The can occupied almost one-quarter of the page and the product uses were given important display. The ads did their job. Wholesalers could *see* the ads even if they hadn't seen the quarter-page copy. They stocked Glass Wax and the fabulous sky-rocket history of America's number-one 1947–1948 product success was off.

No one at Glass Wax or Campbell-Mithun was happy about the first ads. In fact it wasn't until an editorial-ad technique was developed that printed media copy began to keep pace with the impact of broadcast advertising. Since Glass Wax was a multiple use item, a pictorial news technique was ideal. A two line scarehead runs across the entire advertising page. It's localized—reading "New Glass Cleaner Comes to (St. Louis)," the name of the city being changed in each area. Price is given real display since Gold Seal has established a retail sale price for the product and fair-trade protects it where local state laws make this possible.

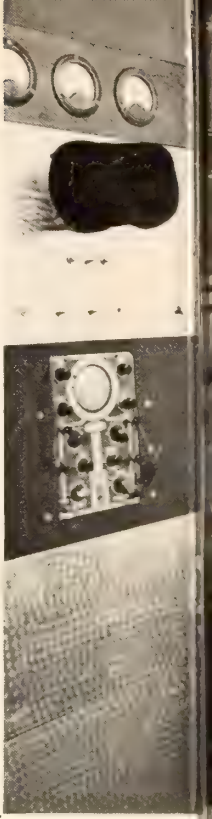
Wholesalers are notorious as bottlenecks. In the case of Gold Seal which distributes through more types of retail outlets than practically any other product or form of product, if wholesalers won't stock the item Gold Seal is out of business. Glass Wax is sold in drug stores, grocery stores, specialty stores, paint stores, department stores, automotive supply stores, hardware stores, five-and-ten-cent stores, delicatessens, and in fact in every type of retail outlet that can handle a package goods product.

Since selective radio alone, on a conservative schedule, couldn't force distribution in spite of its effective moving of the product from retailers' shelves, Harold Schafer and Ray Mithun decided to com-

(*Please turn to page 74*)

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SUNDAY   OCTOBER 10, 1948
1-TIME-12345678901234567890123456789012345678901234567890123456789012345678901234567890
1-2000   C   B B D    A  D  A     D  D B Y   D  CD   Z A  A B
1-2003   C   C B D    A  D  A     D  D B Y   D  CB   Z A  A B
1-2006   C   C B D    A  D  A     D  D B Y   D  CB   Z A  A B
1-2009   C   C B D    A  D  A     D  D B X   D  CB   Z A  A B
1-2012   C   C B D    A  D  A     D  D B X   D  CB   Z A  A B
1-2015   C   C B D    A  D  A     D  D B X   D  CB   Z A  A B
1-2018   C   C B D    A  D  A     D  D B X   D  CB   Z A  A B
1-2021   C   C B D    A  D  A     D  D B X   D  CB   Z A  A B
1-2024   C   C B D    A  D  A     D  D D X   D  CA   Z A  A B
1-2027   C   C B D    A  D  A     D  D D X   D  CA   Z A  A B

SUN 10-10-48
1-TIME-12345678901234567890123456789012345678901234567890123456789012345678901234567890
1-2030   C   C B D    A  D  A     D  D D X   A  CA   Z A  A B
1-2033   C   C B D    A  D  A     D  D A X   A  CA   Z A  A B
1-2036   C   C B D  D A  D  A     D  D A Y   A  A    Z A  A B
1-2039   C   C B    D A  D  A     D  D A Y   A  A    Z A  A B
1-2042   C   C B    D A  D  A     D  D A Y   A  0    Z A  A B
1-2045   C   C B    D A  D  A     D  D A Y   A  0    Z A  A B
1-2048   C   C B    D A  D  A     D  D A Y   A  0    Z A  A B
1-2051   C   C B    D A  D  A     D  D A Y   A  E    Z A  A B
1-2054   C   C B    D A  D  A     D  D A Y   A  D    Z A  A B
1-2057   C   C B    D A  D  A     D  D A Y   A  D    Y B  A B
SET NBR 43 WAS LISTENING TO WJZ - NEW YORK
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How many listen: Radox (Above) Radox report covers 60 sets for two 15-minute periods. Top line in each time segment indicates home number and letters underneat

How many listen--and why?

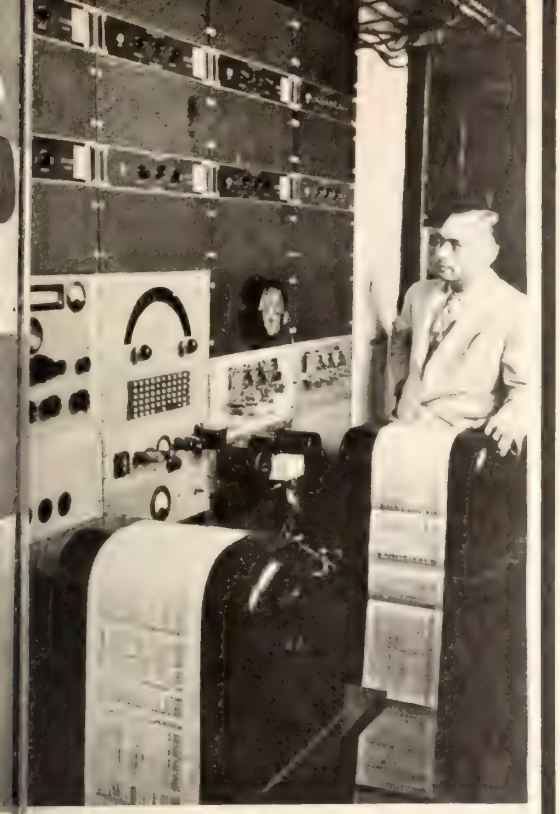
Sindlinger may have low-cost quantitative and qualitative systems

Radox can answer most of the objections thus far challenging quantitative research on the size of radio audiences. It can be economical. It is accurate. It is definitive. It is practically as immediate as dialing itself—if that speed is required. It can give flow of audience information, and minute-by-minute listening figures if that's desired.

For the individual program sponsor, figures on who was listening to his program is sufficient. That information can be obtained directly from the teletype tabulations which are made while the program is on the air. For station listening indices, the home-by-home listening report made every three minutes presents enormous compilation difficulties, although a tape is cut by the teletype monitor tabulator at the same time as she is typing her report on a regular page-type teletype machine. The information on this tape can be transferred to IBM cards, so that any type of information desired can be run off. However, Radox plans call for a simplified compilation of listening data via automatic recorders which are being set up to gather figures on number of homes listening to any part of each 15-minute time segment; total homes listening to a station during the morning, afternoon, and evening of each day; total sets in use in any one area. The details will still be on teletyped reports of listening every three minutes but the automatic recorders will make available specific information, without any IBM machine or hand tabulations. These recorders reduce the delivering total figures to reading the face of each counter at correct intervals. These automatically compiled figures are equivalent to the rating information which is released regularly by Hooper, Nielsen, and Pulse.

Each member of the panel has a dial in his hand which enab him to register his reaction to the program to which he's list ing—"bad," "inferior," "neutral," "good," or "superi





icate station. (Right) Typical Radox listening post

They can also be set up to deliver much more than rating figures, just as do the detailed Radox teletyped records.

Al Sindlinger who heads up the Radox listening research organization feels that quantitative information is only the beginning of good radio research. He even rates his Teldox audience analyzer qualitative check-up on why the audience listens, as only a step in the right direction. (He does recorded depth interviews to discover the real reason why a person states he likes or dislikes a program.) Nevertheless Radox, even in its present stage, is an important advance in radio research. Radox makes available a family directory, detailing each set in each home which is monitored. The directory gives the essential information on each home required by an advertiser. Thus when a sponsor receives a report on listening to his program it could be possible for him to discover exactly the type of families he is reaching. The directory gives economic and educational data on each member of the family. It gives magazine and newspaper readership habits as well as what they claim are their listening habits. In the latter section daytime and nighttime favorite programs, as well as favorite stations are recorded. It is interesting to note that the listeners' statement of their favorites seldom parallels their actual dialing habits. Radox makes no attempt to tabulate what listeners say they like, only what Radox eavesdropping *knows* they listen to.

There can be no question as to the accuracy of the Radox index. Every home set monitored is actually in operation as reported. The Radox method is simplicity itself, although development costs have already run over $160,000. By a simple piece of equipment costing $1.95, which is installed in the receiver being checked, it is possible for a special central office to listen-in as frequently as desired by a telephone line connection. The monitor listens in via another earphone over one ear. When a set is heard to be in use, the monitor, through an earphone over his second ear, listens-in directly to one station after another in the area being checked until he finds the program to which the set in the home is tuned. When both earphones bring him the same program he knows and records the station to which the home set is dialed. When two stations in an area are carrying the same program, as happens in many sections of the country served by multiple stations carrying the programs of the same network, it has been found that the stations are seldom in phase with each other. Only the station to which the home is tuned will sound exactly the same from the central-office monitoring radio receivers as it does from the home. Other stations will sound as though one ear was echoing what the other ear was hearing. The monitor never trusts to memory, logs, or other information of what's on the air. She verifies with her ears the station to which each home in her listening panel is tuned. Only a Nielsen Audimeter records this type of information.

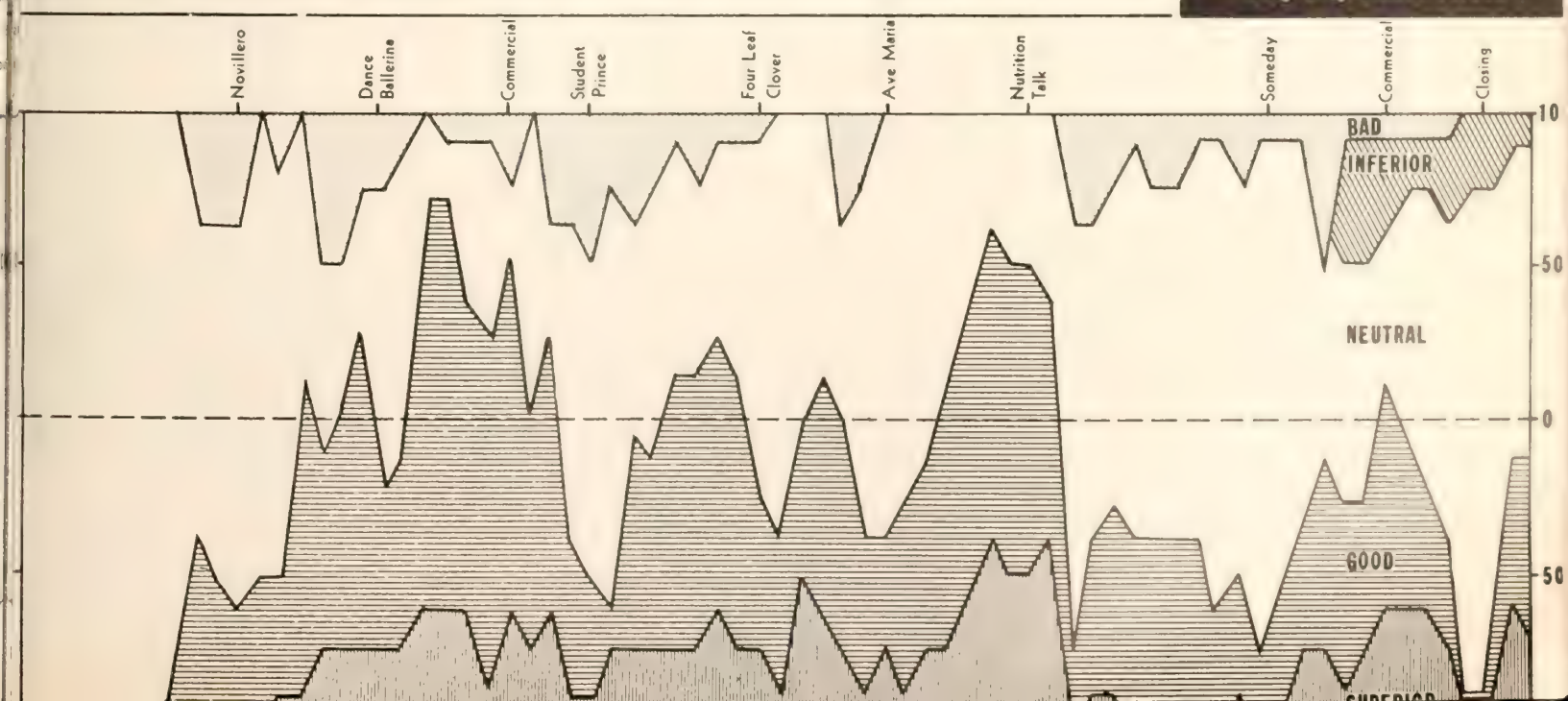
Commander Harold R. Reiss, who is Sindlinger's electronic "brains," has developed an automatic monitoring system that will enable the work presently being done through manual monitoring to be done by electronics. As with all engineering development time tables, it is not too definite when electronics will take over from manual operations. However, one thing is certain—large scale expansion beyond Philadelphia, where the Radox tests are being conducted depends a great deal on Reiss's electronic monitoring getting out of the laboratory and into regular daily operation.

Radox's experimental sample in Philadelphia covers 38 homes which have 54 radio receivers and six television sets. Philadelphia will be sampled completely through monitoring a panel of 300 homes. Sindlinger promises that Radox installations in these homes will be completed sometime during this Spring. Monitoring for this regular coverage of Philadelphia

(*Please turn to page 70*)

Teldox "profile" indicating just how a listening panel reacts. Below is report on a radio program. Program content at top of chart

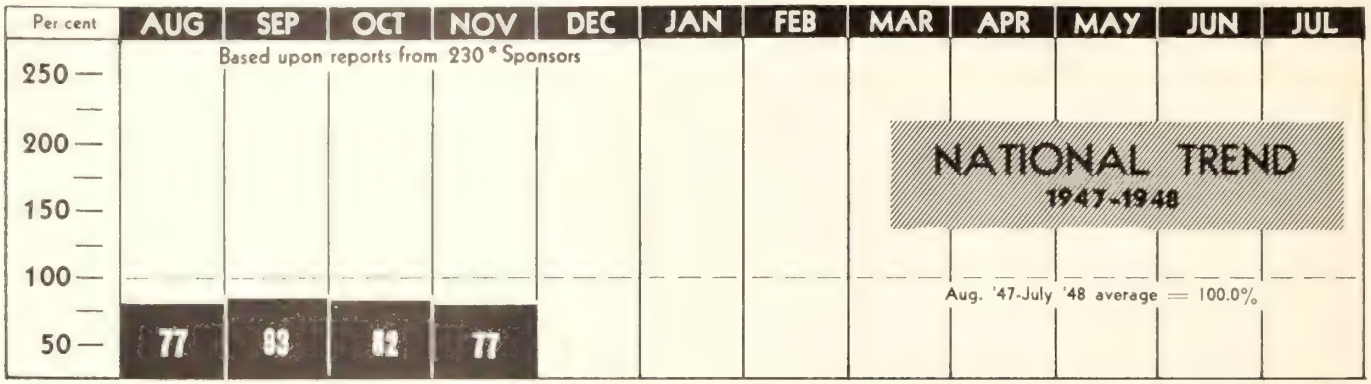
Why they listen: Teldox



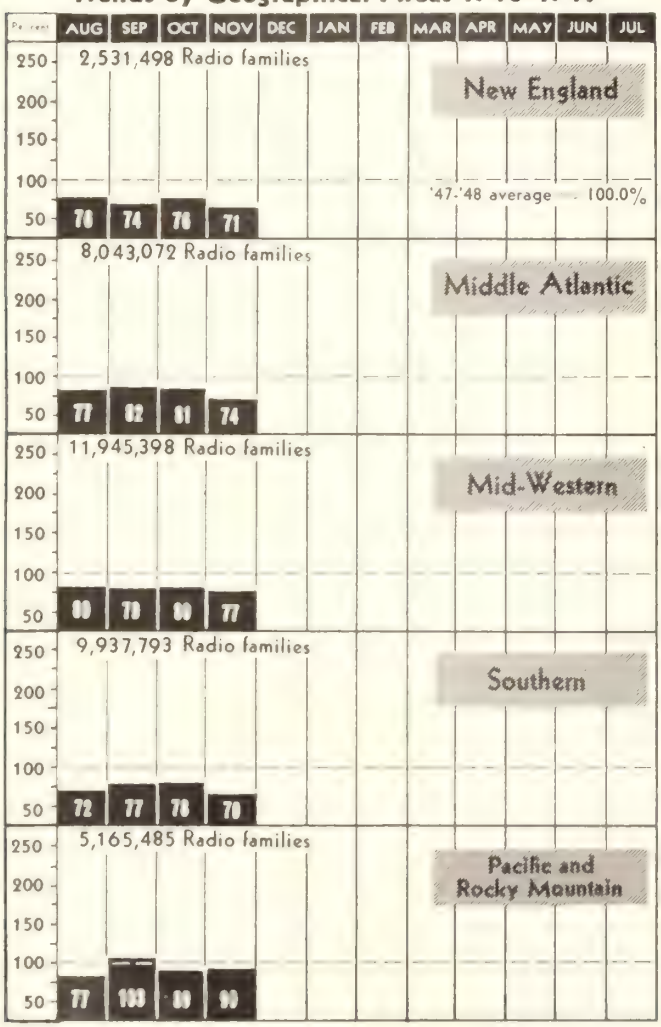
selective radio trends

Based upon the number of programs and announcements placed by sponsors with stations and indexed by Rorabaugh Report on Selective Radio Advertising. Reports for August '47-July '48 are averaged as a base of 100

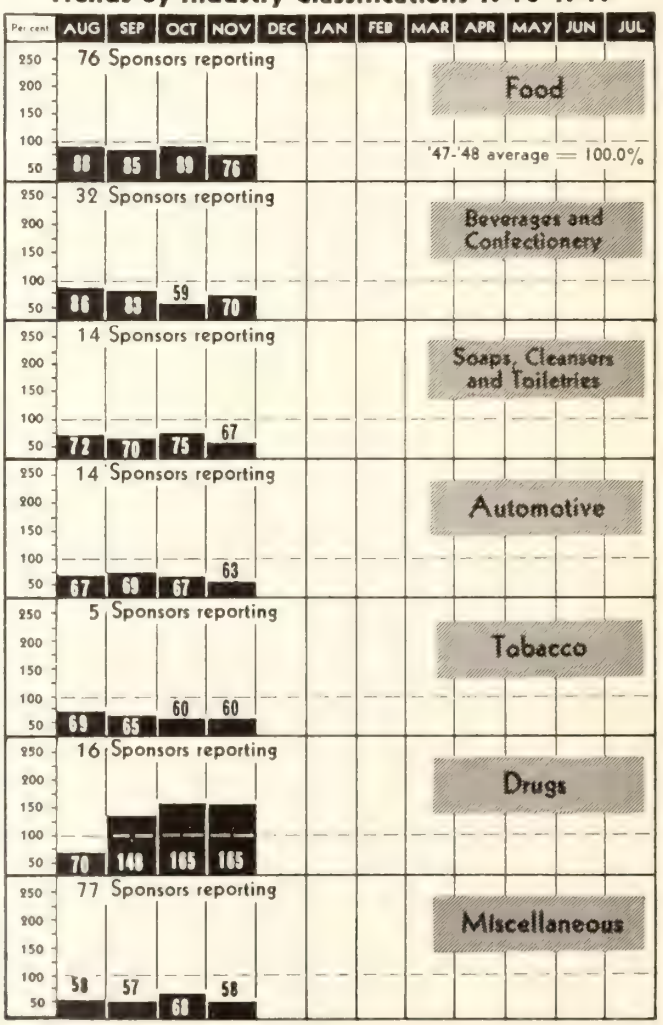
Business uncertainty prevented the expected November upsurge in selective broadcast advertising. National index dropped to level of last August with only Drugs and Tobacco holding their own. Beverages and Confectionery recaptured some of October's loss (11 points). It was felt that right after election selective broadcast advertising, usually one of the first forms of advertising to respond to change in business conditions, would see the start of a number of campaigns which were being held in abeyance. Now the explanation for the slow upturn in selective advertising placement is "Truman's attitude," and what it's going to be. Regionally all areas except Pacific and Rocky Mountain were off with the South showing the greatest loss. Even the West Coast was only up 1 point. Claim that TV is taking many selective radio dollars is generally held thus far to be invalid.



Trends by Geographical Areas 1948-1949



Trends by Industry Classifications 1948-1949



*For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.

→ In next issue: TV Trends

Breeze sails into new markets fast

with SPOT RADIO!*

In the highly competitive soap business, it takes fast, powerful selling to launch new products with a flying start. So it's natural that Lever Brothers uses plenty of Spot Radio to introduce its new detergent, BREEZE.

Starting with the nation's hard-water areas, BREEZE has expanded market by market, using Spot Radio to hammer home powerful sales messages. Spot Radio starts working for Lever Brothers well before announcements are aired . . . through pre-campaign merchandising of schedules that insures aggressive market-wide retail support. Dealers know this potent medium will bring in customers, and they prepare to welcome them with stocks, displays and promotions. As a result, Lever Brothers attains profitable volume fast . . . and then maintains it with continuing BREEZE Spot Radio campaigns.

Whether you have a new product to establish, or an old one that needs new sales, Spot Radio can do the job. Find out about this powerful, flexible medium—how it works and how to work it—from your John Blair man. *He knows!*





SPOT RADIO SELLS THE MILLIONS THAT BUY

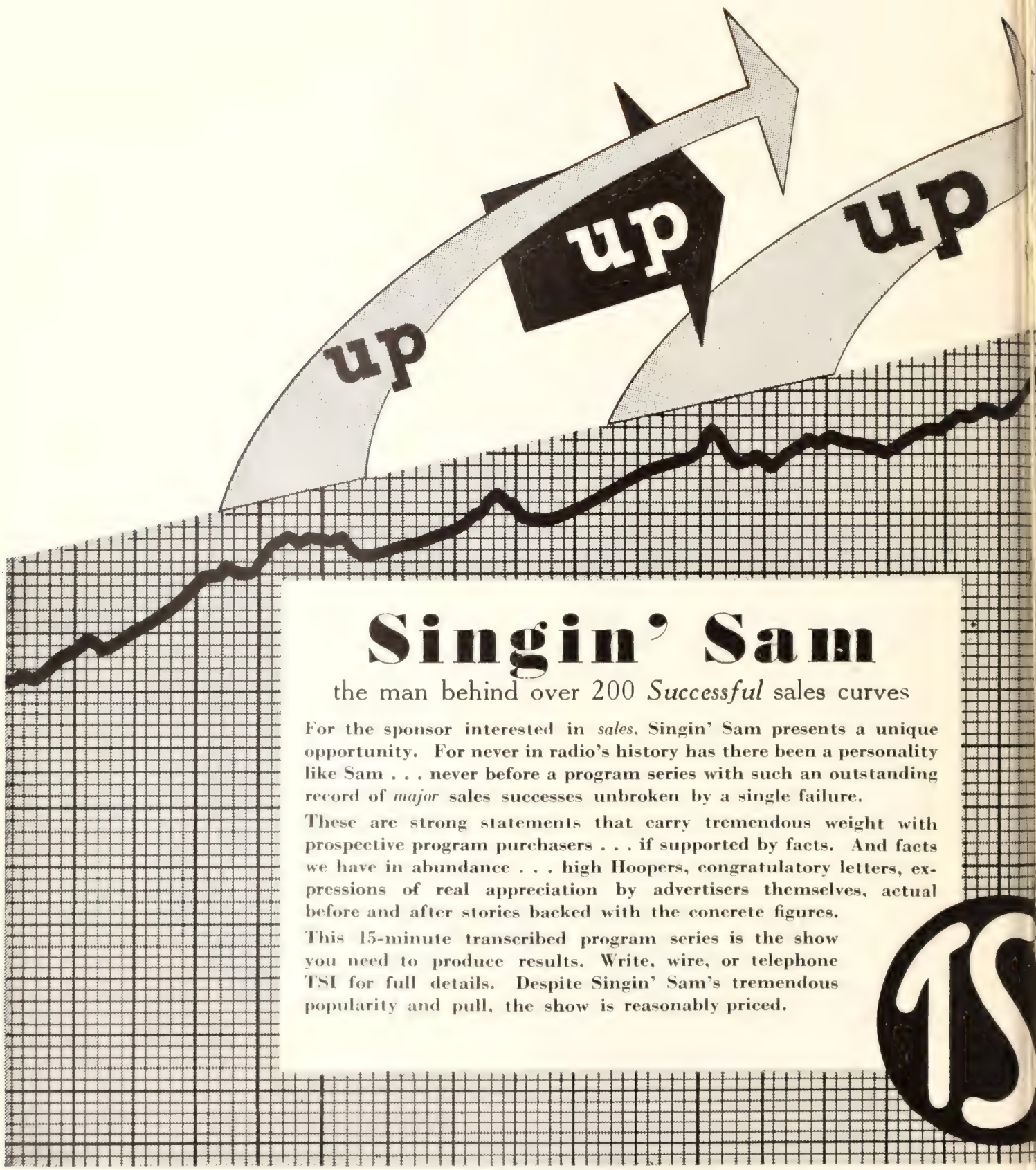
JOHN BLAIR & COMPANY

NATIONAL REPRESENTATIVES OF LEADING RADIO AND TELEVISION STATIONS

BREEZE advertising is handled by Federal Advertising Agency, New York, New York

*Spot Broadcasting is radio advertising of any type (from brief announcements to full-hour programs) planned and placed on a flexible market-by-market basis.

Offices in Chicago • New York • Detroit • St. Louis • Los Angeles • San Francisco



Singin' Sam

the man behind over 200 *Successful* sales curves

For the sponsor interested in *sales*, Singin' Sam presents a unique opportunity. For never in radio's history has there been a personality like Sam . . . never before a program series with such an outstanding record of *major* sales successes unbroken by a single failure.

These are strong statements that carry tremendous weight with prospective program purchasers . . . if supported by facts. And facts we have in abundance . . . high Hoopers, congratulatory letters, expressions of real appreciation by advertisers themselves, actual before and after stories backed with the concrete figures.

This 15-minute transcribed program series is the show you need to produce results. Write, wire, or telephone TSI for full details. Despite Singin' Sam's tremendous popularity and pull, the show is reasonably priced.

TS



Singin' Sam—America's greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters.

Write for information on these TSI shows

- Immortal Love Songs
- Westward Ho!
- Your Hymn for the Day
- Wings of Song

TRANSCRIPTION SALES, INC., 117 West High St. Springfield, Ohio Telephone 2-4974

New York—47 West 56th St., Co. 5-1544 Chicago—612 N. Michigan Ave., Superior 3053

Hollywood—6381 Hollywood Blvd., Hollywood 5600

TV results

FURS

SPONSOR: Lowell and Bradfield AGENCY: Placed direct

CAPSULE CASE HISTORY: *Merrill Lowell, Beverly Hills furrier, sponsored the "Women's Page" segment of "Magazine of the Week," heard Sundays at 8:40 p.m. This segment of the program is a fashion show conducted by Rita LaRoy. Various kinds of furs are shown, and the fashion theme is accentuated by the showing of coordinating accessories and general women's wear—with the emphasis on furs. As a result of his first six telecasts, Lowell and Bradfield did $15,000 worth of business.*

KTLA, Los Angeles PROGRAM: "Magazine of the Week"

FURNITURE

SPONSOR: Lewis S. Hart Gallery AGENCY: Placed direct

CAPSULE CASE HISTORY: *On Tuesday, 9 November, KTLA televised its first auction from the Lewis S. Hart Gallery in Beverly Hills. One person, viewing telecast from home, went to the auction that same night and bought over $200 worth of furniture. The following evening, a survey of auction attendance revealed that over 35 persons attended as a result of viewing the previous night's telecast. They spent nearly $1,000. The next evening 28 more people who had seen the telecast visited the gallery.*

KLTA, Los Angeles PROGRAM: Auction

COOKING SCHOOL

SPONSOR: None AGENCY: None

CAPSULE CASE HISTORY: *Dione Lucas, director of Cordon Bleu's Cooking School, conducts the Dione Lucas television program over CBS' TV net every Thursday from 8–8:30 p.m. Program features cooking demonstrations. On Thursday, 18 November, advance copies of the recipes to be demonstrated on the Thanksgiving Day telecast were offered to all writing in. Recipes were for an ice cream mold, oatmeal cookies, and chestnut cookies. The first mail on the following Monday after the telecast, 22 November, brought 2,040 requests.*

CBS-TV PROGRAM: Dione Lucas

RADIOS

SPONSOR: Emerson Radio AGENCY: Wm. H. Weintraub

CAPSULE CASE HISTORY: *To bolster radio set sales. Emerson offered a $30 gift certificate on 14 November to all "Toast of the Town" viewers in the areas covered by the CBS-TV network. Certificate was honored at face value toward a $60 radio (Model 574) by all Emerson radio dealers. To obtain the certificate, viewers had to write Emerson Radio's home office. Although the offer was only good until midnight, Tuesday, 16 November, over 9,000 requests were received by that time.*

CBS-TV PROGRAM: "Toast of the Town"

MAGAZINES

SPONSOR: Television Guide AGENCY: Placed direct

CAPSULE CASE HISTORY: *Television Guide decided TV was the natural medium to increase the circulation of their magazine. A year's subscription to the magazine plus a small-sized Walco TV lens (magnifier) were offered for $3.00. Viewers were asked to send their money directly to the magazine. Three one-minute announcements were used, one on each of the days of 11–13–14 November. Fifteen hundred letters enclosing the price of the subscriptions were received.*

WPIX, New York PROGRAM: 1-minute announcements

RADIO AND TV SETS

SPONSOR: RCA Victor AGENCY: J. Walter Thompson

CAPSULE CASE HISTORY: *"Kukla, Fran and Ollie." WBKB's whimsical puppet show is wowing juveniles in Chicago from the ages of 3 to 50, as evidenced by the 350 fan letters sent in each week by viewers. Stars of the show are Kukla, bald and bulb-nosed puppet, attractive Fran Allison, and one-toothed puppet dragon named Ollie. Since show's lilliputian newspaper, "Kuklapolitan Courier," was launched in October over 7,000 requests for subscriptions have been received.*

WBKB, Chicago PROGRAM: "Kukla, Fran and Ollie"

RODEO

SPONSOR: Saintpaulites Inc. AGENCY: Placed direct

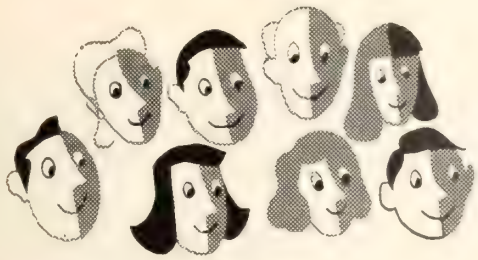
CAPSULE CASE HISTORY: *The World's Championship Rodeo was held in St. Paul, Minnesota recently. On opening night, Friday, KSTP televised an innovation called the "calf scramble." This event was repeated the following Monday, and paid admissions were 40% over expectations, indicating that the public had been familiarized with the special feature via television. Walter A. Van Camp, Managing Director of the Saintpaulites, has stated he will televise all future events where the run is long enough to make television a factor in building grosses.*

KSTP, St. Paul PROGRAM: "World's Championship Rodeo"

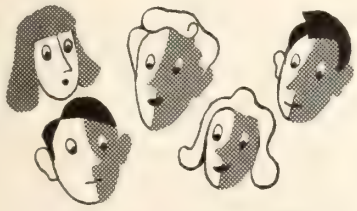
In the New York Market

television pays off

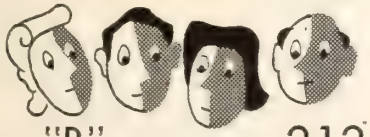
...on WATV



Station WATV averages 402
viewers per dollar



Station "A" averages 238
viewers per dollar



Station "B" averages 212
viewers per dollar



Station "C" averages 182
viewers per dollar



Station "D" averages 157
viewers per dollar



Station "E" averages 99
viewers per dollar

For the second consecutive month — October, 1948 — Hooper New York City Teleratings show that Station WATV **averages more viewers per dollar** than any other television station in the New York Metropolitan Area.

Here are two of WATV's high-rated, low-budgeted evening programs:

WESTERN FEATURE — 7:00-8:00 P.M.



Station	Rating	Cost per 1000	Viewers-per Dollar
WATV	**10.3**	**$2.27**	**441**
"A"	10.3	5.18	193
"B"	14.0	3.67	272
"C"	2.9	12.89	78
"D"	10.1	5.98	167
"E"	3.5	15.02	67

FEATURE FILM — 8:00-9:00 P.M.



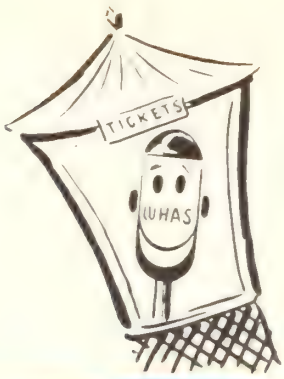
Station	Rating	Cost-per-1000	Viewers-per Dollar
WATV	**9.2**	**$2.54**	**394**
"A"	14.9	3.58	279
"B"	4.9	10.49	95
"C"	10.4	3.59	279
"D"	9.3	6.42	154
"E"	7.1	7.40	135

WATV programs now average **more than 100,000 viewers per half hour.** This large ready-made audience — delivered to you at WATV's sensibly scaled rates — means **more** for your television dollar.

Let television pay off for you now. Call — wire — write Station WATV, Television Center, Newark 1, New Jersey for details of our special "Low Budget Television Shows".

SOURCE: C. E. Hooper, Inc., New York City Teleratings — October 8-14, 1948. The above figures are based on those time periods rated by Hooper, during which **all** New York City Television Stations were on the air with programming. "Cost-Per-Thousand" and "Viewer-Per-Dollar" figures were computed from minimum half-hour time charges for each station.

NATIONAL REPRESENTATIVES: WEED AND COMPANY



WHAS "Star



KENTUCKIANA'S

IROQUOIS AMPHITHEATRE

The World's Most Beautiful Outdoor Theatre

A CIVIC, NON-PROFIT ORGANIZATION

and therefore Selling

the only radio station *SERVING* all of the

Ticket Salesman"



BACKGROUND LATE SPRING '48

Broadway legit box office had sagged badly . . . Road show business was also off . . . everywhere movie house grosses were fading.

It was a gloomy prospect for Kentuckiana's Iroquois Amphitheatre. Coming up was the 10th anniversary season of summer outdoor musical shows staged by this civic, non-profit organization of Louisville. Rising production costs demanded greater attendance—yet the theatre was in a slump.



THE WHAS ANSWER!

WHAS stepped in to provide the answer. The Amphitheatre's promotional campaign was overhauled to give it more popular appeal. The ticket-selling story was woven into an entertaining musical broadcast with star vocalists, actors, chorus and studio orchestra. WHAS sold 25 Louisville firms on sharing the cost with the station. And for six weeks, "Music Under The Stars" took to the air—telling Louisville and Kentuckiana listeners of the Amphitheatre's summer attractions.



THE RESULT!

Text of letter to Victor A. Sholis, Director, WHAS, from James W. Henning, President, Louisville Park Theatrical Association:

"Our books have just been closed on our 1948 summer season. The results are extremely cheering to all of us on the board of the Iroquois Amphitheatre.

"Theatre box office receipts in general were down this summer. In the face of this prevailing situation, the paid attendance and receipts from ticket sales at the Amphitheatre this summer surpassed those of 1947.

"Much of this success must be credited to the new star salesman we had on our side this year—Station WHAS. It was a great job your staff did in producing this series of elaborate musical broadcasts. But it was an even greater job the WHAS programs did in promoting more business for our box office.

"Please convey our sincere thanks to everyone at the station."

ich Kentuckiana Market

CBS
WHAS
Louisville, Kentucky

50,000 WATTS ★ 1-A CLEAR CHANNEL ★ 840 KILOCYCLES

Victor A. Sholis, Director — J. Mac Wynn, Sales Director

REPRESENTED NATIONALLY BY EDWARD PETRY AND COMPANY



Mr. Sponsor asks...

"The 'block programing' formula has had relatively good success in radio, but I don't believe it applies to television programing on the basis of good showmanship. Is it therefore advisable for a TV advertiser to have his program, for example a comedy show, follow another show of similar mood and type?"

Donald W. Stewart | *Advertising Manager, The Texas Co., N. Y.*

The Picked Panel answers Mr. Stewart



I should like to answer the question from the point of view of motion picture programing in theaters which is perhaps more analogous than from radio. Too, there is a growing feeling in television that the basic lessons of film programing will govern in TV.

There is a school of thought in motion picture theater booking that believes shows of opposite or different moods should appear side by side; a dramatic show with a comedy; a musical with a mystery, etc. There is a wealth of experience to show the success of such a theory. On the other hand, some of the most successful combinations in the history of the motion picture industry were the result of booking shows of similar mood and type. The "horror," "mystery" and "crime" bookings are examples of this practice.

Motion picture experience on this point has demonstrated over the years that there is no pat formula. In fact, considerable danger lies in a categorical reply to the question. The moment you think you have a definite answer, you are sure to have an experience that proves the opposite.

If such a reply could confidently be given, it might be reassuring to the TV advertiser; however, he must, I am afraid, be satisfied to put on a good show that can stand on its own feet. The nature and mood of the adjacent show would then be of academic interest and the effort and energy expended in arguing the point might well be devoted to more basic ingredients which deliver audiences.

Perhaps there should be some experimentation on this score. Two dramatic shows following each other on a Sunday night might very well prove highly successful. Who can say?

In motion picture theater booking almost anything can happen; some of the most unpromising combinations often prove in fact to be outstanding hits. We have learned our lesson; now we pre-test them first. We take nothing for granted.

PETER G. LEVATHES
Director of Television
20th Century-Fox, New York



It does not necessarily follow that what holds true and is proven in radio applies to the tenuous experiments of the video medium. You can block-program music, as we have done here at WNEW, with great success. But ear-pleasure is not parallel to eye-fatigue. There's a long road to follow before the answer is reached. It is regrettable that the cost in finding this out comes high. But sooner or later the experiment must be made.

I rather suspect that block-programing in television will not prove as salutary as it does in radio. The best source of experience to draw on is the double feature of the movies. It is my recollection that there is usually a diversity of types in this kind of parlay. This could be ascribed to the economic cost of putting two Grade A movies back-to-back. I hate to beg a question, but television can't take a piggy-back ride on radio this trip.

TED COTT
Vp in charge of Programs
WNEW, New York



It's a shame in TV that the answer to this type of question, so vital to advertisers and agencies, is left to discussion and debate when facilities are available through stations to determine audience preference of "mood" programing through actual experience. The whole industry profits by knowing viewer tuning habits and it is not too soon for stations and networks to determine seeing-hearing attitudes vs. purely aural preferences.

But as in radio the discovery of this kind of audience preference is being left to accident. This was the manner in which block programing was "discovered" while I was at WNEW. Why and how a station holds its audience over a period of several hours was analyzed only after a phenomenal radio rating was sustained at the station for months on end.

Television stations, profiting from radio's experience, should block program experimentally to determine audience attitude and not leave so vital a question

to debate and discussion.

Early television experiences of WRGB offer to a limited degree a definite answer. A viewer-survey made while I was at the Schenectady station, determined that viewers, who had been seeing television for a number of years, wanted hour-long or longer programs. This panel of viewers (over 50% of those owning sets in the area and representing various economic levels) planned their viewing evenings and wanted to be assured of several hours of entertainment. This held true for juvenile viewing as well as for "informative" programing.

It is my opinion that if block programing is scheduled without a break, it may be more than the audience can take and they may start shopping for other entertainment. However, if the viewing audience is given a ten-minute break—an intermission as in the theatre, between programs, a seventh inning stretch—block programing can be the answer to building and holding audiences.

JUDY DUPUY
President
Video Events, New York



It is entirely possible for a TV advertiser to have his television show follow another of "similar type" and still draw top audiences—provided there is a recognizable change of theatrical *mood* between the two.

That may sound contradictory, but it really isn't. For example, let's suppose that a TV advertiser who is sponsoring a dramatic show finds a good time period available following another dramatic show. Suppose, too, that both shows are roughly similar as to format, appeal, star policy, etc. Now, would the advertiser in question lose anything by following a show that is basically similar to his? Would the audience grow tired of seeing "too much of the same thing?"

I think not.

The answer lies in one of the fundamental rules of good theater. When a "curtain raiser" is presented with another and longer play, or when two plays are presented in the same evening, producers have found that they get the most favorable audience reaction by achieving a change of pace—by following comedy with tragedy, or vice versa. The form of

(*Please turn to page 46*)

Dear Joe:

ADVERTISEMENT

In reviewing our activity of the past few months at WMIE-Miami, it is evident that in our intense effort in our local South Florida market we have been guilty of neglect in supplying you with proper information. We intend to correct this oversight by means of monthly letters, and because we think we may find advertising people with an interest in development of a rather unusual independent station in a competitive market, we have decided to print our letters as monthly advertisements in SPONSOR.

We want to bring this out right in the beginning, because, though we've had the magazine set up our letter in reading type, this letter and those which will follow are definite attempts to acquaint folks who have the responsibility of allocating broadcast budgets with WMIE-Miami, its personnel and its progress.

One more point, Joe. This is frankly an experiment. This type of presentation may not prove to be nearly as interesting to advertising folks up North as it is to us locally, and if this seems to be the case, we'll change our plan to one of more conventional type We'll need suggestions from you, and if you can pick a word or two of advice from the trade, we'll appreciate that, too.

The story of WMIE-Miami is an interesting one, we think, but we haven't tried to tell it before, because we just couldn't decide how best to do it. Frankly, we can't see how the average broadcasting station trade paper ad can be too interesting, or of much value to time-buyers. There are some very notable exceptions, of course, but the usual ad just doesn't say much in the way of tangible evidence of a station's worth. Some advertising stations are so well known, though, that reminder copy is probably all that is necessary . . . rather like the difference between announcements broadcast effectively for well established products, and good selling copy plus a good air salesman to properly promote products less thoroughly established.



KLINGER

We have a local success story we like to tell about WMIE-Miami that demonstrates this effectively. There's a small, comparatively new men's store in Miami, not too favorably located, which had become convinced that radio broadcasting just wouldn't produce for its business. The store, Peter Kent, had used an ambitious schedule of announcements on a network outlet here, and to put it in president Sam Klinger's words, "nothing happened."

Our salesman, Dave O'Shea, convinced him that it was just the type radio that was wrong in his case, not the medium, with the result that he bought a reconstructed American League ball game on WMIE as a one time test. We had Bill Sheetz do the commercials as well as the game, and assigned Art Green to do other sales chores, too. Green, as you know, was one of New York's leading air merchandisers.



SHEETZ

To us, the results were most gratifying, but to the client, they were phenomenal. The game was played at night and the next morning found fourteen or fifteen customers waiting for the doors to open. Sheetz and O'Shea took a photographer down at about 10:30 AM, found the sales clerks unable to wait on the trade and both were pressed into service themselves. By 2:30 or 3:00 that afternoon, Peter Kent was sold out of a healthy stock of advertised items (jackets, suits and sports shirts), and had moved a large volume in non-advertised items.

Now, though we risk making a good story sound incredible, the Peter Kent report doesn't end here. The store is owned and operated by two aggressive fellows who couldn't wait for shipment from ordinary supply sources. Within two days, they bought up the stock of a less successful men's store (non-WMIE advertiser, Joe) moved it to their own shelves, bought a few more American League games including two games broadcast at once on a Sunday afternoon, and listen Joe—they sold out again!

We're sending you a signed statement from the Peter Kent folks, Joe, because we think Forjoe & Company may wish to show it to a few people with an interest in spot coverage. However, this story isn't primarily a testimonial to the effect of WMIE-Miami. It proves, instead, that broadcast advertising, bought carefully, will pay off like no other medium can. Of course, we have an obvious advantage at WMIE-Miami in that we have found it necessary to provide ourselves with the same type professional folks as networks have on hand in New York, Hollywood, etc. When working for an advertiser on local or spot campaigns, we are thus able to emulate the service rendered to network clients by network offices. This type of operation is expensive, but then we can afford it, because we retain so much greater a proportion of each dollar spent with us than do network affiliates of network revenue.

Hope this will prove of interest to you, Joe. Drop us a line of suggestion at your convenience

Cordially,

P.S. Should add that Peter Kent now sponsors Bill Sheetz' nightly sports review at 6:30 PM . . . on WMIE-Miami.

entertainment is the same (they're both plays) but the "mood" has been modified until it is in counterpoint with the play that preceded it. To give an example of that, let's look at *The Telephone* and *The Medium*, or the Old Vic's *Critic* and *Oedipus*.

In television, it would necessitate the producers of both shows getting together in some manner and scheduling the dramatic works they are going to present so that comedy will not follow comedy, but will be counterpointed by heavy drama or melodrama. This will avoid the problem of one producer trying to top another's show.

This can not, of course, be carried out indefinitely throughout an evening. There is a much higher fatigue factor in television than in radio, where "block programing" has had its biggest success. But within the reasonable limit of two or perhaps three shows back-to-back it should work successfully in attracting and holding a television audience.

ARMINA MARSHALL
Executive Producer
The Theatre Guild, New York



CONFUSION PLUS

(*Continued from page 35*)

interstate application.

This applies as well to the state censorship of movies. Today, seven states have state censorship boards, and at least 80 cities maintain local boards. Their jurisdiction lies in the showing, not the transportation of films. Since all concerned with the showing of sponsored TV program films today have gone to great lengths to see that the films are "suitable to be shown in the living room of American homes" the problem is not likely to arise. However, advertisers and broadcasters alike will have to keep in mind the regulations of the National Board of Review, as well as local regulations that are often more stringent. Otherwise, the local censor may have a legitimate complaint, since reception of TV programs on home sets is considered by most legal authorities to be a "public exhibition."

One of the factors which complicates the showing of TV films is that they are seldom reviewed by telecasters in advance, and are shown "cold" to viewers. This sometimes produces odd results. Some years ago, KTLA telecast a film about good posture. It was an interesting short-subject film, approved by the American Medical Association. One of the scenes showed a young lady in a nightgown climbing into bed. Several viewers, who had tuned in late, caught the scene without any explanatory prologue and promptly called the TV station, newspapers, etc., etc., to complain about the "bedroom scene" their kiddies had been exposed to. Everything was settled peacefully, but not until there had been a few nervous moments on the part of the station management. This example well serves as a lesson to sponsors of TV films who may be including material in their programs which can be partially misinterpreted.

Any other question of "good taste" in TV programing, whether in programs or announcements, live or film, network or local should be decided basically by Section 326 of the FCC regulations. This ruling states: "No person shall utter any obscene, indecent, or profane language by radio communications." Broadcasters have accepted the word "radio" as applying to TV as well.

Apart from the legal problems that arise out of the actual transmission of TV scannings, there are many behind-the-scenes pitfalls for the advertiser in the preparation of TV programs. The

(*Please turn to page 50*)

Central New England,

sharing the nation's strongest concentration of radio sets,

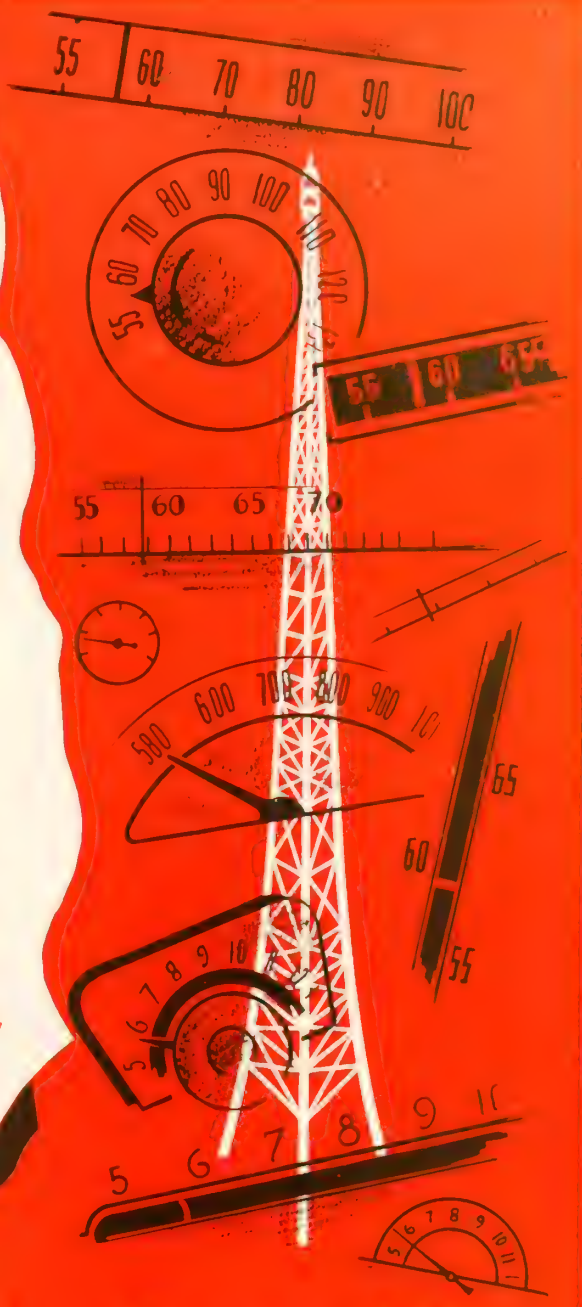
LISTENS LONG and INTENTLY to WTAG

B.M.B. Studies, Hooper Continuing Measurement Indexes and Benson & Benson Radio Diary Survey all provide conclusive proof of WTAG's dominant radio audience in Central New England. Massachusetts (the central portion of WTAG's market) with 98.9% leads the nation in radio set ownership — ahead of every state, the national average and that of the Northeast and New England.

Benson & Benson's Diary Survey of Worcester and 54 surrounding cities and towns, condensed here to quarter hours, gives WTAG the largest audience 81% of the total time. On news periods alone, WTAG actually attracts more than half of the entire listening audience, to make a one station audience out of a many station area.

When You Buy Time In New England,

Buy An Audience



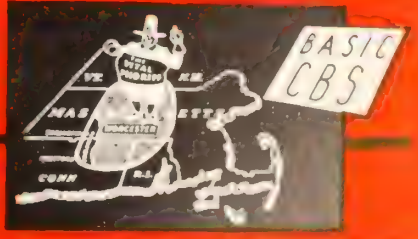
ALL OTHERS	19 Quarter Hours	49 Quarter Hours	27 Quarter Hours	95 Quarter Hours
WTAG	143 Quarter Hours	119 Quarter Hours	141 Quarter Hours	403 Quarter Hours
	In the MORNING, WTAG is first in Audience 143 quarter-hours out of 162, or 88% of the total time.	In the AFTERNOON, WTAG is first in Audience 119 quarter-hours out of 168, or 71% of the total time.	In the EVENING, WTAG is first in Audience 141 quarter-hours out of 168, or 84% of the total time.	For the ENTIRE WEEK, WTAG leads in Audience 403 quarter-hours out of 498, or 81% of the total time.

WTAG WORCESTER

580 KC 5000 Watts

WTAG-FM

PAUL H. RAYMER CO. *National Sales Representatives.*
Affiliated with the Worcester Telegram — Gazette.



WHO STANDS OUT



IN FRONT OF YOUR STORE?

The patient, painted cigar-store Indian did a good job of bringing the people in, of distinguishing one store from all others... until everybody had a wooden Indian. Then somebody had to create some new characters to attract the customers.

It's like that in radio today. Everybody knows the job radio can do in calling the customers in. But *who* stands out "in front of your store" is still very important. It's got to be the right show.

That's why so many of the country's biggest and smartest advertisers are turning to CBS Package Programs. They've found it pays to have shows like *Suspense, My Friend Irma,* or Arthur Godfrey out there in front.

There are 21 *sponsored* CBS Package Shows on the air today—the largest operation of its kind in all radio. But it doesn't stop there. Right now, in work or on the air, are other shows, ranging the whole field of programming. Among them, very likely, is the show to stand in front of *your* store, and call the customers in. (For instance, have you heard *Life with Luigi?* Or *My Favorite Husband?*)



CONFUSION PLUS

(*Continued from page 46*)

biggest headache here is in the question of TV performing rights.

These rights break down in several important categories:

(1) Dramatic and dramatico-musical works (such as plays, operettas, grand opera).

(2) Musical compositions performed in a nondramatic fashion (single numbers, solos, background music for live and film programs, etc.—everything from Beethoven to blues.)

(3) Nondramatic literary works (novels, short stories, etc.) that have to be adapted for the visual medium.

Most of the important works in these fields are covered by one form or another of the copyright law, either under statutory copyright or under common-law copyright. Even material that is believed to be in the public domain must be examined, as frequently a TV performance can be done only with the permission of those who control the TV rights (example: a copyrighted musical arrangement of some old public domain tune, like *Swanee River*).

Not always is the right to perform a dramatic work, or scan a film, a clear-cut thing. Until a few years ago, nobody cared very much about writing a clause covering TV rights into contracts. There was little reason to do so. But today, with program producers scrambling around for material, there is often a merry-go-round between writers, representatives, agents, producers, actors, union, etc., to get clearance on rights before an advertiser can feel safe in giving a TV performance. It is a tedious but a necessary task. The advertiser who merely takes somebody's word that he has the performing rights for TV is taking a big chance. It makes no difference if the person dealt with sincerely believes he actually is the sole holder of such rights.

Such a case occurred recently when Philco premiered *The Philco Television Playhouse* on NBC-TV. In clearing the rights to perform George S. Kaufman's and Edna Ferber's *Dinner at Eight*, Kaufman assured NBC and Philco that he had all the TV rights. He even had a contract to prove it. Philco went ahead with plans to telecast the play on a live basis on NBC's Eastern TV Network. Other stations were to carry the show via film recordings where there was no network service. When the arrangements with Kaufman were made, Philco felt that it was all set for the premiere.

A few hours before the telecast, a call came in from Metro-Goldwyn-Mayer, who had made a memorable film of the play years ago. It seemed that Metro had a contract with Kaufman for the film which stated somewhere in the fine print that any subsequent use of *Dinner at Eight* on film could only be done with Metro's approval. Metro's approval, added Metro, would cost $750.00. Kaufman's rights covered television, but only live television.

Philco and NBC were staring a precedent squarely in the face. If film recordings, which the TV industry carefully avoids calling "motion pictures" were to be considered sound movies, any number of similar situations might develop. Some of them might even call for retroactive payments, and possibly increased union scales if the word got around. Philco and NBC, despite the fact that they were anxious to get wider coverage for the premiere of the new Philco show, decided the whole thing was as risky as a homemade stepladder. The show went on the air—live only. When Philco uses film transcriptions hereafter, they will check with any motion picture company involved.

Since there is no organization which

(*Please turn to page 55*)

"IS THAT-UN THE BIGGEST YOU GOT?"



Porch paint or pianos, the Red River Valley hayseed buys with a lavish hand *because he makes big dough.*

The Effective Buying Income of the average North Dakota family in the Valley is $5599! (Sales Management, 1948.) That's higher than the average of *any state in the Nation*—well above the $4975 for the whole of North Dakota.

WDAY's 26-year hold on our Rural Rich is one of the amazing stories of the Nation. Write us or Free & Peters for the facts!

WDAY

FARGO, N. D.

NBC · 970 KILOCYCLES

5000 WATTS

FREE & PETERS, INC.
Exclusive National Representatives



WFAA BLANKETS THE DALLAS-FORT WORTH MARKET!

★ Tough luck, Junior . . . just shows how important both size and coverage can be. But down Texas way two frequencies permit you to select the market which best fits your budget . . . 570 for local penetration . . . 820 for broader area coverage. Both are coupled with top talent in programming and the most modern engineering and transcription facilities on WFAA.

Represented Nationally by
EDWARD PETRY AND COMPANY

820 NBC • 570 ABC
WFAA
DALLAS
TEXAS QUALITY NETWORK
Radio Service of the Dallas Morning News
WFAA FM

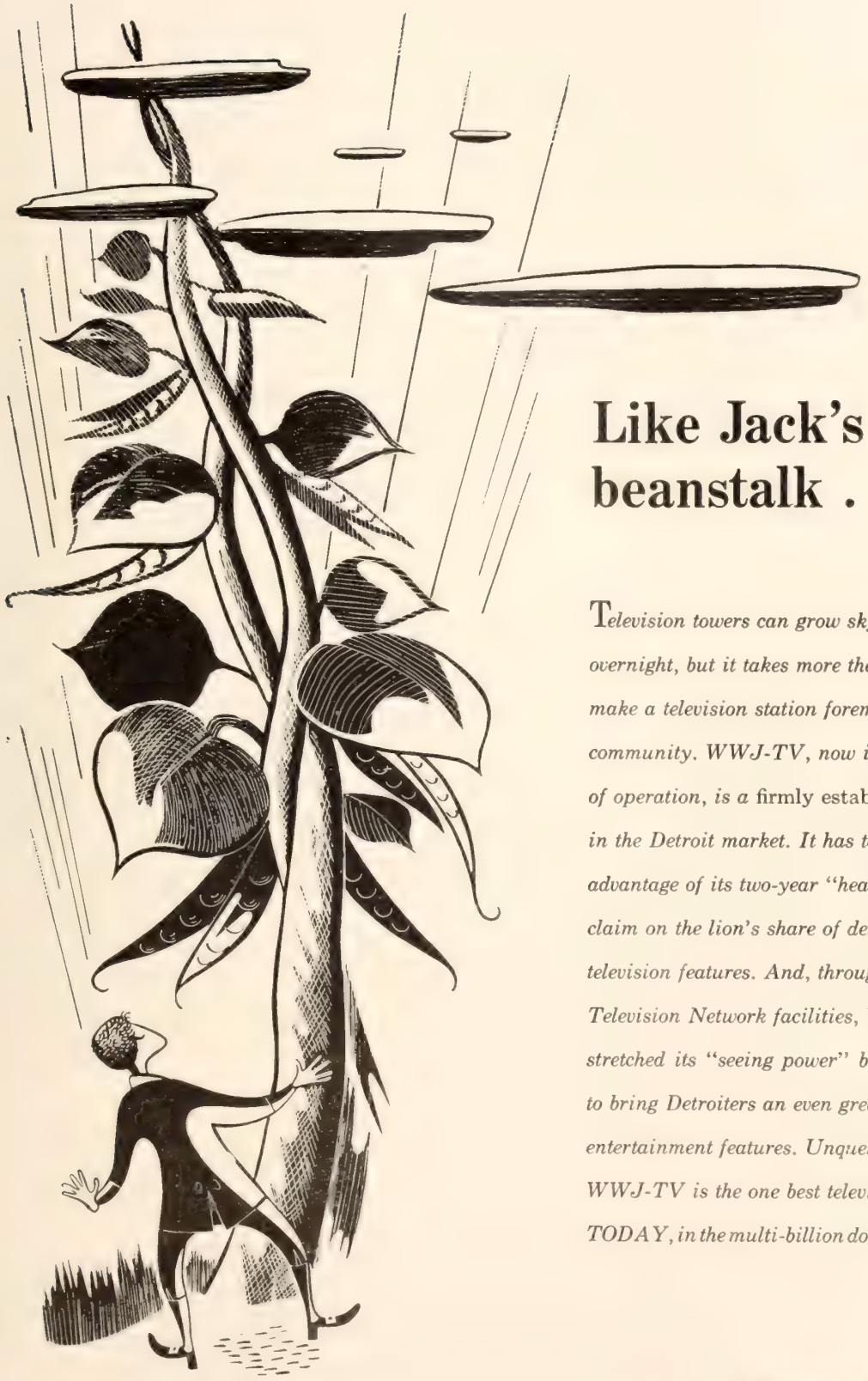
By Order of FCC, WFAA Shares Time on [illegible]

a SPONSOR monthly tabulation

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
ARMOUR & CO	Chiffon [illegible] Flakes	[illegible]	MTWTF 4–4:25 pm	Various merchandise prizes awarded daily	Send favorite household hint and Chiffon box-top to program, Chi. If hint used on air, prizes awarded	CBS
CARTER PRODUCTS, INC	[illegible]	Jimmy Fidler	Sunday 10:30–10:45 pm	Total $50,000 in prizes. (1) Grand Prize of Celotex Cemesto home, lot, $2,000 electric kitchen, mink coat, jewelry etc. 2 Weekly Prizes of $2,800 in merchandise	Listeners must identify "Mystery Star," write 10-word slogan for National Kid's Day Foundation. Send with/without contribution to contest, Hollywood	ABC
CONTINENTAL BAKING CO	[illegible]	Grand Slam	MTWTF 11:30–11:45 am	Various merchandise prizes; also chance at the Grand Slam Bonus of special merchandise prizes	Send list of 5 musical questions to program, N. Y. Entry must have correct product names written at top	CBS
EVERSHARP, INC P. LORILLARD CO SMITH BROS CO SPEIDEL CORP	[illegible] Old Gold Cigs. Cough drops Watch bands	Stop the Music	Sunday 8–9 pm (15 min ea.)	$18,000 (minimum $1,000) in various cash, merchandise prizes	Listeners called, must identify tune played plus "Mystery Melody"	ABC
GOLDBLATT BROTHERS	Department store	Let's Have Fun	MTWTF 12–12:30 pm	Merchandise prizes, valued at several thousand dollars, from sponsor's store	Listeners called, identify "Cinderella" from clues in radio jingle	WGN, Chi.
GUNN GROCERY CO	Various	Gunn's Telephone Quiz	9:45–10 am MWF	Cumulative jackpot of $2.50 a day. Consolation prizes of a dozen Do-Nuts and pound of coffee	Listeners called during programs answer quiz questions. Correct answer wins jackpot	WRFS, Alexander City, Ala.
LIGGETT & MYERS	Chesterfields	Supper Club	MTWTF 7–7:15 pm	"Star of the Week" contest; Tu nights only. $500 bond prize	Winners of pre-broadcast studio spelling bee name friends to receive phone call. Friend must identify "mystery voice" of screen star	NBC
MARS, INC	"Forever Yours" Candy Bars	Dr. I. Q.	Monday 9:30–10 pm	Various cash prizes for questions and sketches used on the air	Send brief sketch of famous personality and/or set of "Right & Wrong" statements with 6 "Forever Yours" wrappers to program, Chi.	NBC
PHILIP MORRIS & CO	Cigarettes	Everybody Wins	Friday 10–10:30 pm	$20–$100 in cash prizes	Send list of 5 questions with P-M package wrapper to program. Cash for use, more if contestant misses	CBS
NATIONAL COUNCIL OF EPISCOPAL CHURCHES	Institutional	Great Scenes from Great Plays	Friday 7:30–8 pm	Booklet: "Finding Your Way." Tells what Episcopal Church is, and what it stands for in modern world	Free on request to local MBS stations carrying show	MBS
PARTICIPATING	Various	Your New York	Saturday 7:40–9 pm	Weekly prizes of $50, $25 and five $5 awards	Complete last line of limericks shown during telecast. Send to program, c/o WPIX	WPIX, N. Y.
PET MILK SALES CORP	Pet Milk	Mary Lee Taylor	Saturday 10–10:30 am	Miniature Pet Milk can charm for bracelet use. Also booklets on cookery and baby care	Send Pet Milk wrapper with name and address to program, St. Louis, for charm. Booklets free on request	NBC
PROCTER & GAMBLE	Oxydol & Dreft	Ma Perkins & Brighter Day	MTWTF 3:15–3:30 pm MTWTF 10:45–11 pm	Two plastic food storage bags	Send 50c and two wrappers from either Oxydol or Dreft to sponsor, Cincinnati	NBC
PROCTER & GAMBLE	Ivory Snow	Fashions On Parade	Friday 8–8:30 pm	$5,000 in various merchandise prizes	Three viewers called each week. Must identify "Miss Terry" from clues. To be eligible, must write slogan, send with/without contribution for USO Drive to program	WABD, N. Y. Dumont Network
PROCTER & GAMBLE	Dreft	Truth or Consequences	Saturday 8:30–9 pm	"Papa & Mama Hush" stockpile of merchandise and services. Mink coats, vacations, furniture etc, etc	Three listeners called weekly, try to identify mystery voices. To qualify, must have written letter re: Mental Health Drive; sent same with/without contribution to contest, Hollywood	NBC
PRUDENTIAL INSURANCE CO	Insurance	Jack Berch Show	MTWTF 11:30–11:45 am	Occasional offer of booklet	Free on request to program, Newark, N. J.	NBC
RALSTON PURINA CO	Purina Feed	Eddy Arnold Show	MTWTF 1:15–1:30 pm	Willys "Jeep" Station Wagon, RCA radio-TV set, home freezer, electric washers etc. State contest prizes of home appliances	Poultry-raising contest. 90-day egg-laying record must be sent on official entry blank, with 100 word letter on Purina Feeds. National and state contests	MBS
SINNETT-MEADERS MOTORS CO	Chrysler-Plymouth dealer	Guy Lombardo Show	Monday 9:15–9:45 am	Service prizes, like grease job, oil change, polishette	Listeners must identify "Mystery Medley" of tunes; call station in 15 min. Name of winner drawn from correct identifiers	KADA, Ada, Okla.
SUCHARD CHOCOLATE CO	[illegible] Assorted Chocolate Bars	Jukebox [illegible]	Saturday 1:45–2 pm	Set of miniature toy trucks, plus equipment for one truck	Send 15 different Suchard wrappers to sponsor, N. Y.	WNEW, N. Y.
U. S. TOBACCO CO	Model, Dill's Best, Tweed [illegible]	Take a Number	Saturday 5–5:30 pm	$5 for questions used; contents of jackpot if missed. $50 for correctly-answered jackpot questions	Listeners send quiz and jackpot questions to program, N. Y.	MBS
VOLUPTE, INC	Cosmetics	The Better Half	Thursday 8:30–8:55 pm	Volupte booklet: "Decorating With Collector's Items"	Free on request to program, c/o Mutual, N. Y.	MBS
WILDROOT CO	Wildroot Cream Oil	Wildroot Sons of Harmony	Wednesday 8:30–9 pm	$5 cash prizes	Send list of any three songs to program for program use	Don Lee

*National contract contest tied in with Kroger Co. "Free food for a year for a family of four" bonus prizes.



Like Jack's beanstalk . . .

Television towers can grow sky-high overnight, but it takes more than just a tower to make a television station foremost in its community. WWJ-TV, now in its third year *of operation, is a* firmly established *leader in the Detroit market. It has taken full advantage of its two-year "headstart" to stake its claim on the lion's share of desirable local television features. And, through its NBC Television Network facilities, WWJ-TV has stretched its "seeing power" beyond the horizons to bring Detroiters an even greater diversity of entertainment features. Unquestionably, WWJ-TV is the one best television "buy" TODAY, in the multi-billion dollar Detroit market.*

FIRST IN MICHIGAN Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM FM STATION WWJ

WWJ-TV

NBC Television Network

With a Single Contract



SERVING 3,835,800 PEOPLE

PACIFIC NORTHWEST BROADCASTERS

P. O. BOX 1956, BUTTE, MONTANA
SYMONS BUILDING, SPOKANE, WASHINGTON
ORPHEUM BUILDING, PORTLAND, OREGON
6381 HOLLYWOOD BOULEVARD, HOLLYWOOD, CALIFORNIA
SMITH TOWER, SEATTLE, WASHINGTON

THE WALKER CO.—551 FIFTH AVENUE, NEW YORK CITY—360 NORTH MICHIGAN AVENUE, CHICAGO, ILLINOIS
330 HENNEPEN AVENUE, MINNEAPOLIS, MINNESOTA—15 WEST 10TH STREET, KANSAS CITY, MISSOURI

The XL Stations

KXL - KXLE - KXLY - KXLF - KXLJ - KXLQ - KXLK - KXLL and KING

CONFUSION PLUS

(*Continued from page 50*)

holds any large group of literary performing rights, these rights must be cleared in every case with the authors, agents, publishers, or heirs who are concerned.

Music rights are usually divided into two classes: recording, and performing. Recording rights are nearly always cleared with the Music Publishers Protective Association, especially where the recording is going to be the sound track on a film. Performing rights have to be cleared with ASCAP (American Society of Composers, Authors and Publishers) or with BMI (Broadcast Music, Inc.) This isn't always easy. At least 85 per cent of the ASCAP music is tied in, as far as its use in films is concerned, with contracts that forbid its use generally in films outside of theaters. This may stop the use of ASCAP music in TV since contracts ran out on 1 January 1949, prohibiting the showing of sponsored films and announcements that contain ASCAP music. Also, both ASCAP and BMI make a distinction between "grand" and "small" rights in music. A "grand" right usually means staging a number with appropriate costumes, and "small" rights mean any other performance. "Grand" rights cost more. BMI considers that anything short of music "furthering a plot, or telling a story" is a "small" right. ASCAP thinks differently, and generally believes that any sort of costuming or production given to a number is a "grand" right, including often its use as background music in otherwise-silent films.

The question of music rights in films brings up another vitally important set of rights, talent rights. Sponsors using live programing are usually quite safe in relying on agencies and producers in the signing of current TV talent contracts with actors, singers, writers, etc. But, sponsors using film programing, particularly Hollywood products that are several years old, are often playing with legal dynamite.

Since 1937, most Hollywood contracts have included a clause which states that the TV rights to the artist's work on film rest with the producing company. Contracts that do not have this clause are the ones that can cause trouble. Recently, Paramount Pictures' Los Angeles station, KTLA, found itself smack in the middle of such a case. Blanche Mehaffey Collins, a featured player in a 1931 thriller called *Mystery Trouper*, marched into court with a $100,000 suit when the film was televised. She stated first of all that her original contract had pretty clearly drawn the line on where the film was to be shown (in theaters) and that no mention was made of TV showings. When she made the picture, Miss Collins said, she hadn't been paid for any subsequent use in television. In addition, she claimed that since old films often televise poorly her facial image was "distorted." For that too, she wanted payment.

As SPONSOR goes to press, the Collins case is still up in the air. The effect on the TV industry, however, has been wide. Some advertisers have become leery about using any kind of films, even when the TV rights are clear-cut and rest with the producer or the broadcaster. The safest approach for a TV advertiser using film shorts, or any other film fare is to investigate thoroughly when he buys. It does not mean that he has to swear off films entirely.

Even the sponsor of live programing, with his talent safely covered by TV contracts, has a problem which is a second-cousin to the Collins case. Many sports programs (such as the Gillette TV fight cards, Chesterfield ball games, various special events, etc.) sometimes swing their TV cameras around to catch the excited reaction of the crowd. Variety shows (such as *Texaco Star Theater* and *Phil Silvers Show*, etc.) will include shots of the

SURE,

some Chicago stations

can "reach" South Bend

...but the audience

LISTENS

to WSBT!

You want listeners, not merely signal strength, for your radio dollars. Listeners are what you get on WSBT. This station is the overwhelming choice of listeners in the South Bend market. No other station—Chicago, local, or elsewhere—even comes close in Share of Audience. Want proof? See Hooper.

WSBT
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



audience applauding an act. From a programing standpoint, it's good TV. From a legal standpoint, it can sometimes be bad business.

It centers primarily on the question of "Right of Privacy," first formulated by the late Justice Brandeis in 1890. The Right of Privacy can be a nebulous thing at times, and there are many interpretations of it. It is upheld as common law in 16 states, upheld by statute in three, "on-the-fence" in four, denied completely in two, and "indefinite" in the remaining. It applies to TV in much the same way that it applies to motion pictures (newsreels), and the governing laws are the same.

In general, when an event is considered to be of "public importance" the balance of the law is in the favor of the "public's interest" (i.e. the TV viewers') as regards the privacy of the spectators. Minus the legal terminology that means that spectators, even movie stars who may have ironclad TV-appearance rights in their contracts, have a lot less legal privacy coming to them in box seats at Madison Square Garden than they are entitled to at home.

O.K. So spectators at public events don't have privacy. What then is the problem?

The law has two loopholes. First, the "waiver by conduct" (where you are and what you're doing) does not apply in every state. It is not recognized in all cases in New York, Virginia and Utah.

The other "out" concerns the extent to which a spectator becomes part of the production of a TV show. The courts have established that a person seen on the newsreel screens in a crowd scene (long shot) has no court case against the moviemakers. However, if the camera—in this case the TV camera at a public event—singles out an individual in the crowd and proceeds to make that person part of the show by showing a series of reactions to the event, a signed release is necessary. Otherwise, the sponsor may wind up on the wrong end of a law suit. This applies particularly to unscheduled ad-lib interviews at public events where nobody bothered to have a release form handy. The damages that can be collected are sizeable. The record substantiates this.

There are other legal problems that face the TV advertiser. Until the situation with the musicians' union is straightened out, many Hollywood-made films with musical soundtracks cannot be shown in TV. Each film has to be checked carefully, and the word of the producer or the film distributor is often not enough.

Advertisers whose TV programs are

shown in bars, night clubs, theater shown in bars, night clubs and theater lobbies, hotels, camps, etc., have a peculiar legal problem on their hands. Surveys have shown that TV has increased bar profits up to 60%, and an advertiser has a right to feel that the tavern-keeper is "reaping where he has not sown." Years ago, Pepsodent won a suit to restrain theater managers from broadcasting *Amos 'n' Andy* to paying customers in theaters. (Pepsodent never enforced the decision, after realizing the promotional value.) No advertiser has put the case to a test yet, but there is a possibility that this sort of history may repeat itself. The only precedent laid down in this respect has been against theaters, halls, etc. They cannot show commercially-sponsored or sustaining TV programs on large screens before paid audiences, without permission of the sponsor and the broadcaster.

There is actually no basic set of rules that an advertiser can memorize to act as a generally suitable guide to TV law. Each case is a problem, and must be met with careful attention to the facts. The courts of the land, when dealing with radio and TV problems, have of late been "granting relief" where it seems most warranted, even if the facts of the case can't fit any standard legal pattern.

If there is such a thing as a legal "rule of thumb" for a TV sponsor, it should be this: "Investigate *before*, not *after*, the fact." ★ ★ ★

PETER PAUL

(*Continued from page 25*)

The Coast stations put on a newscast . . . run it awhile . . . and yank it off, or move it elsewhere. We prefer to buy audiences, and to do it we buy news shows that have built such an audience. When we can't find them, we just have to create them ourselves, although we'd rather not have to do it and we avoid doing it whenever possible."

In this agency man's statement lie two fundamental portions of Peter Paul's radio thinking. They do not like to build their audiences from scratch, as many a time salesman and station rep has learned the hard way. Wherever possible, Peter Paul buy shows that have held down their news slot for several years (Examples: Peter Paul newscasts on WOR, WNBC, WHO, WGN, WBZ, WSM etc.). When this can't be done, Peter Paul do what they consider to be the next best thing and buys 1-minute spots in front and-back of established newscasts, feeling that they get much the same effect since

(*Please turn to page 64*)

The Swing is to WHB in Kansas City



Resolution for the New Year . . .

Swing to WHB in Kansas City for increased sales in 1949. WHB merchandises and advertises. WHB promotes its programs, its sponsors and their products. Resolve now to reach—*and sell*—the Golden Kansas City Marketland dominated by WHB!

WHB AM FM
10,000 WATTS IN KANSAS CITY
DON DAVIS, PRESIDENT
JOHN T. SCHILLING, GENERAL MANAGER
Represented by JOHN BLAIR & CO.
MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT



Yeah, but can he lift a sales curve?

There is no hocus-pocus about CBS' leadership in delivering large audiences. Proof: 9 out of 13 programs which switched networks during the past year won larger audiences on CBS than on any other network. Which explains why more advertisers continue to turn to CBS to lift their sales curves.

The Columbia Broadcasting System

CBS

SPONSOR COMPARAGRAPH

January 1949

TV Comparagraph in next issue

SPONSORS

M-F	6:30 p.m.	Langendorf Bakeries	Su	2:00 p.m.			
	7:00 p.m.		Su	5:00 p.m.			
	10:00 p.m.	Pabst Beer	Su	8:45 p.m.			
	9:00 p.m.		MWF	10:45 a.m.			
	8:00 p.m.		W	8:00 p.m.			
	7:00 p.m.	Ludens	Su	5:30 p.m.			
	9:00 p.m.	Lutheran Hr	Su	12:30 p.m.			
M-F	1:30 p.m.	Mad Peach Tab	M-F	9:30 p.m.			
	7:30 p.m.	Manhattan Soap	M-F	1:15 p.m.			
	9:00 p.m.		M-F	2:45 p.m.			
M-F	7:00 p.m.		MWF	8:00 p.m.			
	7:30 p.m.	Mars	M	9:30 p.m.			
	2:00 p.m.		W	10:30 p.m.			
	12:00 noon		Sa	5:30 p.m.			
	8:00 p.m.	Metropolitan Life	M-S	6:00 p.m.			
	1:45 p.m.	Miles Lab	Su	11:00 noon			
M-F	1:00 p.m.		M-F	6:00 p.m.			
	5:15 p.m.		M-F	10:45 a.m.			
	7:45 p.m.		M-F	12:00 noon			
	10:30 a.m.		M-F	3:15 p.m.			
	9:00 p.m.		M-F	5:45 p.m.			
	9:00 p.m.		M-F	7:15 p.m.			
	9:00 p.m.		M-F	3:00 p.m.			
	9:00 p.m.	New Yorker Cafe	F	10:00 p.m.			
	9:00 p.m.	Mangels	S	6:45 p.m.			
	9:00 p.m.	Merrell	Su	5:15 p.m.			
	2:30 p.m.	Philip Morris	Su	7:00 p.m.			
	1:30 p.m.		Tu	8:00 p.m.			
	7:45 p.m.		M-F	7:15 p.m.			
	6:00 p.m.		M-F	2:00 p.m.			
	1:45 p.m.		S	10:00 p.m.			
	7:30 p.m.	Natural Benefit	Tu	7:30 p.m.			
	2:00 p.m.	National Biscuit	Th	10:5 p.m.			
M-F	11:30 a.m.		M-F	10:45 a.m.			
	7:00 p.m.	Network	S	8:00 p.m.			
	9:30 p.m.	Nessemo	M	9:00 p.m.			
	8:30 p.m.	Pabst	F	9:00 p.m.			
	9:55 p.m.	Pacific Borax	F	9:30 p.m.			
	6:30 p.m.	Pete Paul	M	10:30 a.m.			
	8:30 p.m.		MWF	8:45 p.m.			
	8:30 p.m.	Pet Milk	M	9:00 p.m.			
	7:00 p.m.		Su	7:30 p.m.			
	9:30 p.m.	Phillies	M-F	9:45 a.m.			
	6:45 p.m.		W	9:00 p.m.			
	10:00 p.m.	Postmost	M-F	1:00 p.m.			
	8:00 p.m.	Pillsbury Mills	M-F	11:45 a.m.			
	7:30 p.m.		M-F	3:30 p.m.			
	1:15 p.m.		Su	6:30 p.m.			
	5:30 p.m.		Su	12:30 p.m.			
	5:30 p.m.	Masters N. B.C.	M-F	8:45 p.m.			
	5:00 p.m.	Procter & Gamble	M-F	10:30 a.m.			
	12:00 noon		M-F	12:00 noon			
	1:30 p.m.		M-F	1:2 p.m.			
	5:30 p.m.		M-F	2:45 p.m.			
	3:45 p.m.		M-F	3:45 p.m.			
	7:00 p.m.		M-F	3:45 p.m.			
	6:30 p.m.		Su	8:30 p.m.			
	7:30 p.m.		Th	8:00 p.m.			
	8:30 p.m.		Su	8:30 p.m.			
	10:00 p.m.						
	9:30 p.m.	Rexall	Su	7:30 p.m.			
	8:00 p.m.	R. J. Reynolds	M-F	10:30 p.m.			
	8:00 p.m.		F	10:00 p.m.			
	8:30 p.m.		S	8:15 p.m.			
	8:30 p.m.		Su	7:30 p.m.			
	10:00 p.m.		M-F	10:30 p.m.			
	9:30 p.m.	Ronson	Sa	8:00 p.m.			
	4:30 p.m.	Seabrest	Th	9:30 p.m.			
	1:30 p.m.	Sealy Mattress	Sa	6:00 p.m.			
	9:45 a.m.	Sears & Roebuck	TuTh	8:30 a.m.			
	8:30 p.m.	Sherman Bros	Su	6:15 p.m.			
	5:30 p.m.		M-F	5:30 p.m.			
	8:00 p.m.	Sinclair	W-F	9:00 p.m.			
	9:00 p.m.	Sinclair	M-F	11:30 a.m.			
	9:30 p.m.		Su	5:30 p.m.			
	10:30 p.m.	Shotwell Mantilla	Su	5:30 p.m.			
	10:30 p.m.	Signal Oil	Su	5:30 p.m.			
	9:30 p.m.		Su	11:30 p.m.			
	10:30 p.m.	Skelly	M-Sa	8:00 a.m.			
	3:00 p.m.	Smith Bros	M-F	8:00 a.m.			
	2:00 p.m.	SOS	MWF	3:00 p.m.			
	5:45 p.m.		MWF	8:15 p.m.			
	10:30 a.m.	Southern Cotton Oil	M-F	11:30 p.m.			
	8:00 p.m.	Spudor	Su	8:30 p.m.			
	8:00 p.m.	Stands & Brands	Su	3:30 p.m.			
	9:00 p.m.	Standard Oil of Cal	Su	11:30 p.m.			
	7:00 p.m.		M	1:00 p.m.			
	9:00 p.m.	Stands & Oil of N. J.	Th	1:00 p.m.			
	9:00 p.m.	Sterling Drug	M	4:45 p.m.			
	2:30 p.m.		M-F	2:30 p.m.			
	6:30 p.m.		M-F	4:15 p.m.			
	10:45 p.m.		M-F	8:00 p.m.			
	7:30 p.m.	Sun Oil	M-F	8:00 p.m.			
	8:45 p.m.	Sun Oil	M-F	6:45 p.m.			
	9:15 p.m.	Sweets	F	9:15 p.m.			
	8:00 p.m.	Swift	W	8:00 p.m.			
	10:30 p.m.	Swift	W	7:30 p.m.			
	11:30 p.m.	Swift	W	11:30 p.m.			
	7:30 p.m.	Swift	W	7:30 p.m.			
	10:30 p.m.	Swift	W	10:30 p.m.			
	9:30 p.m.	Swift	W	9:30 p.m.			
	10:30 p.m.	Swift	W	10:30 p.m.			
	9:30 p.m.	Swift	W	9:30 p.m.			
	10:30 p.m.	Swift	W	10:30 p.m.			
	11:30 p.m.	Swift	W	11:30 p.m.			
	7:30 p.m.	Swift	W	7

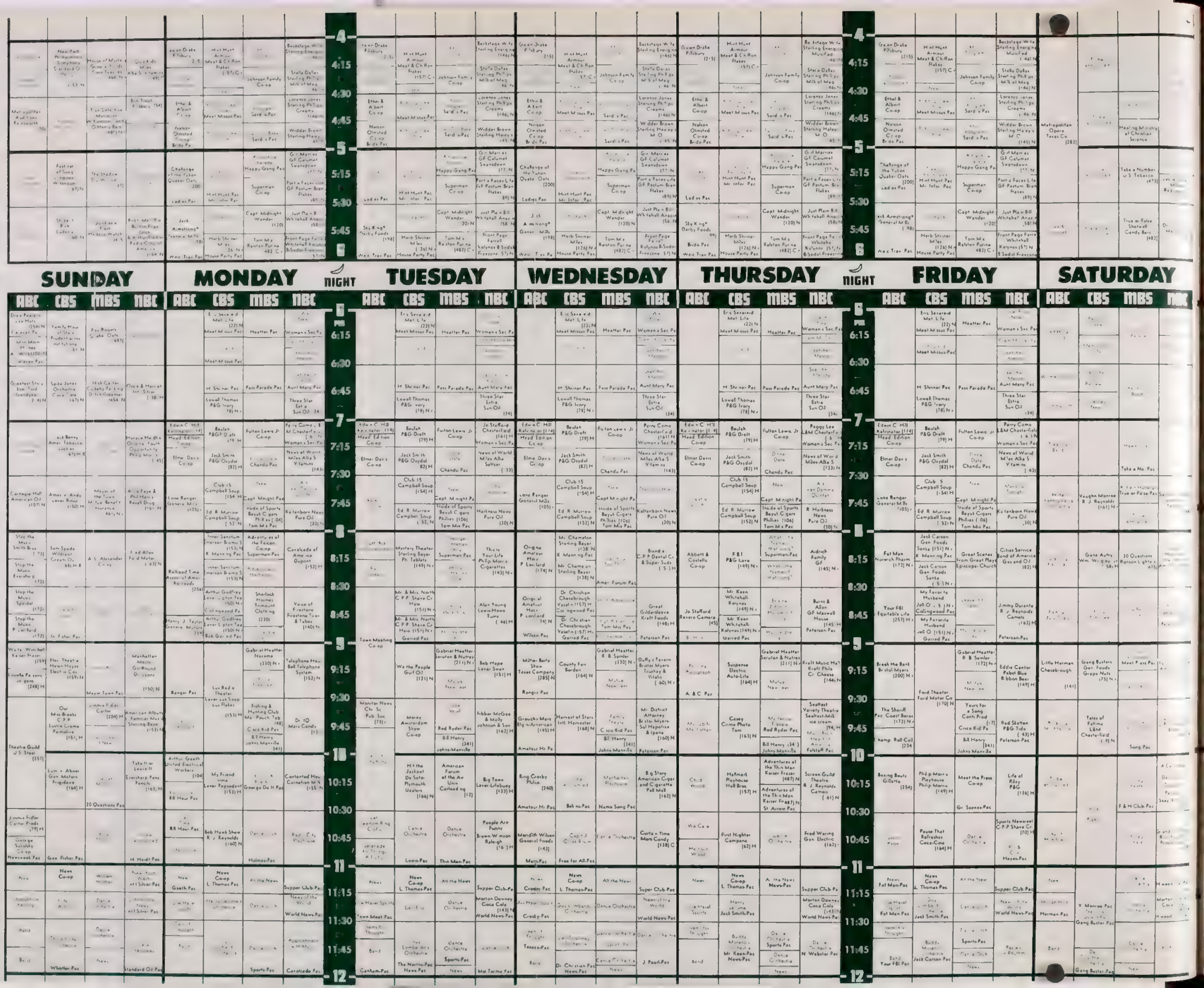
SPONSOR COMPARAGRAPH

January 1949

TV Comparagraph in next issue

PROGRAMS







The "HILARIUS" in the Olympics,* Station WHEC In Rochester.....

....FIRST BY LENGTHS!

*In the Olympic Star Boat races held off southern England this past summer America's entry, the "Hilarius", owned by Hilary Smart of Long Island, ran away from all contenders to sweep this featured Olympic sailing event *by lengths.*

WHEC sweeps the Rochester Hooper—*all three*—morning, afternoon, evening—and *by lengths!*

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated!

Furthermore, Station WHEC is one of the select Hooper "Top Twenty" stations in the United States!

Latest Hooper before closing time.

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 A.M. Monday through Fri.	**41.7**	25.7	6.5	3.0	14.3	6.5
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	**37.5**	32.0	9.3	6.5	9.0	5.4
EVENING 6:00-10:00 P.M. Sunday through Sat.	**36.6**	31.1	6.9	8.4	13.8	Station Broadcast til Sunset Only

SEPTEMBER-OCTOBER HOOPER, 1948

Latest before closing time.

BUY WHERE THEY'RE LISTENING:—

CBS

WHEC of Rochester

MEMBER GANNETT RADIO GROUP

N. Y.

5,000 WATTS

Representatives: J. P. McKINNEY & SON, *New York, Chicago,* HOMER GRIFFITH CO., *Los Angeles, San Francisco*

PETER PAUL

(*Continued from page 57*)

dialers to newscasts (particularly in the morning hours where most P-P newscasts are heard) tune in before the news starts, and stay tuned for some time after it's over. Thus, the commercial message reaches news audiences.

Why newscasts, anyway?

This is a question often asked of the Peter Paul agencies. The answer lies in the audience composition of newscasts. Research showed Peter Paul, early in air advertising history, that the audience during early-morning, noontime, and early evening newscast periods almost paralleled the percentage of men, women and children in the U. S. population. The same breakdown held an even more striking parallel to the relative amounts of men, women and children who are consumers of Peter Paul's candy products. This is the underlying reason why Peter Paul are convinced their newscasts are the best form of advertising they can use.

There are two additional factors that strengthen this belief. Recent surveys have shown Peter Paul that nearly 75% of the more than 750,000 retail outlets for Peter Paul candies have a radio receiver somewhere in the store. Almost the same percentage of retail proprietors are regular listeners to Peter Paul newscasts. Thus, their newscasts are, so far as radio-equipped stores are concerned, a form of point-of-sale advertising. Furthermore, dealers (notoriously hard to sell on any radio advertising backing for a product as a reason for stocking up on that product) are well aware of the fact that Peter Paul advertising works for them too. They can hear it work.

Of considerable importance too is the turnover factor in 15-minute newscasts. Most Peter Paul newscasts are this length, a few are 10 minutes. None are shorter. Peter Paul discovered that the turnover in audience in the 15-minute newscast is extremely low, running around 5–10% where the particular newscast has built an established habit of listening. Besides being a good reason for sticking to one form of radio advertising, in this case news, it also means that Peter Paul get retail value in advertising at wholesale cost. It works out like this. On a typical Peter Paul newscast where the entire strip runs on a Monday-through-Friday basis, Peter Paul's usual purchase is Monday-Wednesday-Friday. This enables them to reach something like 90% of the regular audience (the ideal cross-section of Peter Paul consumers) at 60% of the cost for the full week. Peter Paul can therefore stretch their budget over more markets, leaving the station the relatively easy problem of selling the newscast on a twice-weekly basis to somebody else. Since Peter Paul buy only the top news shows (many of which have long waiting lists of prospective clients), and hold on to the top ones year in and year out, few stations complain.

Once having spotted a newscast that they think will do the job for them, Peter Paul turn on the pressure, through their two agencies, to get it. If the period is not for sale, Peter Paul will try for fore-and-aft 1-minute announcements, or try to buy into it on the odd days. It is often a waiting game. Peter Paul, however, are content to wait sometimes three or four years until they get what they want, something few advertisers are willing to do. Station managers get the impression that Peter Paul is a firm with a one-track mind, but the resemblance is more pronounced between Peter Paul and the smart gin-rummy player who is building his winning hand in one suit by a patient pick up . . . evaluate . . . discard . . . routine.

The end-product is higher ratings, better audiences, and better sales for Peter Paul. One clear example of how this works out in practice is found in the New York market, a state that spent nearly $80,000,000 for candy products last year, 53% of which was for bar candy. These figures mean, to Peter Paul, that there is a $42,000,000 potential market at which to pin-point their advertising message. Five newscasts are therefore used on four stations to service the market. Two of them (Don Gardner on WJZ thrice weekly at 7–7:10 a.m.; Charles F. McCarthy on WNBC thrice weekly at 7:30–7:45 a.m.) fall outside of the 8:00 a.m. start for Hooperatings, but the mail pull to periodic Peter Paul contests and offers show that they are holding their own well. The figures for the other three shows indicate clearly why Peter Paul, having had each of them for five or more years, continue to pay the bills. The three—Prescott Robinson, Kenneth Bang-



hart and Fred Van Deventer—are the top-rated programs, news or otherwise, for their time periods. They also top the opposition on independent stations.

Period: 8–8:15 a.m., thrice weekly

WOR (Robinson)	WCBS (News)	WJZ (Agronsky)	WNBC (News-Bob Smith)
4.5	3.1	1.6	1.3

Period: 6–6:15 p.m., thrice weekly

WNBC (Banghart)	WCBS (Severeid)	WJZ (News-Sports)	WOR (News)
3.7	2.6	1.5	2.6

Period: 6:30–6:45 p.m., thrice weekly

WOR (Van Dev.)	WCBS (Shriner)	WJZ (Miscel.)	WNBC (Miscel.)
4.9	2.6	2.0	1.3

These figures, from a typical N. Y. Hooper rating period (Sept.-Oct.), show graphically how Peter Paul builds their selective newscast success. Each of these shows features newscasters who are well-known local (and sometimes national or regional) personalities. To avoid any suggestion of "pressure selling," each show uses an announcer for the commercials and a newscaster for the news. Each show has carefully been built up as a listening habit, and has occupied its marginal time slot for as long as a dozen or more years. Each show features plenty of local news (something network newscasts can't do effectively) and local weather reports which are a must. Each newscast strip is sponsored, to reach the maximum audience at a minimum cost, for 15 minutes, three times a week.

The same selling theories are being carried over into TV by Peter Paul. The candy firm is currently sponsoring film spots on WJZ-TV, New York in time slots as close as possible to TV newscasts. They are a visual presentation of the familiar radio copy themes, based on quality (". . . the finest sun-ripened coconut") and taste (". . . the best chocolate, the most delicious coconut and almonds") that have proved a success with the newscast audiences. Peter Paul expect to increase their experimental TV budgets, if the medium proves a success. Early indications are that it is, since the product itself and the package have a high eye-appeal factor and the TV films are carefully and expertly done. A sizeable hunk of the Peter Paul ad budget may eventually go into TV news, just as it has for radio news.

Peter Paul were lucky in finding their ideal selling vehicle in marginal-time news periods, handled on a selective basis. The continuing successful use of the medium, however, isn't luck. It is the result of careful study of the advertising lessons learned in over a decade of competitive selling. ★ ★ ★

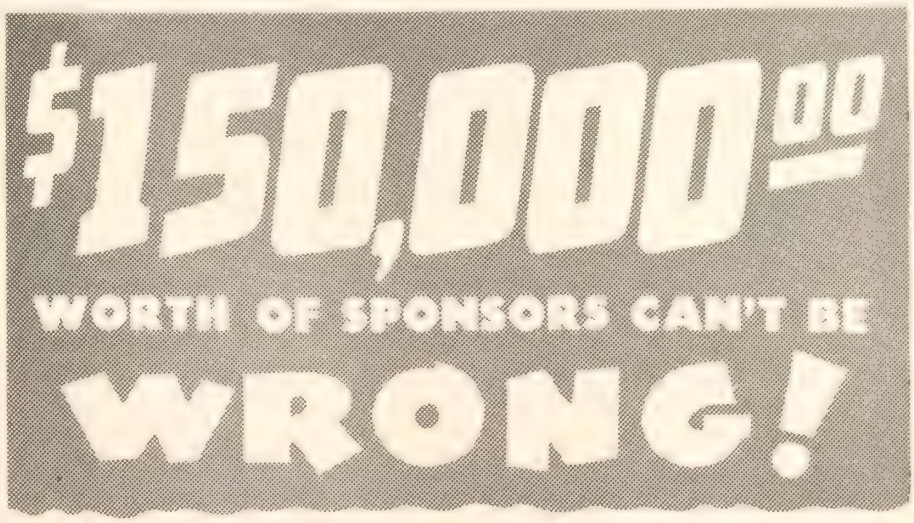
CEREALS ON AIR

(Continued from page 23)

of 1929, they started *Jolly Bill and Jane* on NBC. The program was basically built around a teller of fairy tales. Reaction to *Jolly Bill and Jane* was quick in coming after the sponsor tried out a few premium offers. However, it wasn't too long before parents began to yell that the stories, which were growing increasingly blood-curdling, were keeping the youngsters awake all night. But the blood and thunder rush was on.

Kellogg, which had been sponsoring Irene Wicker as the *Singing Lady* on WGN in 1931, switched her to NBC for nation-wide impact. Post, which had been sponsoring *Real Folks* on Blue, dropped it like a hot brick and went on NBC with *Paul Wing, The Story Man*, in 1932. General Mills added *Skippy* to their growing list of programs and went on NBC (later switched to CBS). During the summer of 1932, Heinz Co. went on CBS with *Joe Palooka* to sell Rice Flakes.

Kellogg decided to collect upon the rattle of gunfire around the dinner hour, took a deep breath and added *Buck*



$150,000,000 . . . that's the value of the signed contracts with which KLEE-TV *began* telecasting January 1, 1949. . . . And the sponsors can't be wrong, because KLEE-TV is the *only* television station in Houston, Texas, the largest market in the great Southwest.

IF YOU WANT TO SELL HOUSTON BY TELEVISION YOU MUST USE

KLEE-TV

"The Eyes of Texas" . . . Channel 2 . . . Houston

Houston Affiliate of the CBS Television Network

Effective Radiated Power
16KW
Studios:
Milby Hotel
Houston 2

Represented Nationally By:
ADAM J. YOUNG, JR., INC.
22 East 40th Street . . . New York, N. Y.
Murray Hill 9-0006
55 East Washington Street . . . Chicago, Ill.
Andover 3-5448
627 Mills Building . . . San Francisco, Calif.
Garfield 1-7950
448 South Hill Street . . . Los Angeles, Calif.
Michigan 6203

WHO'S GOT THE FIFTH SURVEY?

During SPONSOR's earliest days surveys of sponsor and advertising agency trade paper reading habits came thick and fast. Each showed a snowballing preference for SPONSOR. But today things are bad in the survey field. So bad, in fact, that certain zealous salesman are taking old and outmoded surveys out of mothballs and representing them as up-to-date guides for purchase of trade paper space. It's not a healthy situation. So, to buyers of trade paper space we say, look for the date on the survey.

the 1st Survey

December 1946

When KMBC, Kansas City, made this one SPONSOR was one issue old. We didn't do very well, but better than expected. Out of eight radio trade publications rated by agency executives, SPONSOR was fourth. SPONSOR polled 139 points; the top publication 706.

the 2nd Survey

January 1947

Free & Peters did this study. SPONSOR was just two issues old. The return from 1,000 sponsor and agency executive questionnaires showed the fledgling catching on fast. No, not yet a winner. But SPONSOR polled 1,198 points; the top radio publication 3,531.

the 3rd Survey

March 1947

WJW, Cleveland, made this king-size survey. SPONSOR had five issues under its belt. Nearly 2,000 sponsors and agency executives specified in which of the nine advertising trade magazines carrying WJW advertising they recalled seeing the station's trademark. SPONSOR was second.

the 4th Survey

January 1948

WJW's second annual survey revealed SPONSOR really coming into its own. 8,500 postcards went to radio-minded advertisers and agencies; 2,067 were returned. SPONSOR was again second, but it was the only magazine showing a gain over the last study. SPONSOR's gain was 300%.

the 5th Survey

?

Who's got the 5th survey? We're in our third year, and frankly we're very tired of looking at one-two-five-and-fourteen-issue-old ratings. SPONSOR is moving ahead. Ask your national representative. Or ask your nearest sponsor, account executive, or timebuyer.

SPONSOR

for buyers of broadcast advertising

BEWARE! The 2nd survey, two years old, is again making the rounds, undated. SPONSOR was two issues old when it was first shown. We're for up-to-date, and dated, surveys.

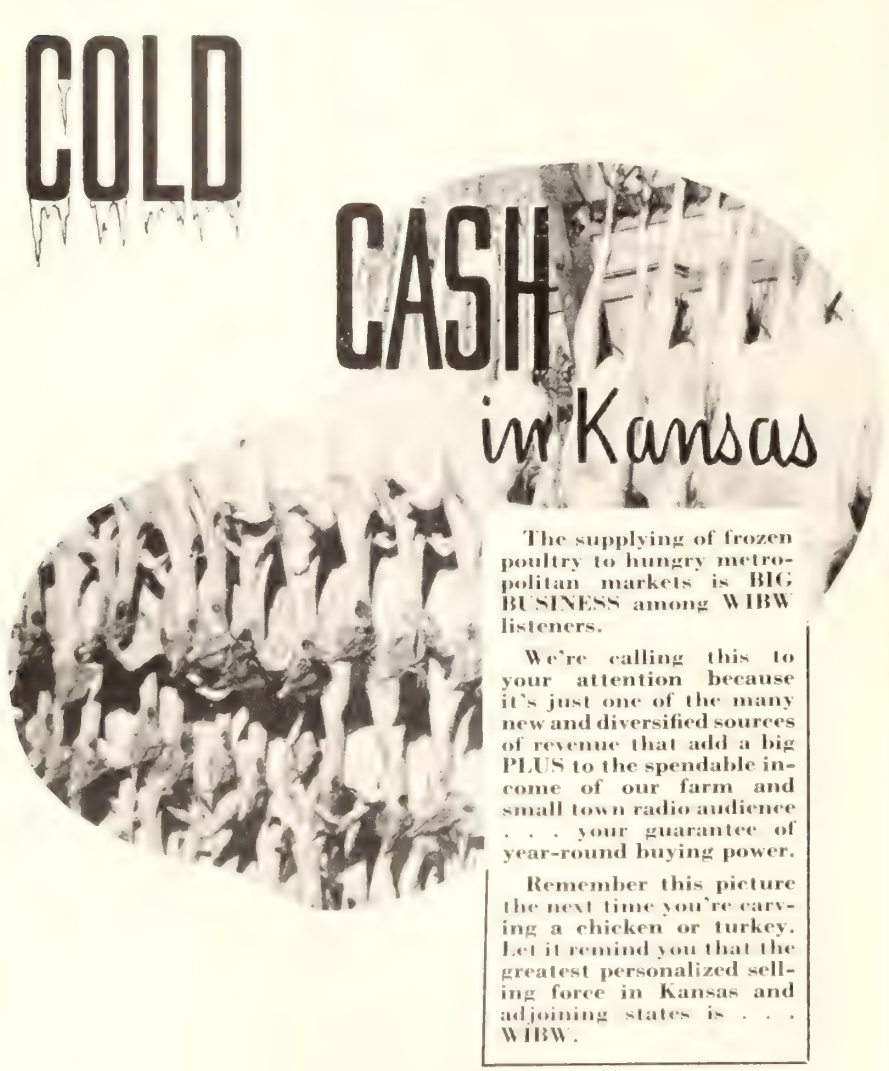
Rogers on CBS. General Mills, alarmed at outcries that *Skippy* was becoming a blood bath, dropped it and came back fast with *Jack Armstrong*, a watered down adventure series, which in the early days of 1933 wasn't too much of an improvement. Hecker Products began sponsoring *Bobby Benson* (H-Bar-O) on CBS. Ralston, whose profitable cereal business plays second fiddle to its farm feed business, had been sponsoring *Sekatary Hawkins*, a three - times - weekly comedy - detective show on NBC during 1932 and part of 1933. When Ralston saw how the trend was going, they dropped *Hawkins*, and grabbed off *Tom Mix*, straight-shootin' cowboy star. Other sponsors from the milk drink, candy, and food fields followed the cereal companies into advertising's newest green pasture. The bark of six-shooters and the roar of disintegrator rays drowned out all but the loudest of parent's outcries against the "menace" to their kiddies' peace of mind. The kiddies, whose appetite for both the air adventure strip and the various forms of hot and cold cereal sold to them seemed limitless, literally ate it up.

During the years 1932–1935, when the juvenile cycle hit the all-time peak of 52 commercial and sustaining shows on all the networks, there were a few (very few) hold-outs among the cereal manufacturers. Cream of Wheat ran *Angelo Patri* and *Alexander Woollcott* for a few years (1931–1936) in addition to *Jolly Bill and Jane*, which left the air in 1933. It gave up in disgust in 1935, and grabbed up *Buck Rogers* for a six months run. Post also sponsored a nighttime comedy strip, *Tony & Gus*, for a short run in 1935 on NBC. General Mills had *Betty and Bob* on from 1932 to 1938. Quaker started three adult-appeal shows in 1930, *Phil Cook*, *Gene & Glenn*, and *Early Birds*, but threw in the towel after a couple of years and bought *Dick Daring* and *Babe Ruth* for short runs in 1933 and 1934. The modest Mid-West milling firm of Little Crow Milling Co. (Coco-Wheats) bought the *Jolly Joe* program in 1935, and quickly established distribution in 60 days of broadcasting on WLS, Chicago.

It was premium advertising that put the brakes on a booming juvenile cycle. The cereal advertisers discovered that in order to stay a jump ahead of their competition, and to keep the enthusiastic but fickle audience of moppets continuously urging their parents to buy, there had to be premiums. Lots of premiums. And contests. Lots of contests. And secret clubs. Lots of clubs. And offers. Lots of offers. And more premiums, premiums, premiums, premiums, and premiums.

Cream of Wheat gave away cowboy and Indian pictures and ran contests offering cars, bicycles, sporting goods, etc. General Foods' Post Division gave away maps, beetleware spoons, cutouts, rings, memberships in "Inspector Post's Junior Detective Club," etc. General Mills, who thrives on razzle-dazzle promotions, led the field with model planes, Jack Dempsey autographed jigsaw puzzles, dishes, rings, games, and books for varying amounts of boxtops. Hecker-H-O piled up carloads of boxtops in exchange for cowboy suits, tie clasps, bracelets and so forth. Kellogg offered a *Wheel of Knowledge*, storybooks, moving picture toys, and other premiums. Quaker had its Babe Ruth Club memberships, books, gliders, sports gear, and a long string of contests. Ralston offered Tom Mix photos, lucky rings, and other frontier gear for the tops of Ralston boxes. There were many others.

A factor that many cereal firms had overlooked came to light during the *Battle of the Boxtops*. Premiums worked fine, and juvenile radio sold well . . . until



some competing firm came along with a bigger and "better" premium. Then, the sales, which had shot ahead during the big push of the promotion, would drift back again as the juvenile audience, with a youthful disregard for the harassed advertising managers of the cereal firms, would gleefully urge their equally harassed parents to change cereal brands again.

Something had to give. Many firms in the late 1930's began to switch from the merry-go-round of bloodcurdlers and into nighttime programing. Cream of Wheat dropped radio altogether, and didn't pick it up again until they started with *Breakfast Club* at the end of 1941. Post Cereals dropped most of their kid shows, and went over to nighttime programing with shows like *We, The People; Believe It Or Not;* and *Burns and Allen* in 1937, and Joe E. Brown, Joe Penner, *Al Pearce* and *Boake Carter* in 1938. General Mills stuck (and has ever since) with *Jack Armstrong* but added daytime radio like *Arnold Grimm's Daughter* in 1937 and later nighttime comedy and selective sportscasts. Kellogg had short runs on NBC in 1935–1936 with *Kellogg College Prom* and *Girl Alone,* and kept the *Singing Lady* on the air until 1938. Quaker took a fling on NBC with *Kaltenmeyer's Kindergarten* and *Margo of Castelewood* (a daytime strip) and added a toned-down version of *Dick Tracy.*

The coming of the war in 1941 brought another cycle to breakfast food advertising. With the government urging war workers to eat big, healthy breakfasts of unrationed breakfast food, and the metal-and-paper shortage ringing down the curtain on kid's premiums, the makers of breakfast food hopped on the nutrition bandwagon. More and more cereal advertisers began to sell to the housewife, and to the family. Juvenile programs dwindled down to a fraction of what they had been. A few were picked up for cereal sponsorship. General Mills bought the semi-adult *Lone Ranger* in 1941, and has been selling Cheerios with it since, primarily to a nighttime audience. Post Cereals had a 13-week run with *Don Winslow* in 1942–43. Kellogg bought *Superman* (newest of the moppet's air heroes) in 1943 and ran it until 1946.

Wartime radio for the breakfast food advertisers ranged mostly from nighttime comedy and music shows, to newscasts and daytime radio. The majority of it was at night, aimed at the adult listener. General Foods was one of the earliest to use a thoroughly constructive children's program, the superstition-busting *House of Mystery* on MBS, which it acquired for Sunday afternoon sponsor-

An Open Letter

Brought to you by

WCSC

from JOHN M. RIVERS

TO those who ask us to accept per inquiry deals, our answer is NO.

TO those who want a free ride by giving away merchandise and getting publicity on time paid for by other advertisers, our answer is NO.

TO those who try to tempt us to double-spot by offering contracts for time signal announcements at a low rate, our answer is NO.

AND our answer is NO to all other bad practices which put the radio industry and ourselves in jeopardy.

BUT to our many good friends and customers who have used good practices, we extend our Thanks.



WCSC

CHARLESTON

"The CBS Station for the Coastal Carolinas"

Represented Nationally by FREE & PETERS, INC.

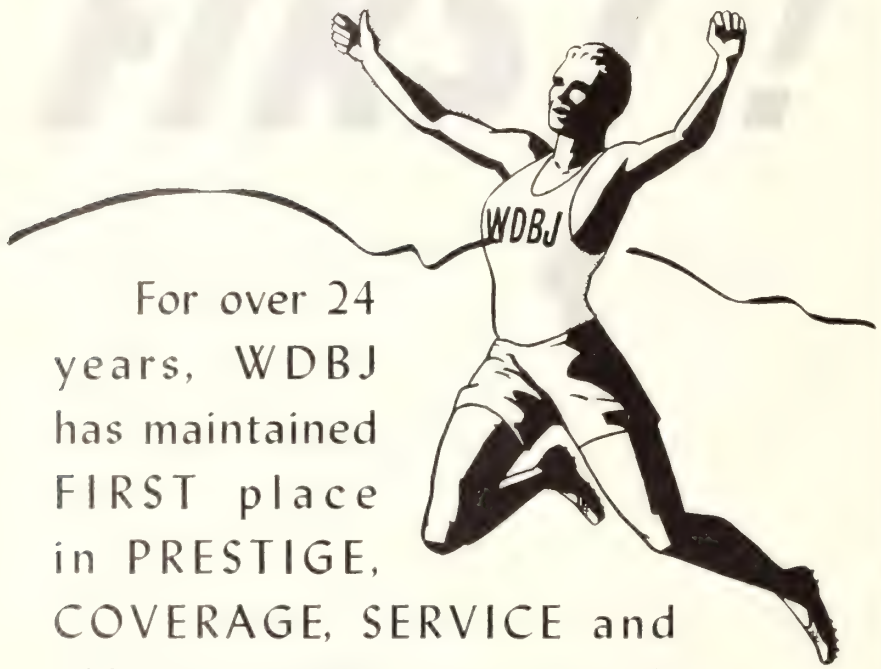
ship in the latter part of the 1940's.

In the remaining few years that led to the present day situations in breakfast food advertising, there have been few basic changes in programing. The juvenile show, once the war was over, returned to newer and bigger premiums, this time with an atomic twist wherever possible. But although their number is increasing slowly, in proportion to the amount of breakfast food advertising directed at older groups, there is little likelihood that there will be a return in radio to the overpowering blood-and-thunder cycle of the early 1930's.

Radio selling today is balanced between selling the homemaker and her family, as well as her children. Television, which has witnessed the re-emergence of the juvenile program as a selling factor (a future SPONSOR program study), for example the swift rise to fame of NBC's *Howdy Doody*, may bring another story.

Whether breakfast food advertising in TV will repeat the same mistakes as it made in radio is, at the moment, anybody's guess. Broadcasting despite trial and error advertising on the air has proved that it sells . . . breakfast food. ★ ★ ★

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



For over 24 years, WDBJ has maintained FIRST place in PRESTIGE, COVERAGE, SERVICE and LISTENERSHIP in Roanoke and most of Southwest Virginia.

Here's an old timer with young ideas! One good example is an efficient promotion department set up to increase listener and dealer acceptance for your show and your product.

Ask Free & Peters!

WDBJ CBS • 5000 WATTS • 960 KC
Owned and Operated by the TIMES-WORLD CORPORATION
ROANOKE, VA.
FREE & PETERS, INC., *National Representatives*



RADOX

(*Continued from page 33*)

will be manual and three sets of figures will be regularly released for listening in Philadelphia based upon these homes. These will be program ratings, length of time the average listener is tuned to each program, and the number of families listening to each program. It is planned that this information will be teletyped to subscribers within 15 minutes after their programs are off the air. It will thus be possible, if desired, to hold a post-mortem in the broadcast studio directly after an airing.

However, Al Sindlinger stresses at all times that quantitative figures have their limitations. A high rating for a program does not give the sponsor, and/or the producer information of what kept the audience listening. The Radox figure on the holding power of the program (the average length of time listeners stay with the show) gives a more conclusive picture of the appeal of a specific broadcast but it still is only the beginning of what an advertiser should know about his program. The next step, says Sindlinger is Teldox, which electronically reports on what panels of listeners feel about programs. Each member of the panel has a dial in his or her hand which permits the registration of five variations of reaction to a show. By moving a pointer, each person registering his reaction can indicate that he thinks the program is: "superior," "good," "neutral," "inferior," or "bad." The Teldox program analyzer panel is composed of a maximum of 40 persons and is frequently much lower. A Teldox report gives not only the average reaction to the program but the panel reaction on all five levels: "superior," "good," "neutral," "inferior" and "bad." It is thus possible for a sponsor to avoid kidding himself, which sometimes happens when the "superior" cancels out the "bad" and the report shows a fairly high reaction level. However, Sindlinger doesn't feel that even Teldox gives a true picture of the appeal of a program. He feels that it's essential that the sponsor know why each panel listener reacts the way he does. To obtain this information, Sindlinger puts his third form of research (Recordox) to work. This is a variation of the depth interview form of research during which the respondent is asked questions aimed at uncovering the reasons-why he liked or disliked portions of a program. Without realizing it, the interviewee is actually psychoanalyzed and is led mentally by the hand until the true reason for his reactions are obtained. Normal depth

WITH 5000 WATTS
WGH Blankets
Virginia's Largest Market
NORFOLK-PORTSMOUTH-NEWPORT NEWS



On the air with 5000 watts, WGH — a pioneer voice of over 20 years — reaches out to further service for the 200,000 *plus* radio families in this vital and growing market. Here are population increases trebling 1940 census figures — effective family buying income many hundreds of dollars above the national average — and now a 20 times more powerful, low cost radio medium to deliver you the entire trade area.

WGH

ABC for Norfolk, Portsmouth, Newport News



FREE & PETERS, INC. *Exclusive National Representatives*

AFFILIATED WITH THE DAILY PRESS—TIMES HERALD

interviews are aimed at obtaining this information but Sindlinger goes further by recording the interviews. Since an inflection of the voice can often mean almost as much as the actual words used by a respondent, the truth is arrived at much more accurately than by a stenographic report — or an interviewer's memory.

Radox is quick. Teldox can be fairly rapid. Recordox, like all intensive qualitative research, is the slowest of the three. It is also the most valuable in the long run.

Although Radox has only been operated via telephone line connections, it is claimed that the same monitoring can be accomplished via radio and by radar. Both of the latter monitoring methods are at present only in the laboratory. The fact that Radox is presently dependent upon telephone line connection from the home set to the central listening point does not mean that Radox is restricted to telephone homes. The full 300 Philadelphia home sample will have the correct balance of telephone and non-telephone homes. It is also important to note that Sindlinger does not have to pay for direct lines from each home to the central eavesdropping point. Telephone lines are run from the homes to switching points and a single line is run from the switching point to the monitoring control. Thus cost of lines is kept to a minimum. This is important since the radio industry is fighting the steadily increased costs of research at present. If Radox were to be more costly than current rating services it could not hope for acceptance. It is not more expensive and since it is a more immediate form of research and unquestionably more accurate, it may be the answer to the need for information on "how many" people are listening. Teldox and Recordox may likewise be the answer to "why" they listen.

The big problem for Sindlinger is to get them all operating regularly as quickly as possible . . . only by regular program by program, station by station reports, will the final answer to his research usefullness be reached. * * *

DOWN TO EARTH

(*Continued from page 29*)

Stations carrying the ABC or MBS kid strips of course reach many farm children. These shows, however, vary in popularity not only between themselves, but from area to area, quite as much as do daytime serials for adults.

Rural Radio Network airs programs for children in both the 5–10 year group and the older youngsters. At first RRN spotted the young juvenile programs *Clumpy the Bear, Once Upon a Time,* and dramatic presentations of adventure stories done live, straight reading of adventure classics, etc., at 4:45 p.m. on the theory they'd have time after arriving home from school to listen while having milk and cake before chore time. The youngsters themselves protested the time. That, said RRN, shows how wrong you can be by guessing the apparently obvious. Research set the right time as 5–5:30 for the moppets, 6:45–7 for the older group.

Youth shows are *Youth RFD,* thrice a week interviews and discussions (usually via tape recordings) on 4-H or FFA matters. For straight entertainment there's *Burt & Stoney,* a pair of Lum & Abnerish characters with a running story about farming.

Reaching farm families at night is in many ways a much less complex programing problem than at any other time, despite the fact that less is actually known about rural nighttime listening than is known about daytime listening. The problem is first limited by the farm family's going to bed early. By 10 o'clock some 70% of their radios are off. Regional differences affect this average figure considerably.

The second simplifying element is the fact that farm families, generally speaking, like the same *kinds* of entertainment programs as city dwellers. From this point, however, the advertiser who is interested in the most effective appeal to farm audiences will find questions multiplying. One reason is that both quantitative (how many) and qualitative (why) research on farm audiences is extremely meager. (Farm audience research is the subject of a forthcoming SPONSOR report.)

In this near-vacuum, however, limited research studies plus the experience of station people have turned on some light.

The same general pattern of rural response to music programs during the day seems to hold good at night. With exception of religious music, which is more popular with women, "oldtime" music is about equally popular with men and women.

Despite exceptions that can be discovered in certain areas where important numbers of listeners don't fit the pattern, the great majority of farm audiences like less sophisticated, "cornier" plays than their urban counterparts.

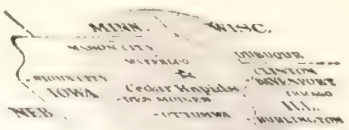
No Fallen Arches in Keystone

(IOWA)



Salesmen don't have to wear their arches to the nub in Keystone . . . WMT gets around for them. The town itself isn't much bigger than a statistic, but when added to the Big Rocks and Stone Cities and 1058 other towns and cities in WMTland, it becomes a part of one of the world's most prosperous markets.

The way to build a triumphal arch of sales into this area is clear: use WMT, Eastern Iowa's only CBS outlet. Ask the Katz man for full details.



WMT
CEDAR RAPIDS
5000 Watts 600 K.C. Day & Night
BASIC COLUMBIA NETWORK

The U. S. Hooperatings indicate this tendency, and numerous more limited surveys agree strikingly with it. The following comparisons are illustrative:

	City 50,000 & over	Rural Under 2,500
Blondie	15.11	17.28
Grand Ole Opry (Camel Cigarette segment)	11.83	16.43
Dr. I. Q.	9.70	11.14

But city ratings are significantly higher for the following shows:

	City 50,000 & over	Rural Under 2,500
Walter Winchell	20.80	9.89
Inner Sanctum	17.04	11.32
FBI in Peace and War	15.30	9.92
Mr. District Attorney	20.36	16.29

There are, of course, other elements contributing to the bias; but the element of sophistication (which is closely involved with individual experience) is a major one and can be clearly discerned in the examples chosen above.

An approach to farm audiences, that has been employed infrequently but which is of great significance to advertisers interested in reaching large rural audiences along with urban dialers, was used last January by producer Sherman Dryer on the American Broadcasting Company series *Exploring the Unknown** (Sunday, 7:30–8 p.m., sustaining) in a drama called *Ghost River*.

The drama illustrates the technique of using tested entertainment forms like comedy, dramatic, or mystery sketches and their combinations to appeal to rural ears by using agricultural *subject matter*.

Ghost River was the story of a young Veteran farmer and his wife who were threatened with loss of their crops and of their newly purchased farm because of choking weeds (the ghost river) they couldn't control.

The crops were saved through the use of of a new chemical discovery (2, 4–D for short) so selective in its action that it killed the weeds without harming the corn. While listening to the human story of the young couple's struggle to save their farm, you learn about the new wonder chemical and when and how to use it.

Nearly 15,000 farmers, gardeners, and just plain curious listeners wrote for the free booklet describing 2; 4–D. Obviously programs using such universal appeals, while still utilizing agricultural subject-matter, have an attraction to both urban and rural audiences.

No less important than reaching the desired farm audience is the manner in which the advertiser's selling message is presented to them. Network originations pose a special problem.

But, let's look at what farm broadcasters with selling records have learned about reaching farmers. Their distilled experiences reveal principles that are a guide to better results. Intelligent application of their methods often can mean the difference between high and low cost selling.

The sponsor's message must be related to the program (whether it's service or strictly entertainment). The commercial is related to the program—to the maximum extent practicable—in the following three ways:

1. *The Style, or Manner of Presentation.* Experience has taught the successful farm program announcer that a selling message delivered in the same general manner as that of the program content has a low psychological hazard to overcome. If talk precedes the sponsor's message, the listener is already conditioned to keep listening. A different style of presenting the commercial merely asks the listener to step out of his mental groove.

It's for this reason that most farm programs discourage transcribed announcements. WIBW (Topeka), one of the nation's premier farm stations, won't allow an e.t. announcement on the air until eight o'clock at night. General manager Ben Ludy discovered that "foreign" voices, not in the mood of the program, irritate his listeners.

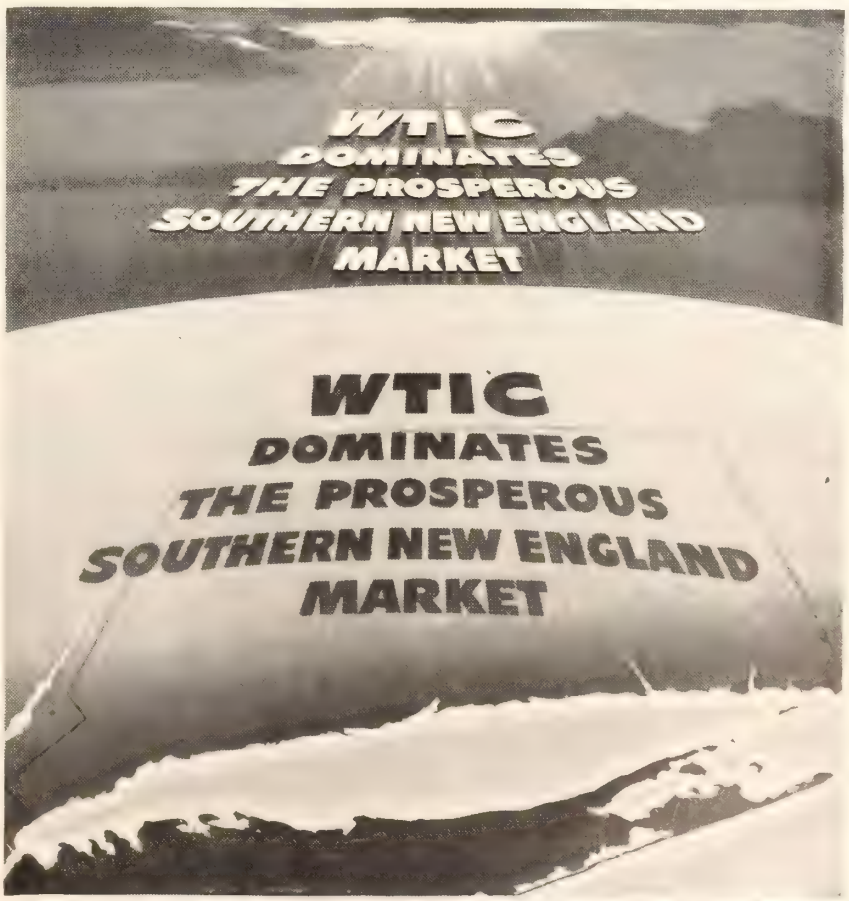
One study revealed that listeners in a certain instance remembered nothing about the first or last commercial, but remembered the middle one exceptionally well.

Why?

The program was a dialogue between the station farm director and the County Agricultural Agent. The middle commercial was done as a dialogue between the farm director and his announcer in the same tone as the previous discussion.

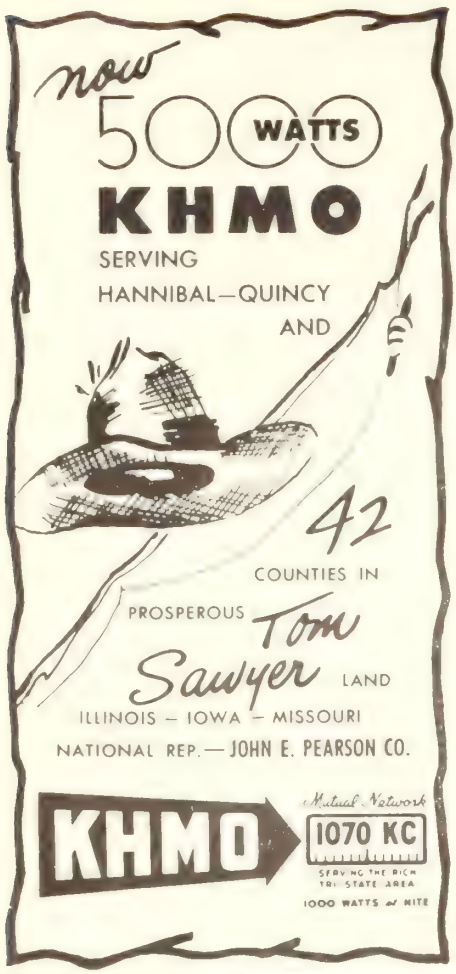
2. *The Language of the Broadcast.* Doing the commercial in the familiar terms the followers of a program are accustomed to hear from their farm counsellors and other friendly station voices seems ridiculously obvious. The same psychological factor works here as in the instance above—keeping listening easy by not changing signals on the listener. The audience doesn't always get this break (but the sponsor is the biggest loser). We'll come to the reasons shortly.

*Now off the air



Paul W. Morency, Vice-Pres.—Gen. Mgr. • Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.

WTIC's 50,000 WATTS REPRESENTED NATIONALLY BY WEED & CO.





WTIC (Hartford, Conn.) *Farmer's Digest*, is a typical apostle of this philosophy of talking the farmer's language in voicing the commercial. At the recent Eastern States Exposition, hundreds of farmers and their wives came to the Clark Equipment Company's booth especially, they told attendants, "to see the machinery Frank Atwood talks about."

Clark, as a result of a special survey of sales attributable to *Farmer's Digest*, credits the program primarily with increasing the dollar volume of their business on certain equipment 100% over the previous period when they were not using radio.

3. *The Mood of the Program.* This is another follow-through on making it easy for prospects to maintain intensity of listening. If the commercial can't be logically linked with the dominant mood or tone of the program, it must contradict it as mildly as possible.

A striking example of this idea in action is the way the institutional commercials for The San Diego Gas and Electric Company are handled (SDG&E underwrites KSDJ's *Home on the Ranch*). The announcer doing the commercials carries over into his work the same quality of authority blended with friendly informality and good will that characterizes the approach of Agricultural Director Howard Keddie, who does the program.

Utilities, generally, don't have too good a name with farm people. To even appear to talk down or over their heads would be fatal to the desired public relations effect.

SDG&E Advertising Manager Forrest Raymond explains that when they took the show in March of 1947 they were faced with the problem of not being able to supply electric service to the rural areas of San Diego as fast as the requests were coming in. There were, of course, legitimate reasons. Nevertheless, the company felt the serious need of a way to talk directly to rural people, and decided that by giving something—the program—they could ask for patience and understanding for their own problems.

The utility company now has the good will it sought, and continues to pay the bills for *Home on the Ranch*.

Station farm editors frequently complain that commercial copy for farm programs is too often written by someone who never wore a sweaty pair of overalls, or lubricated a pork production line. The sponsor or agency may—and frequently does—insist their copy be read "as is." Nobody is quicker to detect a language that isn't his, than a farmer—and that's bad. For the sponsor, that is.

Eighty per cent of the new wealth created each year in the United States comes not from natural resources, not from industry, but from the products of Agriculture. Radio is a tremendous factor in all direct contacts with the people who create this wealth and are retaining a sizeable share of it. A knowledge of what to look for in farm programing and how to make farm commercials do more work will give any farm sponsor an edge over rivals who fail to get the facts—and put them to work. * * *

GLASS WAX

(*Continued from page 31*)

bine the full-page newspaper ads, the type that succeeded so well in Chicago, to open all markets. On a selective basis they bought participations on programs with known selling records—on Arthur Godfrey's early a.m. program in Washington and New York, on Lee Adams show in St. Louis, on Ruth Lyons program in Cincinnati, and on like women-appeal broadcasts in every market invaded.

With this combination Glass Wax began to ride a tidal wave of success. Harold Schafer became, in the public eye, the modern Horatio Alger. Unlike many successful business men Schafer is ready, willing, and able to collect upon his phenomenal success. He knows how to handle himself at banquets and other types of public gatherings. When he isn't making public appearances, Ray Mithun of the agency is substituting for him, and Mithun is no slouch at turning the clever spoken phrase. Schafer looks the part of the Bismarck, North Dakota boy who made good. He's good copy and thousands of lines have been and are being written about his success.

Only the Harris boys of Toni fame have competed with Schafer in the public rags-to-riches eye. Schafer is willing to admit that the dice have rolled well for him. He almost decided not to sell the product known today as Gold Seal Glass Wax. When L. R. Wallack, manager of special brands of the household division of the R. M. Hollingshead Corporation of Camden, New Jersey showed him the pink liquid, he said he wasn't interested in the product. He didn't think that a window cleaner offered a steady sales potential. He explains this by saying, "Out in North Dakota where I live, we don't have to clean windows very often."

It was only because Schafer couldn't sleep that night (he was at a local hotel), that he didn't miss placing his first order for the pink liquid that became Glass Wax. He has a tremendous amount of energy. When he was still awake at

1 a.m. he decided to get up and work himself tired. He thought the mirrors in his hotel room required cleaning—so he tried the pink liquid on them. Then he decided to clean the windows, ash trays, floor lamps, bath tub, and the bedroom furniture. He became, to quote his own words, "deeply impressed." Since he was in the wax business he was still worried about taking on a non-wax product. He doodled on a sheet of paper. The product left a wax-like film that protected the surface. Naturally he wanted to justify handling the product so the name Glass Wax came to him. He even designed the can (pink the same color as the product) and everything that very night—and by four a.m. he was knocking on the door of Mr. Wallack's room and ordering two carloads.

That's how the name Glass Wax was born. The product first came on the market in the seven states where Gold Seal was building a wax business. The product is still manufactured by R. M. Hollingshead Corporation. However, whereas it was shipped to Bismarck originally and orders filled out of that town, today it is warehoused throughout the U. S. and orders are filled from these bonded warehouse stocks. If Harold Schafer had been able to sleep that night he wouldn't be head of a multi million dollar operation today.

There are other Glass Waxes on the market, despite the fact that it was a name that Schafer doodled. That's because a Washington attorney decided to first register Gold Seal as trade mark rather than Gold Seal Glass Wax. Today the name is the subject of open hearings before the trade-mark commissioner in Washington. Among the firms fighting Gold Seal's application is not only the paint firm for whom he used to work in Bismarck, but the Johnson Wax firm in Racine. The latter hasn't a Glass Wax product in its line, but objects to the registration of any name which includes "wax" as part of its title.

Another of the "objectors" to the Glass Wax registration is the firm that merchandises Waldorf Glass Wax. This is one of the enterprises of the fabulous Jacobs family who are said also to control B. B. Pen (ball point) company and many other big money-making corporations. Schafer doesn't feel that the other firms using the name Glass Wax hurt him too much. He gags when he sees the names of Sparkle Plenty Glass Wax, Flash Glass Wax or any of the other window waxes but there's nothing he can do about it until the final decision on the trade name is handed down. He also doesn't like to see the editorial advertising formula copied but there are almost as many firms copying the Glass Wax full-page newspaper ads as are copying the Glass Wax name.

Schafer claims that he does just as well with Gold Seal Glass Wax in a market where one of the other Glass Waxes has preceded him. He just uses his regular full-page newspaper formula and goes to work. However, selective radio has been replaced with Arthur Godfrey's daytime coast-to-coast program. Godfrey had done a top-flight job selling on a local basis so that when his daytime program, this past fall, was expanded to an hour, Gold Seal bought a 15-minute slice of it for Glass Wax and Godfrey's "wipe-it-on and wipe-it-off" chant has almost become a secondary trademark for the product.

Gold Seal, late in invading the West Coast, doesn't depend upon Godfrey alone out there. They have the Saturday broadcast of *Meet the Missus* also selling Glass Wax.

Schafer is a realist. Even if he thinks Godfrey is slightly terrific, when sales require an extra push he doesn't hesitate to okay a second regional network program.



"Baa, baa, black sheep,
Have you any wool?
Yes sir, yes sir, three bags full
One for my master, one for my dame,
And one for the little boy
that lives in the lane"

And a "Bagful" for You, Mr. Advertiser!

These days in Texas, the wool crop is measured by the carload, instead of bagfuls. Texas is first among the states in sheep raising and wool production. And most of the annual yield is produced in the WOAI Daytime Primary Area*.

Add the cash return** from cattle, cotton, spinach—a few more in which Texas is first—and you have bulging pocketbooks ready and waiting for WOAI-advertised products.

In this prosperous territory, WOAI is the only single medium affording complete coverage. Think what that means in high homes per dollar—low cost per sale—and see your Petry man about availabilities, now.

*BMB 50% 100% Counties
** Net Farm Income $255,821,000
† SM 1948 Survey of Buying Power

WOAI San Antonio
NBC • 50,000 W • CLEAR CHANNEL • TON

Represented by EDWARD PETRY & CO., INC. - - New York, Chicago, Los Angeles, Detroit, St. Louis, San Francisco, Atlanta, Boston

KMLB

KEY TO RICH NORTHEASTERN LOUISIANA MARKET . . . .



FACTS—

*KMLB serves a 223 million dollar market encompassing 97,410 radio homes—all within KMLB's one milevolt contour. In area this includes 17 parishes in northeastern Louisiana and 3 counties in Arkansas.

*BMB report

5,000 WATTS DAY
1,000 WATTS NIGHT

•

AFFILIATED WITH
American Broadcasting Company

•

Represented by
Taylor-Borroff & Company, Inc.

Schafer also insists that one of the reasons why national advertising, printed as well as broadcast, is not as effective as most local advertising is that local advertising always plays up the price of the product and a definitive price is seldom part of national copy.

Godfrey isn't shy in mentioning the 59c pint and the 98c quart price on every broadcast. The price is an important ingredient in every black and white ad also. Godfrey is Schafer's kind of a salesman. He has made it very clear time and time again that he doesn't like to weasel word advertising copy. Only a short time ago, during a broadcast, Godfrey noticed that the tuba of a musician on the show didn't shine as he felt it should. So right during the program he insisted on polishing the tuba—with Glass Wax and telling the listening audience what he was doing. When you've something to sell—sell it—don't play around with fancy words is both Schafer's and Godfrey's advertising credo.

Like most miracles, Glass Wax didn't just happen. It happened because the magician never dropped his wand when he landed on his face. Just because broadcasting didn't convince the big-city slickers (wholesalers) didn't mean that Schafer dropped it. He knew it sold the consumer. When he discovered that he needed newspapers to sell the middleman, he used newspapers.

Business miracles are still compounded of part luck, part sweat, and part a willingness to accept the facts of advertising life.

Gold Seal remains a Bismarck, North Dakota business. Its total employees number slightly less than 100. The rest of its sales ambassadors are tiny radio waves and little words printed on pulp and slick paper.

And of course there's always Harold Schafer. * * *

LAMENT

(*Continued from page 27*)

ing, but "we'd like a little class with our direct selling," is the way one jobber puts his reaction.

Wholesalers like dealer-cooperative advertising (where manufacturer and retailer share costs) just as long as the burden of selling the co-op deal doesn't fall upon them. Few of them are willing to even check the broadcasts in order to okay the bills for the manufacturer. They feel that the burden of selling of any co-op plan should be shouldered by the manufacturer's detail men, the station sales staffs, or by the transcription and network

WKNB

Your Hartford County Station

Announces
the appointment of

FORJOE & CO., Inc.

as our
National Representative

★

SELL the complete

HARTFORD
NEW BRITAIN

Market through

WKNB

The Clear Channel Station
on 840 Kc's with 1000 Watts

HARTFORD
11 Asylum Street

NEW BRITAIN
213 Main Street

A 1½ BILLION DOLLAR MARKET

spread over two states

Take our BMB Audience Coverage Map, match it with the latest Sales Management "buying power" figures, and you'll see that KWFT reaches a billion and a half dollar market that spreads over two great states. A letter to us or our "reps" will bring you all the facts, as well as current availabilities. Write today.

KWFT

THE TEXAS-OKLAHOMA STATION

Wichita Falls—5,000 Watts—620 KC—CBS
Represented by Paul H. Raymer Co., and KWFT, 801 Tower Petroleum Bldg., Dallas

co-op program salesmen who tie into the deal. Many comment favorably on the thoroughness with which the traveling sales staffs of several of the transcription firms do their job. The Frederic Ziv, Transcription Sales Inc., and Lou Cowan's organization were particularly singled out for praise. Ziv makes a specialty of not going into a territory to sell a dealer-co-op plan until the wholesalers have been sold on the plan. Then and then only does the Ziv salesman go to work on the retailer direct. Having the blessing of the distributor helps the Ziv nationwide sales staff—but Ziv salesmen know in advance that any assist they are given by wholesale salesmen is strictly unexpected and gravy. As a matter of record, most e.t. salesmen have discovered that when it comes to selling programs they have to be manufacturer, wholesaler, and station salesmen at the same time.

Wholesalers are the first to admit that dealer co-op broadcasting deals are more often sold by network co-op departments* and transcription sales staffs than they are by any other group in radio. "After all since program producers stand to make the 'real' profit from the sale, they should bear theb urden of the sales costs." Wholesalers are not generally impressed with the promotion efforts of broadcasters, individually or collectively. Explained a Southern California auto accessory jobber, "Newspapers, magazines and even billboards are promoted to us collectively. Nobody sells us radio, unless his own personal business is at stake. Stations try to sell us time, not as much as they should but they do every so often. Once in a great while, a network will pitch some promotion at us. Program producers will try to sell us on getting back of dealer-co-op plans, after they've sold the manufacturer. But nobody has ever been in to see us to sell broadcasting as an advertising medium. It's amazing to me that broadcast advertising has grown so great without promotion at the wholesalers' level. Eighty-five per cent of all consumer merchandise is middlemanned. To ignore us is bad business, I think."

What this wholesaler didn't know was that until this year all the factors in broadcasting have failed to unite to do an industry promotion job. It has been every facet, network, station, for itself . . . and the devil take the hindmost. This wasn't too bad for the hindmost during the past six years because there seemed to be enough business for everyone. Wholesalers weren't neglected much more than top-flight policy men of great corporations. On the one level that most other media have been able to work together (industry promotion) broadcasting has failed to do a creditable job.

Wholesalers feel certain that agencies haven't the slightest idea of the middleman's problems. At the drop of a hat they'll drag out a piece of promotion designed by an agency to prove that merchandising men at agencies live in a Madison Avenue world all their own.

Advertising men in the wholesale field, and they are few and far between, explain that theirs is a thankless task. "Nobody loves a jobber," stressed one jobber adman. "Nobody thinks that distribution is a necessary charge against product cost. There are a few wholesalers in the food field who have by private brands, built themselves into keystones in their field. They have done it through advertising. Many of them use radio. They have achieved importance through their private brands, and advertising.

"Wholesalers are a facility whose importance is always underestimated. Someday some manufacturer is going to build an advertising campaign on the air around his wholesalers and discover that a wholesaler can respond to kindness too," crystal-gazed the advertising executive. * * *

*Except N B C

Just What The Doctor Ordered

Rx 1000 Books SOLD each month OVER WDNC

MODERN HOME PHYSICIAN publishers bought WDNC, the 5000 watts—620 kc CBS station in Durham, N. C. Results? 1000 books sold per month!

What do you want to sell more of at lower cost?

WDNC

DURHAM, NORTH CAROLINA

The Herald-Sun Station

COLUMBIA BROADCASTING SYSTEM

Rep. Paul H. Raymer

Yes **KFYR**

550 KC 5000 WATTS
NBC AFFILIATE
BISMARCK, NO. DAKOTA

comes in loud and clear in a larger area than any other station in the U. S. A.*



*ASK ANY JOHN BLAIR MAN TO PROVE IT



Bi-Weekly Sponsor

With this issue SPONSOR becomes a biweekly (appearing every other Monday). But readers will note little difference between this and previous issues of the one and only magazine published for buyers of broadcast advertising. That's not inertia. The industry in voting for the accelerated frequency of this publication did so almost universally with one proviso—"but only if there is no change in format or objectives."

That doesn't mean that SPONSOR will stand still. *SPONSOR Reports* is expanded. *Selective Trends* will alternate with *TV Trends*. *TV Results* is scheduled for every other issue. So is *Contests and Offers*. *On the Hill* will alternate with *Outlook*, a new analytical feature, reporting on things to come. The objectivity, the intensity of research, the what-makes-radio-tick formula, the news behind the news, the consistent debunking of puffery and sham attending many reports of advertising's successes and failures, remain unchanged. The highly-pictorial, easy-to-read format continues.

With each successive issue we expect to give added substance to SPONSOR's creed, published in its first issue:

"SPONSOR is the trade magazine for the man who foots the broadcasting advertising bill. As such, its objective is to do a job for the sponsor. That job as we see it boils down to this:

to give the sponsor what he needs to understand and effectively use broadcast advertising in all its forms—

to sort out the four broadcast advertising mediums—AM, FM, TV, FAX—in their present-day perspective—

to make every line of editorial content vital and vivid to the sponsor—

to look at broadcasting advertising issues fairly, firmly, and constructively—

to promote good broadcast advertising—advertising that is good for the sponsor and good for the listener.

The "Canadian Broadcaster" Speaks

"The campaign to remove the word 'spot broadcast' from radio's vernacular and to supplant it with 'Selective Broadcasting,' which was sparked in Canada by three All-Canada men, Guy Herbert, John Tregale and Spence Caldwell, and in the United States by Paul Raymer, started an industry-wide and international debate which seems to be bearing fruit.

"SPONSOR, an American Broadcasting magazine, announced a contest in its August issue, in an attempt to supplant the offending' 'spot' with 'a better word The entries rolled in, including such brain-waves as 'Bucksot Radio,' 'Air-blurb,' 'Pinhead Programming' and 'Tellvertisement.' There were 1931 suggestions in all, and the judges brought it right back to where Messrs. Herbert, Tregale, Caldwell and Raymer had started, when they announced the winner —'National Selective,' with six runners-up suggesting 'Selective.'

"There has been some passive resistance and not a little nonchalance, but all in all the industry seems to go along with the idea that "spot broadcast" and "spot announcement," with entirely different meanings, cannot fail to confuse laymen, and still worse, time buyers, besides displaying a vocabularic deficiency which seems out of place in radio.

"This paper, though lacking the courage of its contemporary, SPONSOR, in summarily rewriting the dictionary to suit the convenience of its advertisers, bows to popular demand, and, henceforth will discard the misleading "spot," in favor of the slightly more cumbersome but nevertheless more explicit—Selective Broadcasting."—*Canadian Broadcaster.*

Applause

Department Stores

It is several years after the National Association of Broadcasters decided to prove that radio could sell for department stores. It is however only in a few cases that the "Joske Plan," named after the department store in Texas which cooperated with the plan, has been put to use by broadcasters. Lee Hart of the NAB has made numerous appearances before retail groups but there's been very, very little action on the part of department stores.

One transcription organization, in order to sell programs, to department stores, has virtually to insult the ad-managers and frequently does insult them to their faces. They're, by and large, black-and-white advertising men and have to be prodded hard to "take a chance" with a medium about which they know little.

One factor that is ignored by department store advertising men is that generally speaking broadcast advertising has to be created by them that will in turn create, on the part of their customers, a listening habit. Once housewives realize that they can hear department store advertising news on a certain station at a certain hour, they listen, shop, and buy.

The latest example of this is the habit developed by Ouellette's of Portsmouth, New Hampshire over stations WHEB-WFMI. The store had been using one daily ten-minute program at 10 a.m. and was about to cancel it and spend the money in black and white with all the rest of its budget. At this point the station executives were called in, remembered the "Joske Plan" and developed a "Junior Joske Plan" for the store.

The store management liked the idea but warned the station that if it didn't produce, it meant zero business after a 13 week test. The station went to work and promoted the plan which involved different programs at different times of the day to reach different segments of the store's customers. The plan has been renewed and the store has reversed a downward sales curve through radio. The station had to work to develop the listening habit. It didn't just happen.

Broadcast advertising can and does produce sales for department stores or any form of retail or manufacturing activity. It seldom produces unless it's promoted.

Despite the thousands of advertisers using broadcasting it continues to be amazing that so few have learned that it has to be fed promotion—that the consumer has to be given something to make her develop the listening habit.

Wilfred Phaneuf and Frank Welch, owners of Ouellette's, together with WHEB-WFMI are jointly finding out how well the magic of the airlanes works—when it's worked with.

it's easy to say...



It's easy for a radio station to say, "Advertising will solve your problems. Just buy some time on the air."

It's easy to say, but it isn't always true. For advertising can be really effective only when product and package are right—distribution healthy—selling appeal sound.

This fact is acknowledged at WLW, and service is geared to meet the issue squarely. There are facilities—not found at any other radio station—to aid a manufacturer all along the line. There is a "know how" peculiar to the area, and man power adequate to help you reach a position where advertising can really do a solid job.

HERE'S AN EXAMPLE:*

In 1943, the manufacturer of a proprietary doing only a negligible business in the WLW area, approached the station in regard to a radio campaign. Upon our advice, he first signed with WLW's Specialty Sales division to obtain distribution. He then began his WLW campaign, sponsoring three early-morning quarter-hours per week, using WLW's staff rural entertainers.

During the last five years, this advertiser has been a steady, year-around advertiser on WLW's early-morning schedule—is now sponsoring seven quarter-hours per week—and has engaged the services of Specialty Sales eight different times.

WLW's Drug Merchandising Department has also given full support to this client, in the matter of checks upon distribution and competitive position, dealer and consumer attitudes, the design and distribution of display material, etc.

The result? Sales have increased steadily in the WLW 4-State area—have now reached a total more than thirty times greater than when the advertiser began his WLW campaign in 1943. And he has used no other media in this area.

Yes, The Nation's Station can help you solve your selling problem in many, many ways. And when you have solved it for WLW-land, you pretty well know the answers for the nation. For WLW's Merchandise-Able Area is a true cross section of America. A vast territory where almost fourteen million people live—an area which is covered by one station as a network covers the nation. An ideal proving ground for products and ideas. A proving ground for success.

*Name on request

WLW

THE NATION'S MOST MERCHANDISE-ABLE STATION

Crosley Broadcasting Corporation



BILL O'NEIL, *President*

WJW

CLEVELAND

850 KC
5000 Watts

BASIC
ABC Network

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

17 JANUARY 1949 • $8.00 a Year

RECEIVED
JAN 18 1949
NBC GENERAL LIBRARY

SPONSOR

For buyers of broadcast advertising

How a transcription is made—p. 27
Radio directors' lament—p. 37
TV 4-network program Comparagraph—p. 47
Who uses radio locally?—P. 32

Barney: suit and cloaker ace of the radio saturation technique—p. 19



First it was... **WABD** NEW YORK'S WINDOW ON THE WORLD

NEXT it was... **WTTG** WASHINGTON'S WINDOW ON THE WORLD

AND NOW it's...

WDTV

PITTSBURGH'S WINDOW ON THE WORLD

Pioneer station linking the East Coast and Mid-West networks!

All Owned and Operated by

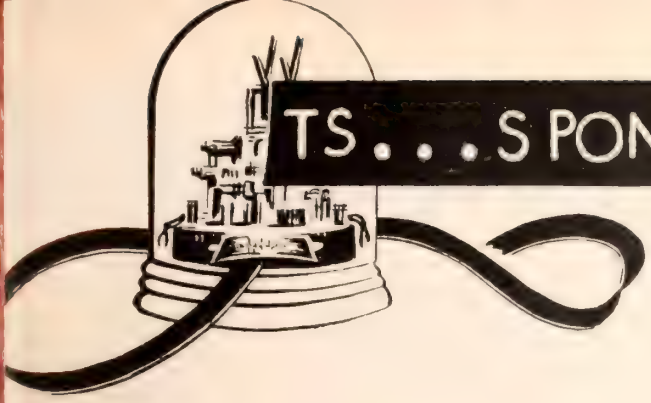
THE

DUMONT

TELEVISION NETWORK

. . . first in television to offer all-day programming in the New York area . . . WABD, Channel 5.

DU MONT TELEVISION NETWORK, 515 MADISON AVENUE, NEW YORK CITY



TS...SPONSOR REPORTS...

..SPONSOR REPORT

17 January 1949

NETWORK TV–UNION PEACE TO BE SHATTERED

Quiet union situation in television will be shattered by strike at major network within next few months. Efforts are being made to avoid strike spreading to entire TV broadcast industry but no one is certain conflagration can be contained at one web.

–SR–

INCREASED BIZ, LOWERED PROFITS FOR ALL FOUR NETWORKS

All four networks report increased business for 1948 and all four chains will also report lower net earnings for period. While webs will plow millions into TV in 1949, losses from visual medium will not be as great as they were in 1948.

–SR–

"SLANTED" NEWS BLAMED ON SPONSORS

Whereas only 7% of newspaper readers, who claim newspapers are "unfair" in reporting news, attribute "unfairness" to advertisers, 32% of those who question radio's "fairness" blame advertisers. Listeners need education on broadcast news accuracy and "fairness." This is part of conclusions of latest National Opinion Research study.

–SR–

PUBLIC AND MILTON DIAMOND BROUGHT AFM–RADIO PEACE

While practically everyone has claimed credit for the Petrillo music peace in radio and TV, and AFM attorney Milton Diamond is really deserving of most applause, it was really public's lack of interest in live music sans disks that brought about resumption of recording.

–SR–

TV SPONSOR LIST PASSES 2,000 MARK

Over 2,000 advertisers are currently using TV to sell wares. They range from 20-second announcement sponsors to full-hour play underwriters and presenters of full evenings of sport. Results continue to pile in (see "TV Results" in alternate issues of SPONSOR).

–SR–

HEIDT'S FIRST RATING BETTER THAN EXPECTED

Horace Heidt's initial rating on NBC of 11.7 against Jack Benny on CBS of 27.8 was several points higher than anticipated, considering tremendous Benny "breaks" that appeared in newspapers week before first program. Most critics feel that Benny will have to present better programs to keep 27.8 standing.

–SR–

HIT TUNES CONTINUE AVAILABLE FOR DECADE

ASCAP music (and this still includes the majority of hit tunes) will continue available to sponsors at no increase in royalty rates over past seven years. Extension of contract between licensing group and broadcast industry is for another decade.

–SR–

PERSONALITY MORE IMPORTANT THAN PRODUCTION IN TV

Arthur Godfrey is proof that personality continues more important than any entertainment formula or technique. Godfrey, without the slightest semblance of TV production, is number two Hooper- and Pulse-rated program on visual air. Just telecasting Godfrey's "Talent Scouts" program is enough to make viewers look in.

SPONSOR, Vol. 3, No. 4, 17 January 1949. Published biweekly by Sponsor Publications Inc. Publication offices: 5800 N. Marvine St., Philadelphia 41, Pa. Advertising, Editorial, and Circulation offices, 50 W. 52 St., New York 19, N. Y. Acceptance under the act of June 5, 1934 at Philadelphia, Pennsylvania, authorized December 2, 1947

STATIONS ON WAR PATH ON BMB COVERAGE REPORTS

Pressure currently being put on Broadcast Measurement Bureau (BMB) is terrific. Stations resent salaries being paid top management of industry research organization and plans for more definite figures which are in BMB works. As long as figures don't point finger too closely, station managements don't object to paying for research information that often doesn't help them. When formula is developed that actually may take business away from them, the yell is loud and furious. BMB President Feltis is having tougher fight on his hands than he had when he first sold industry on organization. Sponsors and agencies are generally pro-BMB. They don't have to pay for it.

-SR-

RANGE OF COST-PER-LISTENER REPORTED

Art Nielsen reported to Radio Writers Guild in Chicago, range of cost-per-listener being paid by sponsors. Highest cost was 1½ cents per listener and lowest 1/34th of a cent.

-SR-

NO GIVE-AWAY PROGRAM IN PULSE TOP TEN

Give-away programs disappeared from network programs November-December rated among "top ten" by Pulse in five cities in which Pulse is currently reporting program listening (Boston, Chicago, Cincinnati, New York and Philadelphia). Pulse's "top ten" starts with Lux Theatre and concludes with "Inner Sanctum."

-SR-

COLGATE LEADS TOOTHPASTE U. S. SALES

Colgate Toothpaste is number one tooth scrubber in U. S. It's only Colgate-Palmolive-Peet product that leads its field. Stepped-up campaigns by contenders for number-one slot are planned for 1949.

-SR-

TRANSITRADIO AND STORECASTING ATTACKED

Attacks on transitradio and storecasting, two important parts of future FM station operation, are appearing or are scheduled to appear in newspapers and some trade journals. Tenor of negative reports is that transit riders and store shoppers don't listen. This has been researched as being untrue.

-SR-

WPIX EASED OUT OF TV WEB OPERATION

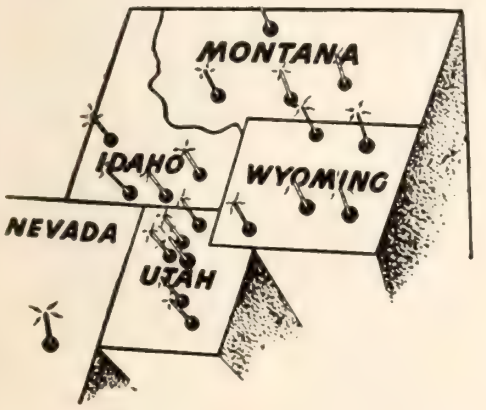
Pressure persuaded station WPIX to wait until AT&T had more than one coaxial cable available before starting a network operation. Sharing one cable between five originating stations was more than four regular TV networks could take. Station will be in there battling, come April.

-SR-

WINDY CITY TV EXECUTIVES FEEL IGNORED

Chicago TV executives are furious at way they are being ignored by agencies and their own network officials in New York. Hope that Windy City would regain some of program origination power it held years ago seems faint now, but Chicago pioneer TV station and program men feel that quality of picture will be better, etc., when fed out of Midwest.

INTERMOUNTAIN NETWORK OFFERS EVEN MORE FOR '49



All within the past year, the Intermountain Network has added 4 new stations and further improved the facilities of 7 more stations. **And there has been no increase in rate.**

So, for '49, you can buy 20 stations for intensive coverage of the intermountain west. Or, if you prefer, you can buy single groups exactly as you wish.

Note the changes during the past year:

More Power, Better Frequencies

Station	City State	Formerly	NOW
KOVO	Provo, Utah	250 watts, 1240 KC	1000 watts, 960 KC
KVNU	Logan, Utah	250 watts, 1230 KC	1000 watts, 610 KC
KFXD	Nampa-Boise, Idaho	250 watts, 1230 KC	1000 watts, 580 KC
KVRS	Rock Springs, Wyo.	250 watts, 1400 KC	1000 watts, 1360 KC
KWYO	Sheridan, Wyo.	250 watts, 1400 KC	1000 watts, 1410 KC
KPOW	Powell, Wyo.	250 watts, 1230 KC	1000 watts, 1260 KC
KLO	Ogden, Utah—Now operating with 5000 watts, plus directionalized power—a signal equivalent to 16,000 watts of power.		

New Additions

KMON	Great Falls, Mont.	5000 watts	560 KC
KRAM	Las Vegas, Nevada	1000 watts	920 KC
KSVC	Richfield, Utah	1000 watts	690 KC
KOWB	Laramie, Wyo.	250 watts	1340 KC

20 HOME TOWN MARKETS COMPRISE THE INTERMOUNTAIN NETWORK

UTAH
KALL, Salt Lake City
KLO, Ogden
KOVO, Provo
KOAL, Price
KVNU, Logan
KSVC, Richfield

IDAHO
KFXD, Boise-Nampa
KFXD-FM, Boise-Nampa
KVMV, Twin Falls
KEYY, Pocatello
KID, Idaho Falls

WYOMING
KVRS, Rock Springs
KOWB, Laramie
KDFN, Casper
KWYO, Sheridan
KPOW, Powell

MONTANA
KBMY, Billings
KRJF, Miles City
KMON, Great Falls
KYES, Butte *

NEVADA
KRAM, Las Vegas

KALL
of Salt Lake City
Key Station
of the
Intermountain
Network
and its
MBS Affiliates
*Under Construction

THE INTERMOUNTAIN NETWORK Inc.

MUTUAL

Concentrated Coverage where the people live

Avery-Knodel, Inc. National Representatives

New York — Chicago — Los Angeles — San Francisco — Atlanta

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SPONSOR

SPONSOR PUBLICATIONS INC.

PUBLICATIONS INC.

Manager: Milton Kaye

40 West 52nd

AWARDS

One of our clients has asked us to secure for them certain information relative to annual awards that are awarded by different associations and publications.

We would like to secure a list by name of the different awards that are made each year to radio stations, and for what these awards are given and what must be done to be eligible to qualify for these different awards.

SHELDON A. KAUFMAN
Director, Media & Research
Allen & Reynolds, Omaha, Neb.

▶ SPONSOR's May 1948 issue with report on awards for broadcasting has been sent Mr. Kaufman.

AGENCY "CRYING RAGS"

A letter in your December 1948 issue, written by Hal Davis, Publicity Director, Kenyon & Eckhardt, places all the crying rags in the agency corner. We take issue with Mr. Davis as KOTA, 5,000-watt CBS affiliate, Rapid City, South Dakota, does cooperate to its fullest extent in all promotion, both national and local, when merchandising material is on hand.

Merchandising material, as far as we're concerned, includes 8 x 10 glossy photographs, posters, recorded transcriptions, program data mailed to KOTA listeners, plus live spot announcements.

A reorganization here in the Promotion and Merchandising Department assures any agency, broadcaster, or time buyer of continued and accurate information regarding promotion of their program.

Though the problem (?) is important it is certainly not a knotty problem.

JACK B. WETTSTEIN
Director of Merchandising
KOTA, KOTA-FM
Rapid City, S. D.

EXPLANATION?

NAB's "Dealer Cooperative Radio Advertising" booklet made no attempt to tell the complete story of dealer cooperative advertising. In the first place, this research was done earlier this year at a time when literally hundreds of new dealer-co-op plans were just beginning to come into being. In the second place, I don't believe there is any "actual count" of such arrangements since there must be hundreds of strictly local and regional

(*Please turn to page 9*)

Your Sales in Houston will Match this Index WHEN YOU USE KPRC





FIRST IN BMB
FIRST IN HOOPER
FIRST IN THE SOUTH'S FIRST MARKET

All "vital statistics" show that Houston and its great Gulf Coast market are growing lustily.

Department store sales are up 23% for the first 11 months — tops among Texas cities. Building permits for 11 months jumped from $65,080,064 in 1947 to $92,273,372 in 1948. Harris County population increased from 740,000 to 780,000.

To sell Houston and the Gulf Coast, buy KPRC — FIRST IN EVERYTHING THAT COUNTS.

KPRC HOUSTON
950 KILOCYCLES • 5000 WATTS
NBC and TQN on the Gulf Coast
Jack Harris, Manager
Nationally Represented by Edward Petry & Co.



ALTHOUGH we must admit that sardines are a mite more numerous than ABC fans in Monterey, BMB shows that ABC's net hauls in a prize catch of 83% of the radio families there. In two-thirds of the 69 Coast towns studied by BMB, at least 50% of the radio families tune regularly to ABC.



BAKERSFIELD is chock-full of oil wells and ABC listeners. 81% of the radio families in this California petroleum center are regular ABC fans. Up and down the Coast, ABC reaches 95% of *all* radio families at the 50% BMB penetration level. It's your top combination of coverage, low cost, and high ratings.



CHICO, where a $4,000,000 almond crop keeps cash registers busy, is nuts about us, too. According to BMB, 64% of Chico's radio families tune to ABC regularly. ABC's big-time shows, boomed by promotion showmanship, dominate audiences outside the big urban areas as well as inside.

On the coast you can't get away from

A B C

FULL COVERAGE... ABC's improved facilities have boosted its coverage to 95.4% of ALL Pacific Coast radio families (representing 95% of coast retail sales) in counties where BMB penetration is 50% or better.

IMPROVED FACILITIES... ABC, the Coast's Most Powerful Network, now delivers 227,750 watts of power—54,250 more than the next most powerful network. This includes FOUR 50,000 watters, twice as many as any other coast network...a 31% increase in facilities during the past year.

GREATER FLEXIBILITY... You can focus your sales impact better on ABC Pacific. Buy as few as 5 stations, or as many as 21—all strategically located.

LOWER COST... ABC brings you all this at a cost per thousand radio families as low as or lower than any other Pacific Network. No wonder we say—whether you're on a Coast network or intend to be, talk to ABC.

THE TREND TO ABC... The Richfield Reporter, oldest newscast on the Pacific Coast, moves to ABC after 17 years on another network, and so does Greyhound's Sunday Coast show—after 13 years on another network.

A B C PACIFIC NETWORK

NEW YORK: 30 Rockefeller Plaza · Circle 7-5700—DETROIT: 1700 Stroh Bldg. · CHI[illegible]
DElaware 1900—LOS ANGELES: 6363 Sunset Blvd. · HUdson 2-3141—SAN FRANCISCO: 155 M[illegible]

Outlook

10 Billion More Cigarettes to Burn in '49

Experts in the tobacco field foresee another 3% increase in sale of cigarettes for 1949. Figures just released for 1948 consumption indicate that it passed 380,000,000,000 cigarettes, an increase of 10,000,000,000 over 1947. Big radio advertisers shared the bulk of the smoking increase. Biggest brand increase was Camels, with sales upped 3,000,000,000. Leader is still Lucky Strike which added 2,000,000,000 to its cigarette sale to reach an all-time high of 107,000,000,000. Both Chesterfield and Philip Morris added 1,000,000,000 smokes to sales. Increased smoking among the older group and women is said will account for the expected 1949 new high. The cigarette business at the manufacturer's level is a $2,000,000,000 industry.

Meager Movie Earnings Will Continue

Reason for motion picture industry's great interest in TV can be traced to current earning picture of the screen business. Every big screen organization's net in 1948 was way under what it was in '47. The decrease ranges from around 10–14% for 20th Century-Fox to 80–90% for Columbia Pictures. Nets will continue down in 1949, although write-off of big picture costs may help the financial statements this year.

Auto Dealers to Patronize Own Ad Agencies

Control of automotive dealers' advertising allowances by the home offices of the automotive companies is causing considerable unrest among dealers. More and more associations of dealers will break away from parent organization's advertising agency and start spending "their own money." Restraint of trade action is contemplated by one local dealer group. Others are just talking tough. Action is being speeded by a number of agencies that would like some of the automotive coin at present controlled by a few big agencies.

Rising Operating Costs Hit Stations

Despite TV's growing importance, several large radio stations throughout the U.S. will have to increase their rates. This will be balanced by a number of smaller stations cutting their rate schedules in order to increase billings. Increased cost of doing business will be the motivating reason in both moves. During 1948, broadcast station operating costs rose on an average of 10%, with some stations finding that they had jumped 40%. A few were able to hold the line but there will be little opportunity for them to do so in 1949.

"Room-size" TV Screens This Year

Cost of television sets will go up during 1949. There will be low-price receivers but they'll be just that—TV sets that have been built to a price and which will be minus top voice and picture quality. TV receiver with "room-size screens" will generally be priced at $500.

Insurance Companies Copy Government Policy Plans

Insurance lobby, it now appears, will be able to defeat Truman's compulsory health insurance this year. One result of H.S.T.'s campaign for governmental insurance will be the issuance of new policies by private companies. These will incorporate many of the suggested government policy's features. New policies will be air advertised widely when H.S.T.'s bill goes down to defeat. To avoid unfavorable public relations, no advertising will be done on the new form of private health insurance until after Congress has considered the health bill.

"Preem" Kick-back for G.I.'s

Disbursement of G.I. insurance premiums during the latter half of this year will reach nearly $3,000,000,000. This will materially retard the downward consumer-buying trend and help retail business which will be crying wolf by that time.

Fruit Canners to Move Stocks by Selective Radio

Canners and canned fruit distributors will turn to selective broadcast advertising to move the tremendous quantity of canned goods that have piled up in warehouses during the past four months. Present wholesale inventory is twice what it was a year ago, with consumer buying of more expensive items running about 18% behind 1948. Successful use of selective broadcasting by Birdseye frozen fruits last fall has indicated to fruit men that radio can move specially priced foods.

U. S. Industry Migrating to Puerto Rico

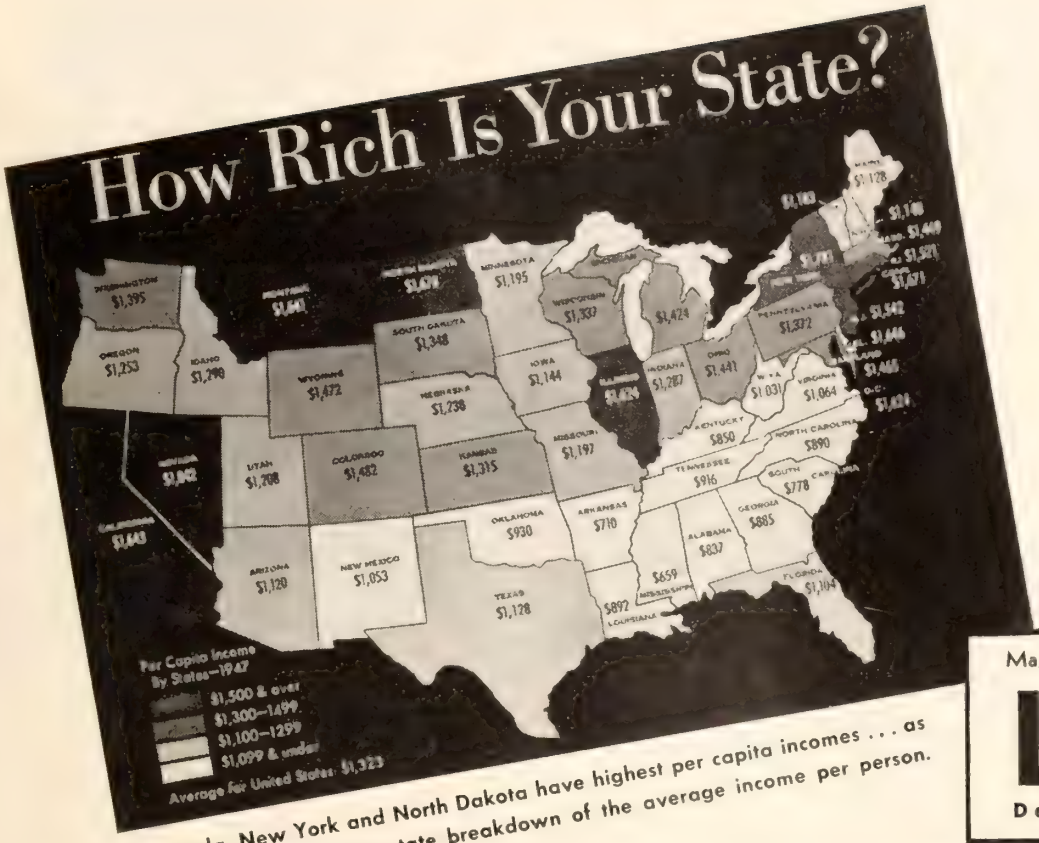
Rush to establish factories in Puerto Rico has grown to landslide proportions. Long-term tax exemption provision and low-cost labor for new businesses are very inviting to many fabricators of products requiring many man hours and an unchanging semi-tropical climate. Recent decision of the government not to compete with privately-owned commercial broadcasting stations has also helped many big corporations make up their minds to move. Fear of possible governmental interference held back some big companies which now feel "safe." Puerto Rico will receive plenty of public relations broadcast time in the States, and is even considering buying time to sell the "tropical U.S. isle."

Union Hopes for Own Radio Stations Fade

Yen of a number of unions to own their own broadcasting stations and to operate them as regular commercial radio outlets is beginning to peter out. Fact that FM, the finest type of aural broadcasting, just hasn't made the commercial grade, added to a number of licensees turning back their construction permits for AM stations, is causing a number of Utopia-minded labor unions to look at their bankbooks.

No 100% Removal of Taft-Hartley Restraints

There will be no relaxation of many of the Taft-Hartley labor regulations despite the forthcoming so-called repeal of the act. Unions will not re-win the 100% freedom of action they had under the Wagner Act. Fight of AFL and CIO for complete repeal of T-H bill is window dressing for memberships. Time will be bought by unions to sell "repeal" of act if Congress appears to ignore too many of labor's demands.



Nevada, New York and North Dakota have highest per capita incomes . . . as shown by this state-by-state breakdown of the average income per person.

Map Reprinted_Courtesy of

LOOK

December 7, 1948

The RICHEST Farm States . . . Are Reached By KFYR



KFYR's "front yard" -- North Dakota -- has the highest per capita income of any farm state in America . . . a fat $1,678! And . . . average per capita income within KFYR's ½ millivolt line is a top $1,465.50 . . . as against $1407 for station "A" and $1320.60 for station "B". That's because KFYR's signal gets out farther -- and clearer -- to cover MORE of the North Central states' richest farm areas.

KFYR 550 KC 5000 WATTS
NBC AFFILIATE
REP. JOHN BLAIR

BISMARCK, NO. DAKOTA

for profitable selling— INVESTIGATE

WDEL
WILMINGTON
DEL.

WGAL
LANCASTER
PENNA.

WKBO
HARRISBURG
PENNA.

WORK
YORK
PENNA.

WRAW
READING
PENNA.

WEST
EASTON
PENNA.

Represented by
ROBERT MEEKER
ASSOCIATES
New York • Chicago
San Francisco • Los Angeles

Clair R. McCollough
Managing Director
STEINMAN STATIONS



Mr. Sponsor

William Helbein*

President
Helbros Watch Company, New York

Thirty-five years in the watch business, and still a "nine-to-midnight guy," William Helbein is the type of executive who can be found in his shipping room almost as often as in his office. His propensity for running things is reflected in the direct, single-minded approach to broadcast advertising of his product. While most of his competitors employ selective announcements, chain breaks and time signals for radio selling, Helbein has used a single weekly half-hour program for five years, with direct results in the form of materially increased sales each year.

Of an estimated over-all annual advertising budget of $600,000, about 91%, or roughly $530,000, is spent for the Helbros show, *Quick As a Flash*, heard over Mutual at 5:30–6:00 Sunday afternoons. The number of MBS stations now carrying the program (415) is a far cry from the 28 over which Helbros first broke into network advertising on 18 January 1944.

The watch company's radio history has been relatively uninvolved, marked as it is by only one important change in format since its inception When Helbros made its debut on the air its program featured the blackface comedians Pick and Pat. Six months later, in July of 1944, they were replaced by *Quick As a Flash*, an audience participation give-away show and a pioneer in that now heavily populated field.

Helbein's shrewd knowledge of radio values was demonstrated last Spring when he was approached by NBC to air his program over that network at an earlier time Sunday afternoons, the bait being the promise of a "new" audience and more listeners per dollar. The additional cost of using the senior network was not the sole factor that decided Helbein to remain with Mutual. He wisely realized that he had one of the choicest time spots on MBS, with *Quick As a Flash* on the air at an hour when that network dominates the Sunday radio scene, due to the wide mystery audience. *The Shadow* immediately precedes the Helbros show.

Helbein's predilection for traveling, which before the war took him to Geneva, Switzerland, the watch capital of the world, five times every year, finds him jumping around the U. S., checking his sales outlets. He never makes a trip without also checking on the impact and sales results of his program in the territories he visits. He knows that *Quick As a Flash* sells Helbros watches.

*Story [illegible] Ed Kobak, President of MBS

40 West 52nd

(*Continued from page 4*)

operations of this sort which could hardly be uncovered.

All we tried to do in this booklet was report the experience of many of our member stations as a means of dramatizing the great potential represented by this type of advertising. We went one step further and described some of the techniques of seeking, selling, and handling dealer-cooperative advertising. Our research facilities just don't permit the exhaustive and expensive study that would be necessary to produce anything like a complete report on dealer-co-op advertising. As a matter of fact, such a report would probably be out of date by the time the research was completed, and it would have to be revised almost daily in order to make it entirely correct.

We are satisfied with our booklet if it has had the effect of making radio salesmen conscious of the possibility of obtaining manufacturers' support in all cases where a local retailer has branded merchandise on his shelves. Don't forget that there are many other forms of co-op besides a 50–50 split on the cost of advertising. Some manufacturers who just won't contribute anything to the cost of radio advertising, nevertheless exert a strong influence on their retailers which often results in their decision to take advantage of radio advertising.

M. B. MITCHELL
Director
Broadcast Advertising
NAB, Washington, D. C.

ANNOUNCEMENT SOURCE

Can you supply us with the address of Kent & Johnson and any other writers and composers who specialize in creation and production of spot announcement?

W. J. HENDERSON
L. W. Ramsey
Davenport, Iowa

▶ **Names and addresses have been sent.**

STORECASTING

As far as I am concerned, this article (on Storecasting) is just another one in the long line of sound, thorough, and authentic pieces that are a good habit with your book.

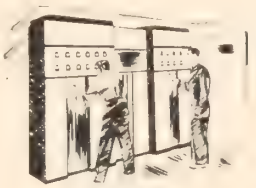
STANLEY JOSELOFF
President
Storecast Corporation of America
New York

the first television station

in the Mid-South . . .



■Witn pardonable pride we point to the fine Television job WMCT is doing for its clients. One good reason: A staff of sixty working with the finest equipment available. WMCT is completely staffed, completely equipped for any assignment. For instance, our new RCA Mobile Unit complete with Micro-wave relay . . .



■Or take our studio and transmitting equipment — all RCA— the finest money can buy! Movie equipment is Bell & Howell, Eastman, and Auricon for sound with movies; Houston rapid film processor, and Bell & Howell printer, with a complete staff of production specialists to get the job done.



■In addition to one studio 28 by 34 feet, WMCT has a spacious auditorium seating 1,050 people with dressing rooms, scenery storage—the works! Our program library is replete with up-to-the-minute program material, and we are completely equipped to handle coverage of local events.



■What about sets? Are people buying them? You bet they are! The question is: How long will suppliers be able to meet the demand? We tell you all this, because it may be that you are one of the aggressive advertisers who capitalize on the terrific impact of a new medium in the $2,000,000,000 Memphis market.

WMCT television

WMC • WMCF • WMCT National Representatives
The Branham Company

Owned and operated by the Commercial Appeal

CHANNEL 4 • MEMPHIS

AFFILIATED WITH NBC CBS DUMONT

long term gains

or

short term gains

HOW TO MEASURE A NETWORK

As radio has grown, so have the techniques of measuring a network's advertising efficiency...

And with each refinement of survey technique, NBC's No. 1 position in radio becomes *more* impressive:

More total audience—a weekly total of 3,700,000 more radio families in the evening than any other network, 2,900,000 more in the daytime. BMB—ADJUSTED TO DATI

More average audience—On a *national* basis, the average sponsored evening program on NBC attracts a 44% larger audience than on any other network. In the daytime, NBC's audience advantage is 22%. U S HOOPERATINGS

More popular programs—In spite of numerous program shifts throughout the years, NBC continues to have the largest number of the most popular programs on the air. The present score—15 of the first 25. PROGRAM HOOPERATINGS - DECEMBER 15-21

More advertising dollars—Advertisers in 1948 spent over seven million dollars more for facilities on NBC than on any other network. BASED ON PIB

More advertising efficiency—Using both time and talent costs, NBC delivers 11% more homes per dollar than any other network in the daytime and 10% more in the evening. U S HOOPERATINGS

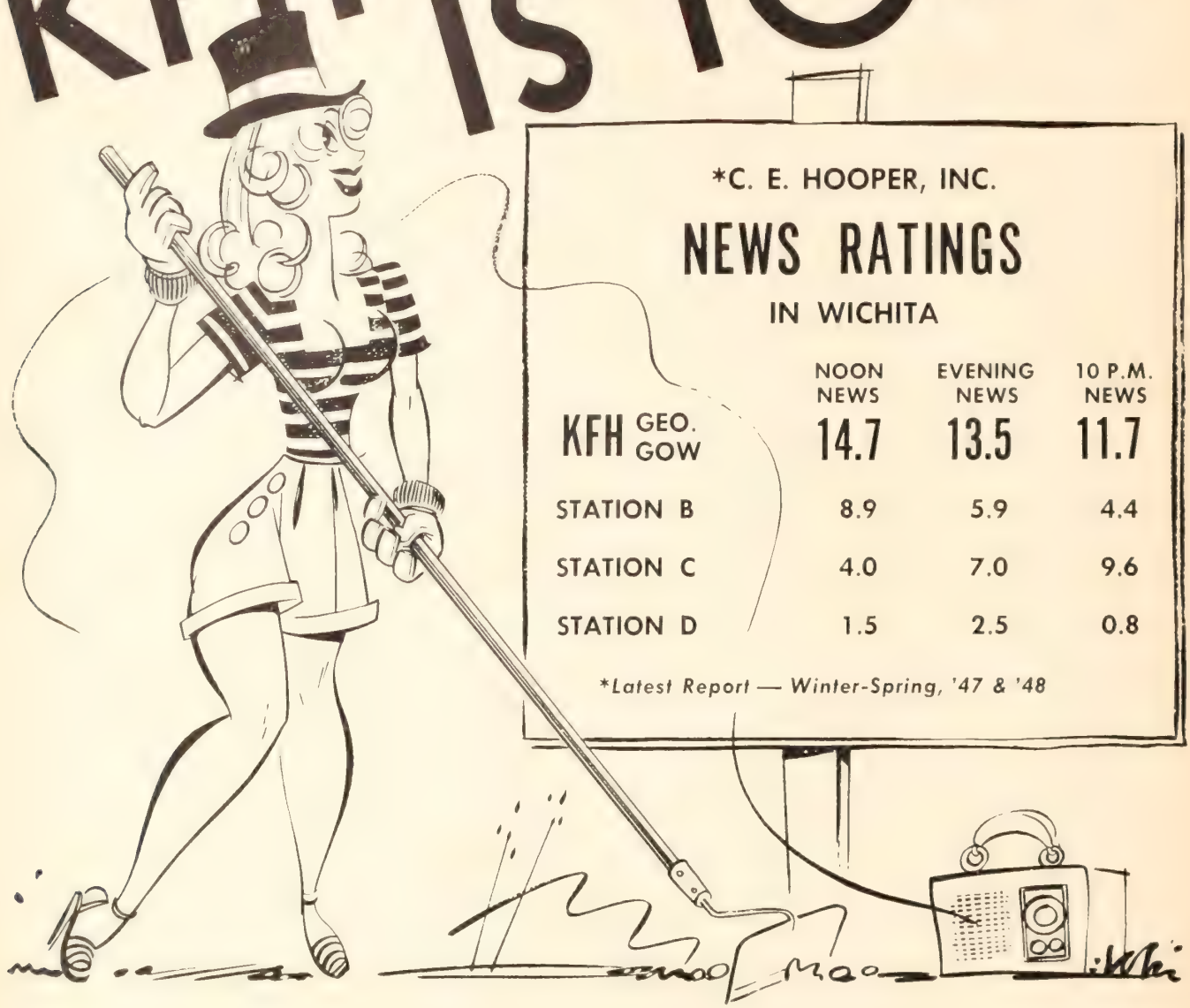
Such are the proportions of...

NBC...America's No.1 Network



THE NATIONAL BROADCASTING COMPANY—*a service of Radio Corporation of America*

KFH IS TOPS



*C. E. HOOPER, INC.

NEWS RATINGS

IN WICHITA

	NOON NEWS	EVENING NEWS	10 P.M. NEWS
KFH GEO. GOW	14.7	13.5	11.7
STATION B	8.9	5.9	4.4
STATION C	4.0	7.0	9.6
STATION D	1.5	2.5	0.8

Latest Report — Winter-Spring, '47 & '48

George Gow, KFH News Commentator, is THE radio news authority in Kansas. He is on the air three times daily; noon, early evening, and at 10.00 P.M., six times weekly. His terrific popularity is borne out by his phenomenal Hooper ratings and as you can see above KFH and George Gow have almost as many listeners as the other three Wichita radio stations combined. By any standard, KFH is TOPS!

5000 Watts - ALL the time

KFH CBS

WICHITA, KANSAS

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

SPONSOR

New and renew

New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Tobacco Co	BBD&O	CBS	151	Your Lucky Strike; MTWTF 3:30-4 pm; Dec 6; 52 wks
American Tobacco Co	BBD&O	CBS	167	Jack Benny; Sun 7-7:30 pm; Jan 2; 52 wks
Armour & Co	Foote, Cone & Belding	CBS	167*	Stars Over Hollywood; Sat 1-1:30 pm; 52 wks from Sep 18
Doubleday & Co Inc	Huber Hoge	MBS	200	John B. Kennedy; Sun 1:15-1:30 pm; Jan 2; 13 wks
Ferry Morse Seed Co	MacManus, John & Adams	CBS	167	Garden Gate; Sat 9:45-10 am; Feb 5; 16 wks
General Electric Co	Young & Rubicam	ABC	266	G. E. House Party; MTWTF 3:30-4 pm; Jan 3; 52 wks
General Foods Corp	Young & Rubicam	CBS	76	Gang Busters; Sat 9-9:30 pm; Jan 8; 25 wks
Liggett & Meyers Tobacco Co	Newell-Emmett	CBS	20	Tales of Fatima; Sat 9:30-10 pm; Jan 8; 52 wks
Longines-Wittnauer Watch Co Inc	Victor A. Bennett	CBS	167	Festival of Song; Sun 5-5:30 pm; Dec 26; 52 wks
Miami Margarine Co	Ralph Jones	MBS	200	Queen for a Day; TuTh 2-2:30 (15 min alt); Jan 4; 52 wks
Mutual Benefit Health & Accident Assn of Omaha	Ruthrauff & Ryan	MBS	400	Mayor of the Town; Sun 7:30-7:55 pm; Jan 2; 52 wks
National Biscuit Co	McCann-Erickson	MBS	400	Straight Arrow; Mon 8-8:30, TuTh 5-5:30 pm; Feb 7; 52 wks
Pepsi-Cola Co	Biow	ABC	259	Counter-Spy; TuTh 7:30-8 pm; Jan 11; 52 wks
Procter & Gamble Co	Compton	CBS	81	What Makes You Tick; MTWTF 2:45-3 pm; Dec 27; 52 wks
Radio Art Club of America	Al Klinger	MBS	63	Great Voices; Sun 1:45-2 pm; Jan 16; 52 wks
P. J. Ritter Co	Clements	ABC	12	Betty Clark Sings; Sun 3:15-3:30 pm; Jan 16; 52 wks
Seeman Brothers Inc	William H. Weintraub	CBS	167	Allan Jackson; Sat 11-11:05 am; Jan 29; 52 wks
William H. Wise & Co Inc	Ewing & Altman	CBS	60	How to Get More Out of Life; Sat 2-2:15 pm; Jan 8; 4 wks Handy Man; Sat 2:15-2:30 pm; Jan 8; 4 wks

*Expanded network

Fifty-two weeks generally means a 13 week contract with options for three successive 13 week renewals. It is subject to cancellation at the end of any 13 week period

Renewals on Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Meat Institute	Leo Burnett	NBC	13	Fred Waring; Th 10-10:30 am; Jan 13; 13 wks
B. T. Babbit Inc	Duane Jones	CBS	55	David Harum; MTWTF 3-3:15 pm; Jan 1; 52 wks
		NBC	99	Lora Lawton; MTWTF 11:45-12 noon; Jan 14; 52 wks
Colgate-Palmolive-Peet Co	Ted Bates	NBC	144	Dennis Day; Sat 10-10:30 pm; Jan 1; 53 wks
	William Esty	NBC	155	Blondie; Wed 8-8:30 pm; Jan 5; 52 wks
	Sherman & Marquette	NBC	144	Judy Canova; Sat 9:30-10 pm; Jan 1; 53 wks
			139	Sports Newsreel; Fri 10:30-10:45 pm; Jan 7; 52 wks
Falstaff Brewing Corp	Dancer-Fitzgerald-Sample	NBC	33	Music from the Heart of America; Th 9:30-10 pm; Feb 3; 52 wks
General Motors Corp	Foote, Cone & Belding	CBS	164	Lum 'n' Abner; Sun 10-10:30 pm; Jan 2; 52 wks
Goodyear Tire & Rubber Co Inc	Kudner	ABC	222	Greatest Story Ever Told; Sun 6:30-7 pm; Jan 2; 52 wks
Gulf Oil Corp	Young & Rubicam	CBS	121	We the People; Tu 9-9:30 pm; Feb 1; 52 wks
Andrew Jergens Co	Robert W. Orr	ABC	266	Louella Parsons; Sun 9:15-9:30 pm; Dec 25; 52 wks
Lever Bros Co	Foote, Cone & Belding	CBS	149	My Friend Irma; Mon 10-10:30 pm; Jan 3; 52 wks
	Needham, Louis & Brorby	CBS	167	Junior Miss; Sat 11:30-12 noon; Jan 1; 52 wks
	Young & Rubicam	NBC	153	Bob Hope; Tu 9-9:30 pm; Jan 4; 52 wks
Mail Pouch Tobacco Co	Walker & Downing	MBS	109*	Fishing & Hunting Club; Mon 9:30-9:55 pm; Dec 20; 52 wks
Metropolitan Life Insurance Co	Young & Rubicam	CBS	26	Eric Sevareid; Mon & Fri 6-6:15 pm; Jan 3; 52 wks
Philip Morris & Co Ltd Inc	Biow	CBS	149	Philip Morris Playhouse; Fri 10-10:30 pm; Jan 28; 52 wks
		NBC	145	This Is Your Life; Tu 8-8:30 pm; Jan 18; 52 wks
Norwich Pharmacal Co	Lawrence C. Gumbinner	ABC	210	Fat Man; Fri 8-8:30 pm; Feb 3; 52 wks
Petroleum Advisers Inc	Ellington	NBC	82	Cities Service Band of America; Fri 8-8:30 pm; Jan 21; 52 wks
Procter & Gamble Co	Benton & Bowles	CBS	62	Rosemary; MTWTF 11:45-12 noon; Dec 27; 52 wks
	Compton	CBS	97	Big Sister; MTWTF 1-1:15 pm; Dec 27; 52 wks
			85	Young Dr. Malone; MTWTF 1:30-1:45 pm; Dec 27; 52 wks
			85	Guiding Light; MTWTF 1:45-2 pm; Dec 27; 52 wks
	Dancer-Fitzgerald-Sample	CBS	81	Ma Perkins; MTWTF 1:15-1:30 pm; Dec 27; 52 wks
R. J. Reynolds Tobacco Co	William Esty	NBC	162	Screen Guild; Th 10-10:30 pm; Jan 6; 52 wks
			159	Grand Ole Opry; Sat 10:30-11 pm; Jan 1; 52 wks
Standard Brands Inc	J. Walter Thompson	NBC	150	One Man's Family; Sun 3:30-4 pm; Jan 2; 52 wks
Sun Oil Co	Roche, Williams & Cleary	NBC	34	Sunoco Three Star Extra; MTWTF 6:45-7 pm; Jan 21; 52 wks
Toni Co	Foote, Cone & Belding	CBS	161	Give & Take; Sat 1:30-2 pm; Jan 1; 52 wks
Whitehall Pharmacal Co	Dancer-Fitzgerald-Sample	ABC	17	Zeke Manners; MTWTF 10:45-11 am; Jan 3; 52 wks
William Wrigley Jr Co		CBS	159	Gene Autry; Sat 8-8:30 pm; Dec 25; 52 wks

*Expanded network

National Broadcast Sales Executives (Personnel Changes)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Baily Axton	——	WREN, Topeka Kan., natl sls mgr
Merrill Carroll	——	WBMD, Balto., sls mgr
Robert W. Ferguson	WTRF, Bellaire O., sta mgr	Same, sls mgr
Cecil Green	Superior Baking Co, Akron O., sls mgr	WHKK, Akron O., sls mgr
Maitland Jordan	KJR, Seattle Wash., prom mgr	Same, sls mgr
Bert Julian	WKMO, Kokomo Ind., sls dir	WXGI, Richmond Va., sls dir
Jim McCord	Chamber of Commerce, Storm Lake Ia., exec sec	KAYL, Storm Lake Ia., sls mgr
Holly Moyer	John Blair & Co, H'wood.	KFRE, Fresno Calif., sls mgr
Roy S. Sinor	KROP, Brawley Calif., regional sls mgr	KOPP, Ogden Utah, sls mgr
Jim Strain	——	KGFJ, H'wood., sls mgr
E. Wilson Wardell	——	CKLW, Windsor, Canada, sls mgr
Paul S. Wilson	Adam J. Young Jr, N. Y., slsman	Same, vp, gen sls mgr

● New National Selective Business. New and Renewed on Television. Advertising Agency Personnel Changes. Station Representative Changes

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Paul N. Berg	Erwin, Wasey, Mnpls., acct exec	General Mills Inc, Mnpls., sls prom mgr, home appliance dept
R. A. Burton	Sherwin-Williams Co, Cleve., institutional prods sls mgr	Same, sls prom mgr
William F. Craig	Procter and Gamble Co, Cinci., radio dept	Same, TV mgr
William M. Day	American Telephone & Telegraph Co, N. Y., asst vp	Michigan Bell Telephone Co, Detroit, vp in chge adv, pub rel
Margaret Divver	John Hancock Mutual Life Insurance Co, Boston, assoc adv mgr	Same, adv mgr
Edward H. Fennell	— —	Standard Laboratories Inc, N. Y., sls mgr
George J. Friedman	— —	Gillette Safety Razor Co (Toni Inc div), Chi., gen sls mgr
Robert W. Galvin	Motorola Inc, Chi., asst to vp in chge auto radios	Same, exec vp
K. M. Greiner	Packard Motor Car Co, Detroit, gen sls mgr	Same, vp
Robert T. Hazell	Fruehauf Trailer Co of Canada Ltd, Toronto, Canadian sls mgr	Same, vp
John G. Hoagland	Robert W. Orr, N. Y., radio dir	Campbell Soup Co, Camden N. J., radio pgm superv
Fred M. Hunt	— —	Packard Motor Car Co, Detroit, sls mgr
Ad Klein	— —	Langendorf United Bakeries Inc, S. F., adv mgr
Edward Lane	Columbia Records Inc, N. Y., mdsg mgr	Emerson Radio & Phonograph Corp, N. Y., adv mgr
Reg Lowander	Squirt Co, Beverly Hills Calif., sls prom mgr	Same, adv, sls prom mgr
Dwight Mitchell	Wildroot Co Inc, Buffalo N. Y.	Same, Western sls mgr
Wesby R. Parker	General Foods Corp, N. Y., gen mgr of sls	Same, vp in chge sls div
Paul S. Peak	McKim, Toronto, mgr	Imperial Bank of Canada, Toronto, adv mgr
Glenn Ray	Whistle Co, St. L., adv mgr	Orange-Crush Co, Chi., sls prom mgr
Gilbert A. Ralston	Procter and Gamble Co, Cinci., TV dir	Same, exec producer TV pgms
Harold P. Requa Jr	Armstrong-Requa	Sun Harbor Packing Co, San Diego, adv dir
Sumner J. Robinson	Goodall Fabrics Inc, N. Y., sls mgr	Bigelow-Sanford Carpet Co, Inc, N. Y., gen sls mgr
L. J. Schlaifer	Eagle-Lion Films, N. Y., asst vp in chge distribution	Same, gen sls mgr
William R. Seth	W. B. Doner, N. Y., media prom dir	Muzak Corp, N. Y., head adv, prom div
J. J. Taylor Jr.	Jacob Ruppert Brewery, N. Y., adv dept	Same, adv mgr
Burton Tschache	Wildroot Co Inc, Buffalo N. Y.	Same, Eastern sls mgr
Ernest D. Ward	Best Foods Inc, N. Y., pub rel mgr	Same, adv, pub rel mgr
Leonard Wurzel	— —	Loft Candy Corp, N. Y., vp in chge adv

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Admiral Corp, Chi.	Radios	Kudner, N. Y., for radio, TV adv
Admiral Corp, Chi.	Electric ranges, refrigerators	Tatham-Laird, Chi.
Alloy Tile Corp, Belleville N. J.	Attico aluminum tile	G. G. Felt, East Orange N. J.
Aluma-Lock Corp, Portland Ore.	Interlocking aluminum shingles	Schultz & Ritz, Portland Ore.
AP Parts Corp, Toledo O.	Miracle Power	Powell-Grant, Detroit
Bev Co of America, Hoboken N. J	Bev Cola	Robert Conahay, N. Y.
Brick O' Gold Inc, S. F.	Ice cream, dairy prod stores	Frank Wright, S. F.
British South American Airways, Miami.	Air travel	Hewitt, Ogilvy, Benson & Mather, N. Y.
Broadstreet's Inc, N. Y.	Men's clothing	Cecil & Presbrey, N. Y.
Browne Vintners Co Inc, N. Y.	B & G French wines	Charles Jay, N. Y.
J. N. Ceazan, S. F.	Capehart, Farnsworth Radios, Dayton Tires distributor	Russell, Harris & Wood, S. F.
Celomat Corp, N. Y.	Plastics, Vue Scope television enlarging lenses, Teleroto turn tables	Tracy, Kent, N. Y.
Certified Foods Co, L. A.	Food	Bodine & Meissner, Beverly Hills Calif.
Chalfonte-Haddon Hall, Atlantic City	Hotel	Gray & Rogers, Phila.
Chicago, Rock Island & Pacific Railroad, Chi.	Railroad	Caples, Chi.
Christian Heurich Brewing Co, Wash.	Beer	Henry J. Kaufman, Wash.
Cincinnati Brewing Co, Reading O.	Beer	Leonard M. Sive, Cinci.
Clycol Co, N. Y.	Clycol vaporizer	Seymour Kameny, N. Y.
Cohen, Goldman & Co, N. Y.	Men's clothing	Cecil & Presbrey, N. Y
Colonial Dames Inc, L. A.	Cosmetics	David S. Hillman, L. A.
Conklin Pen Co, Chi.	Pens	H. M. Gross, Chi.
Cubbison Cracker Co, L. A.	Crackers	Bodine & Meissner, Beverly Hills Calif.
CVA Corp, S. F.	LaBoheme wines	J. J. Weiner, S. F.
Doubleday & Co Inc, N. Y.	Mutual Book Plan	Raymond Spector, N. Y.
Doyle Packing Co, Long Branch N. J.	Strongheart dog food	John H. Riordan, L. A.
E & B Brewing Co, Detroit	Beer	W. B. Doner, Detroit
Elm City Rubber Co, New Haven Conn.	Angel-lite, Gold Medal baby pants, Dawn Day raincoats, scarves, capes	Hammer, Hartford Conn.
Esquire Kitchens Inc, L. A.	Frozen cooked foods	Smith, Bull & McCreery, L. A.
E. W. Fitch Co, Des Moines	Hair preparations	Campbell-Mithun, Chi.
Five Star Manufacturing Co, Grand Forks N. D.	Freeman Headbolt Heater	Barney Lavin, Fargo N. D.
Fleming-Hall Tobacco Co Inc, N. Y.	Sheffield Imperial Cigarettes	Deutsch & Shea, N. Y.
Foster & Kester Co, Phila.	Krylon	A. E. Aldridge, Phila.
Franeus-Albert Products, N. Y.	Corde handbags	W. B. Doner, N. Y.
Fruehauf Trailer Co, Detroit	Trailers	Zimmer-Keller, Detroit
General Appliance Co, Oakland Calif.	Appliances	Ad Fried, Oakland Calif.
Holmes Drug Corp, New Providence N. J.	Comesol	Burns, Summit N. J.
Horlacher Brewing Co, Allentown Pa.	Perfection, Pilsner beer	Deglin-Wood, N. Y.
Intercontinental Mfg Co, Dallas	Tractors, combine harvesters	Van Diver & Carlyle, N. Y.
June Dairy Products Co, N. Y.	Dairy prods	Friend, N. Y.
Phil Kalech Sales Corp, Chi.	Korvo	David S. Hillman, L. A.
Kerr Glass Co, L. A.	Glass jars	Dan B. Miner, L. A.
Lane Ltd, N. Y.	Eringold, Royal Canadian, Ten Twenty tobaccos, cigarettes	Kiesewetter, Wetterau & Baker, N. Y.
Life & Casualty Insurance Co, Nashville Tenn.	Insurance	L. W. Roush, Louisville
Loft Candy Corp, N. Y.	Candy shops	Lawrence C. Gumbinner, N. Y.
Maine Canned Foods Inc, Portland Me	Foods	Harry M. Frost, Boston
John R. Marple & Co, New Rochelle N. Y.	Betty Gaylord Cream Pie Mix	Buchanan, N. Y.
Merit Food Products Co, L. A.	Big Champ, Cherry O Kay candy bars	Frank Wright, L. A.
North Eastern Supply Co, Ipswich Mass.	Farm equipment, supplies	Peck, N. Y.
Pacific Citrus Products Co, Fullerton Calif.	Hawaiian punch	Atherton, L. A.
Puritan Sales Corp, Boston	Baked beans, pickles	Harry M. Frost, Boston
Renuzit Home Products Co, Phila	Renuzit, Super Renuzit Home Dry Cleaner, Self-Polishing Wax	McCann-Erickson, N. Y.
Jacob Ruppert Brewery, N. Y.	Beer	Blow, N. Y.
San-Nap-Pak Mfg Co, N. Y.	Countess Lydia Gray doeskin tissues, dinner napkins, tissues	Federal, N. Y.
J. J. Schilling Co, N. Y.	Children's book publishers, mfr toys	L. H. Hartman, N. Y.
Skyecruises Inc, N. Y.	Air travel agency	Bourne, N. Y.
Sodak Mfg Co, Sioux Falls S. D.	Weed, insect spray	Erwin, Wasey, Mnpls.
Stanford Laboratories Inc, Southport Conn.	Slumber Bath, Hero	Lindsay, New Haven Conn.
Stanley Drug Products, Portland Ore.	Crystaline Liniment	Helms & Holzman, Portland Ore
Taylor Corp, Alliance O.	Taylor Junior portable electric washing machine	Huffman, Canton O.
TruVal Manufacturers Inc, N. Y.	TruVal Shirts, pajamas, sportswear	McCann-Erickson, N. Y.
Van Munching & Co Inc, N. Y.	Heinekens Holland beer	Deglin-Wood, N. Y.
Varga Fashions, Plainfield N. J.	Women's slacks	G. G. Felt, East Orange N. J.
Walker-Gordon Laboratories, Plainsboro N. J.	Bovette natural plant food	Clements, Phila.
M. Wile & Co, Buffalo N. Y.	Don Richards clothes	Emil Mogul, N. Y.
Woodard-Scroggs, Sioux Falls S. D.	Agricultural feed concentrate	Erwin, Wasey, Mnpls.

New developments on SPONSOR stories

P.S.

See: "How Terrific is Transitradio?"
Issue: September 1948, page 44
Transitradio is growing, aiming for nationwide coverage of major markets.

Transitradio is steadily growing to the point where national advertisers can begin to lay plans for covering specific markets intensively. Transit companies in Cincinnati, St. Louis, Houston, and Scranton-Wilkes-Barre, have been the first to sign contracts with Transit Radio, Inc. They are almost 100% FM-receiver equipped. Additional contracts have been signed with transit companies in Huntington, West Virginia, and Worcester, Massachusetts, where installations are under way. Negotiations are approaching the signing stage in Washington, Baltimore, Cleveland, Indianapolis, and Kansas City, while New York, Boston, Philadelphia, Seattle, and Portland, Oregon, are in the talking and/or equipment-testing stage.

The first transitradio success story comes out of Houston where a "large downtown department store" spent equal amounts of ad money on TR and newspaper space. Store spent $131 for 15 spot announcements to advertise nylon stockings—no other medium was used for this test. Copy read, "Regular $2.25 stockings, special at $1.12 Monday and Tuesday only." Thirteen spots were used on Monday and two on Tuesday. Two hundred and fifty people asked for stockings. The following Sunday, same copy and same money were used in a newspaper. Only 68 inquiries resulted.

P.S.

See: "Oil and the Opera"
Issue: January, 1948, page 41
The opera debuts in TV with Texas sponsoring. What of the future of televised opera?

Some of the critics gave it the works. Most of the trade press gave it an "A" for effort, and said caustic things about cameras that blew out and make-up that varied between sunburn and yellow jaundice. But the Texas Co., identified for years with radio sponsorship of the Metropolitan Opera, considers the telecast of the opening night of *Othello* on 29 November an interesting and profitable experiment.

Telecasting the opera was a last-minute event. Texaco had long held first refusal rights on any TV versions of the opera, and when ABC president Mark Woods approached Texas' Don Stewart (*Mr. Sponsor Asks*, 3 January) with a $20,000 package deal, Texas signed. About a week later, and with no run-through for the cameras, the complete (210 minutes) Met production of Verdi's *Othello* took to the visual air. Texas is free in admitting that it was a headache. The conciliatory arrangements with the Met's many unions was one reason. Then the Met management, feeling that the cash customers in the Diamond Horseshoe might object to being scanned, wouldn't permit ABC technicians to place their cameras where they could get the best results, wouldn't permit the installation of mechanical camera-cooling devices (three cameras blacked out during Act III), and forced ABC to do its *entr'acte* interviews amidst the clatter of backstage scene-changing. That the opera went on the visual air at all is still a miracle to many ABC-TV executives, and to Texas.

Texas must share some of the blame for the not-quite-successful performance. Many of the ABC and Texas top-level management crowded in front of the cameras during the early interviews to pat each other on the back and talk lengthily of "their duty to the music-loving public." The televiewer, expecting to get glamour, got brass sweating under hot lights.

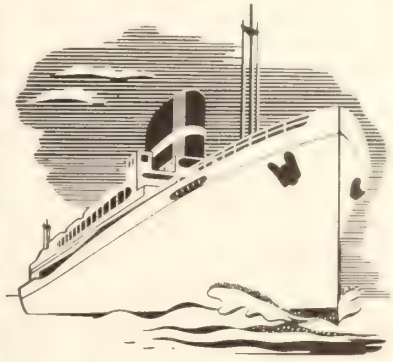
To Texas, however, must go due credit for taking a chance on such short notice, not knowing in advance whether or not the opera would make good TV fare. To ABC, credit also goes for making the most of a tough situation, and coming up with many a startling close-up of Ramon Vinay, Licia Albanese, Leonard Warren, etc., as they sang the famous score.

Remember the story about...

Fulton's steamboat



that grew into



the big ocean liner?

The huge beauties that rush across the Atlantic today are a far cry from the modest little steamboat that first churned up the Hudson River. So is today's W-W-D-C in Washington a far cry from the W-W-D-C of a few years ago. Today, on both AM and FM, your sales message over W-W-D-C sails out like a mighty ocean liner. Get the full story from your Forjoe man today.

WWDC
AM-FM—The D. C. Independent
Represented Nationally by
FORJOE & COMPANY



Leave us now join

Before we wipe the old slate clean
Let's sing a song, let's pen a paean
To everything in '48
Which we would like to celebrate:

To Radio, first, a cup of cheer
For winding up its biggest year,
Knowing full well, while we're about it,
That none of us could live without it.
Hail to a year of glad relations
Between this network and its stations
From West Palm Beach to Puget Sound,
And, boy, bring on another round
For the nine-and-ninety million folks
Who listen weekly to our jokes,
Our songs and stories, news and dramas—
Here's to them all, their pops and mamas,
Their sisters, uncles, aunts and others
Including *in* the Lever Brothers.
To Pepsodent's *Irma,* Palmolive's *Brooks*
To Phil and all the other Cooks,
To Chesterfields and that old peachy
Godfrey guy, and Don Ameche
(The "Lucky" boy)—to Vaughn Monroe
And Hawk from whom all Camels flow,
To Johnny and to Philip Morris—
You're all okay in our thesaurus.

Hasn't it been a dandy year
For all the theaters on our air!
The "15th straight" for champion Lux,
Ford looking like a million bucks,
Electric's show where Little Helen
Is standing 'em in the aisles, all yellin',
While Armstrong, Hallmark and Prudential
Just keep on being existential.

Three cheers, we say, and three more cheers
For all those doughty engineers
Who worked the night-long and the day-long
To make those records that can play long;
All of which just goes to prove
We're always in that micro-groove.

Remember the day when General "Ike"
Stood up before Columbia's mike
To raise a cool three hundred grand
For Europe's hungry kids? We stand
Hats off to "Ike" and his Crusade
And guys like him who make the grade!
A pair of Sulka's best pajamas
To grace the gams of Lowell Thomas.

And now let's pay our proper dues
To Edward Murrow and his News





hands

Than which there is no super-duper,
And let's salute our Average Hooper,
And all our shows—and there are plenty—
That broke into the tough "top twenty."
Hooray for Sunday's Peerless Tonic
Which millions call the Philharmonic.
(In this connection, shout hooray
For Standard Oil—that is, [N. J.].)

We would be derelict in our mission
Did we not honor Television.
Man's glassy essence, thee we toast,
Now on your way from coast to coast
Toward new horizons. Hail TV!
There's more in you than we can see.
Rochester, Jack and Mrs. Benny
Of happy returns we wish you many,
And here's a cane all made of candy
For Lum 'n' Abner 'n' Amos 'n' Andy.
Shoot Roman candles to the sky
In praise of dear old NRI,
And while we're on the alphabet
A pox on us lest we forget
IBEW... RDG...
abracadAFRA and NAB,
Four fanfares and a furbelow
For Messrs. BBD & O.

Sullivan, Stauffer, Colwell, Bayles,
We know that you will never fail us,
And may the light of yon great Star
Shine gently on you, Y & R.
In Thompson's name we shout our skoals
And we're all yours in Benton & Bowles.
On, Procter! On, Gamble! On, Gallup and Roper!
Let bygones be bygones for each horoscoper.
Let's pin a sprig of holly on
The famous Crosbys, Bing and John,
And with another wreath adorn
The brows of Gould and Miss Van Horne.
For *Variety's* "mugs" and *Radio Daily*
A long locomotive and a willow-waley.

Well... '48 was mighty fine,
Now looking out toward '49
We wish from electronic science
The best to all our friends and clients,
To everyone in Radio
A hug beneath the mistletoe,
We're only sorry we can't list 'em...
This is... The Columbia Broadcasting System.

Jamison feels like a new man . . .



And why not?. . . we just hired him.

Mr. Jamison could be almost any Weed and Company representative. He came into our life well recommended. And he looks to us like the sort of alert, hard working expert who will fit right into our organization, where we're doing more business for *all* of our clients than ever before in our successful radio history.

Like all the other Jamisons here at Weed and Company, he has an instinctive and highly professional grasp of any broadcasting problem that comes his way, whether it's ***. . . an advertiser's problem . . . a broadcaster's problem . . . a radio problem or . . . a television problem.***

Above all—Jamison realizes that the basic commodity he has to sell is *service* in an intricate and highly specialized field of advertising. He provides it honestly and expertly . . . and the results are already beginning to show in good black figures.



Like all successful men, Mr. Jamison feels good about his business . . . and Weed and Company feels good about Mr. Jamison. For . . . you see . . .
Mr. Jamison could be any one of us.

Weed and company

radio and television station representatives

new york • boston • chicago • detroit
san francisco • atlanta • hollywood



In this typical "drag-'em-in" clothing shop, Barney, the man whom saturation-announcement radio made famous, started inauspiciously

Suit and cloakers

They saturate the air with announcements—and the customers flock in

over-all The men's clothing war is on. Led by the "Big Five" of the manufacturing retailers (Bond, Richman Bros., Robert Hall, Howard, and Crawford, whose net sales volume adds up to over $214,000,000 a year), the chains are fighting for a bigger share of the consumer's clothing dollar. Together, these low-priced clothing chains spend over $8,500,000 a year in selective radio advertising. Broadcasting is the day-in-and-day-out advertising medium of these chains, the chief means of keeping their names in the minds of consumers.

The effect of radio on sales is reported by a 14-store clothing chain in the book *Radio Advertising for Retailers* by C. H. Sandage, a study conducted at Harvard Business School under a grant by the Columbia Broadcasting System. The chain placed 50% of its newspaper budget in radio in September 1939. Fifteen-minute programs were used, six times a week, with no attempt at uniformity of program type—best program in each locality available for the job was used. Sales increased 34% during the first four months of radio advertising. Two years later, in 1941, in a corresponding four months' period, sales were 80% higher than the industry average. Clothing chains know that radio is cumulative in effect, that it takes at least six months in radio to get results—and they use the air steadily, almost without exception, year after year—52 weeks a year. They are generally skillful buyers of time. In radio, as in newspaper space buying, they operate as local merchants and usually obtain the local rate. The large blocks of time they purchase enable them to get discounts above those offered on the average rate card.

Turn on the radio any time of the day between 6:30 a.m. and 11:45 p.m., in any of the markets where these clothing chains operate, and before long you'll hear a clothing commercial. The manner of presentation will vary with the chain, but the basic appeal will always be the same—price. To be sure, fashion and/or preciseness of alterations will be mentioned in many of the commercials, but the main pitch will be centered about reasons why



Radio helps to bring an opening day mob to Bond's Fifth Avenue store. Police were called

Barney's typical radio day

6 Stations—39 Announcements

MONDAY, OCT. 25TH	
7:34	WMCA
app. 7:45-8	WOV
8:30	WOV
8:35-45	WNEW
9:05-15	WMCA
app. 5:15-30	WOV
9:25-30	WLIB
app. 10:00-15	WINS
10:14	WLIB
10:34	WMCA
11:05-15	WMCA
11:15-30	WINS
11:20-30	WLIB
11:30	WOV
11:44	WHOM
12:30	WINS
1:14	WHOM
app. 1:15-30	WINS
1:37	WLIB
1:59	WHOM
2:00	WINS
2:37	WLIB
3:15	WMCA
3:30-45	WLIB
3:30-45	WINS
3:30	WOV
3:45-4	WMCA
4:30	WINS
5:00-15	WINS
6:04	WHOM
6:15	WINS
6:45	WMCA
6:59	WHOM
7:15	WOV
7:34	WMCA
app. 9:00-15	WOV
9:34	WMCA
app. 10:00-30	WOV
11:03	WMCA

Howard promoted its use of television by asking viewers to identify Howard Clothes Man



the chain's price is low: factory-direct-to-you, low overhead, out-of-the-way low rental area, no costly fixtures or show windows, etc., etc. In a general sense, any one of the chain names could be substituted for another, and the average listener would not feel the commercial was out of character. Only the specialist, the careful listener to men's clothing commercials, would recognize the specific copy personality of each chain.

The clothing war as it now rages didn't just happen. It is a result of economic circumstances. Retailers had known for months that unit sales were declining and inventories mounting—even though sales volume was teetering on the peak. They



Crowd at one of eight stores that Robert Hall opened

knew that the consumer had replenished his post-war wardrobe, and that his real purchasing power had declined as the prices of food and hard goods had risen. Yet no one was ready to face the issue with a quick downward price adjustment.

On 14 October 1948, Crawford Clothes announced a 20% cut in retail clothing prices—until further notice. It wasn't the first cut that Crawford had made. It had cut prices 15% last Spring, and the slash had caused little or no anxiety. But in the fall of 1948 it was different. The clothiers took it hard, because it por-

tended the price break they feared. They too, had been looking at sales and inventory figures. The independents cried to their sources of supply, "What can you do to help us meet Crawford and Robert Hall competition?" The sources asked the clothiers to make up their minds whether they wanted lower prices or better values at prevailing prices. Price cuts up to 40% appeared spottily around the country.

Crawford is taking it all in its stride. This year, it is spending $250,000 on five New York City stations—half of what it spent from August 1947–August 1948. On WJZ it sponsors a 15-minute a.m. and p.m. newscast, with Martin Agronsky and Taylor Grant respectively. It splits WMGM's *Radio News Reel* with another sponsor, alternating 3–2 every other week, and it sponsors three daily 15-minute record shows on WQXR. The other $250,000 is used for newspaper advertising —to pick up daily business, a direct result of the necessity to push the 20% slash. Forty-nine of Crawford's 70-odd stores are located in New York City's metropolitan area. The remaining 22 are located in cities in Connecticut, Michigan, and Pennsylvania. In 1947–48 Crawford blanketed all stations weekly in New York City with seven 60-minute programs (WHN, now WMGM, radio newsreel), 136 fifteen-minute programs, 12 ten-minute, 12 five-minute programs and 36 one-minute announcements.

Crawford netted $883,679 in 1945 on net sales of $17,939,017. In 1946 net sales rose to $26,113,385 (year's end January 31) for a net income of $1,724,450. Early in September 1948, Crawford announced that its clothing would also be sold through leased departments in select department stores from coast-to-coast. Mandel Brothers in Chicago is the first store to lease its men's clothing department to Crawford. This is part of a movement among the clothing chains to seek more outlets for their manufacturing capacity.

Robert Hall is the one clothing chain, among all others, that owes its success to radio. It is the biggest user of selective radio in the clothing industry. Hall's theory is saturate markets. It blankets one area, with 15-minute musicals, news programs, 10-minute and 5-minute newscasts, and one-minute e.t.'s. The emphasis, in most of its programs, is the content, rather than personalities. No personality must come between the advertising message and the impression it is fixing in the mind of the listener of the Hall method of operating. The listener must not divide his loyalty between a program personality and Robert Hall—it must be all Hall.

The growth of Robert Hall by the use of radio has been phenomenal—in the true meaning of the word. In nine years the chain has grown from one in Waterbury, Conn., to 68 stores, located in the leading markets from Massachusetts to Texas. It had 28 stores at the end of the war. Fifty per cent of its growth has come during the last 2½ years—25% of the growth in 1948. Hall plans to add 100 new units in the next few years.

Robert Hall doesn't open a store cold. It blankets each area with programs and announcements for 10 days before the opening date. When a Robert Hall store opens, it is part of the community.

On 11 March 1948, eight stores were opened in Chicago. It was a sub-zero day, but broadcast advertising had so sold Chicagoans that long queues waited to get into the store, from 9 in the morning until 9 at night. Indicative of the rapidity of Robert Hall's expansion are these opening dates of stores. On 30 August, a store was opened in Louisville and Nash-

Please turn to page 56)



Chicago on 11 March 1948. Radio is major medium used by Hall to pre-sell a town on its "factory showroom and bare pipe rack" merchandising



Many sponsors, like RCA-Victor, realizing the attention value of television, tie into pre-opening displays like this of WHAS, Louisville

Boosting the sponsor

TV stations capitalize on natural promotion advantages of the medium

More TV commercial program promotion is being done today by TV advertisers, but the bulk of it is still very much the problem of the individual network or station. There's hardly a TV station on the air in 1949 that doesn't have at least some sort of a program promotion budget to hypo ratings and mail pull (for TV advertisers still the most tangible evidence of TV viewing of sponsored programs).

These budgets are being spread thinly over an ever-increasing list of program sponsors. The average TV station manager and his promotion man are well aware of the fact that TV program promotion is needed. It builds audiences, helps sell sets, encourages further advertising in TV, and above all sells the station. However, due to the present-day cost of TV station operation, program promotion comes in spurts, more often than it does in a continuous flow.

When a new sponsored show comes to any one of the four major operating TV networks—NBC, CBS, ABC or DuMont—there is usually a send-off campaign with ads on the radio pages of newspapers in cities where the telecast will be seen. Promotional plugs are arranged via station breaks (slides, or occasionally film) and the event is sometimes announced in trade ads to the industry. From that point on, it is largely up to the stations to promote individual programs. The thinking of most network TV promotion men is that they have time and money only to sell the TV facilities of their network, and that continuous promotion of sponsored TV programs is either a function of their

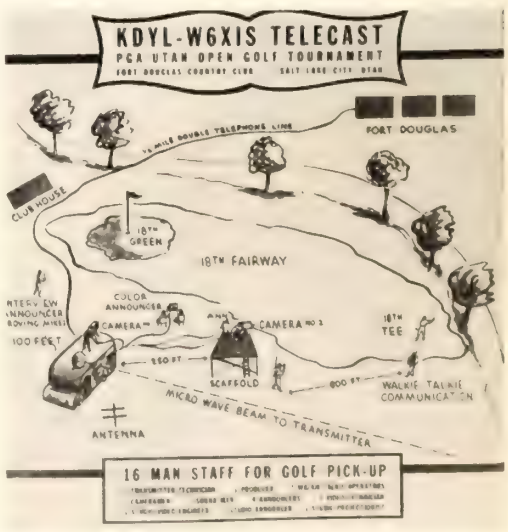


diagram of KDYL-TV's golf coverage was seen wherever St. Louis lovers of game gather

affiliated TV stations or the advertiser. NBC runs a once-a-month series of trade ads featuring salutes to the sponsored network TV shows on NBC-TV, and has paid tribute thus to shows like *Howdy Doody* and *Philco Television Playhouse*.

Since *Howdy Doody* is a daily strip, NBC has concentrated a good deal of network promotional effort on it to sell the open time segments of the popular kiddie show. The show, for promotion purposes, is a natural. One recent tie-in had *Howdy Doody* riding in the annual Macy's Thanksgiving Day Parade, later worked out a joint promotion with Macy's when a Howdy Doody doll went on sale during the Christmas rush at the big New York store. The promotion paid off well for Howdy's sponsors (Polaroid TV Lens and Unique Art Mfg. Co.), as well as for NBC and Macy's. Some 10,000 Howdy Doody dolls were sold in three weeks at Macy's for $10 apiece, and window displays and counter displays featured the TV tie-ins. The result was increased viewing for *Howdy Doody*, a sales promotion story for NBC, and larger audiences for the commercial messages on the program. Bob Smith, who with NBC controls the *Howdy Doody* program, also has his own promotion staff working on the vehicle.

On the station level, TV program promotion is down-to-earth. Like the parent TV networks, a good deal of the program promotion done is of an institutional nature, often featuring unsold sustainers rather than sponsored shows. A good half of the TV stations on the air today are owned by newspapers directly (such as the *New York News*' WPIX, and the *Baltimore Sun's* WMAR-TV) or are TV offshoots of newspaper-owned AM stations (such as the *Atlanta Journal's* WSB-TV, the *Detroit News*' WWJ-TV or the *St. Louis Post Dispatch's* KSD). These stations receive continuous support, both for themselves (in an institutional sense) and their advertisers (directly) with free (exchange) ads on the radio pages, special listings, publicity in the radio and gossip columns, tie-in window displays with the paper's advertisers, and various direct-mail promotion to the paper's subscribers. Such promotion is a "plus" for TV sponsors, who frequently reciprocate by sharing costs on a two-way (sponsor-station) promotion. The remainder of the country's 40-odd TV stations have, for the most part, worked out promotional tie-ins with newspapers in their cities (such as Paramount's KTLA and the *Los Angeles Daily News*, and WBKB and the *Chicago Sun-Times*, or WDSU-TV and the *New Orleans Item*). These tie-ins make it possible for the two mediums to barter promotional space, the usual deal being an exchange of ads and perhaps local news and picture services for TV spots or programs.. In such a case, the newspaper-backed promotions are virtually the same as those of a station owned entirely by a newspaper.

Newspaper-backed promotions can do much to build a sponsor's program to a high level of viewing. The promotion does not have to be elaborate or costly. In TV program promotion, ingenuity often takes over when the promotion budget runs short.

One example of this is the *Daily News*-WPIX promotion for the *Gloria Swanson Hour*, a 15-minute segment of which is sponsored by A. S. Beck Shoe Co. A portion of the show (not Beck's) is called *Chef's Holiday*. Each week, the chef of a famous restaurant is called upon to give some details of a recipe for which he may

(*Please turn to page 40*)



window displays are frequent with WPIX promotion. New Yorkers are stopped by TV



newspaper advertising is a regular feature of most TV station promotion of shows



at the fair in typical culinary competition style, WBEN-TV (Buffalo) starts its Nu-Way Market commercial. It was typical News (station owner) build-up



store personal appearances by the mystery girl helped WABD (N.Y.) promote Whelan's

PART FIVE
OF A SERIES

What's going on in farm research

Not very much ... and what there is of it seldom sees the light of day

Valid farm audience data—the kind that can help a national selective advertiser buy the most prospects for his money—isn't easy to come by. In the majority of cases, in fact, it isn't available at all. In the few cases where it exists it is kept under lock and key. There are a few important exceptions. These, however, are confined to limited regions.

Who and how many listen, when they listen, why they listen—these are some of the elements of the near-vacuum in which selective advertisers are most often forced to buy farm listeners.

More than 500 stations and many more than that number of programs claim to serve farm families. How well these hypothetical families are served, how loyal they are to the service, is a question that's important to the job a station can do for a farm sponsor.

One agency with years of background in buying farm programs for its clients claims it knows of *only 40 programs*, at present, on stations throughout the country capable of doing a real selling job for a national advertiser wanting to reach the farmer and his family.

The number of such programs is nearer 200, according to another and equally competent source in the field. But the head of a research organization whose work has included extensive studies of rural and small town audiences insists that there's no finite answer, no reasonable possibility of putting the finger on all the current programs with both audience and sell-ability worth consideration by a national selective advertiser. It is difficult to resolve these viewpoints.

What stations have important farm audiences? When do they have them? At what periods of the day and night do they have them? Answers to these questions are important to the farm advertiser. Important, that is, if he is to know whether he's buying air jam-packed with just the ears he wants, or just air filled with words and music—and few real prospects.

Some reasonable approximation of the actual number of farm listeners delivered during a given period would be fine—if it were available in any form. But even that wouldn't be enough. Are they the right prospects? That's where the qualitative element enters. It's where audience research touches the problem of program preferences that it becomes truly vital, because people tune programs and stations, not advertisers. And if you know what large numbers of people in a certain area like to hear it's one good indication whether or not a given program stands to attract or repel prospects for a given product. Take the claim that there are only 40 local farm programs on which a national advertiser can rely to do a job. If the agency spokesman who made this statement had in mind a program that would not only attract and sell the cream of his client's prospects in a given area, but a program that would also lend high institutional prestige to the firm name, he was probably too generous in his estimate. Twenty such programs might be a more accurate number.

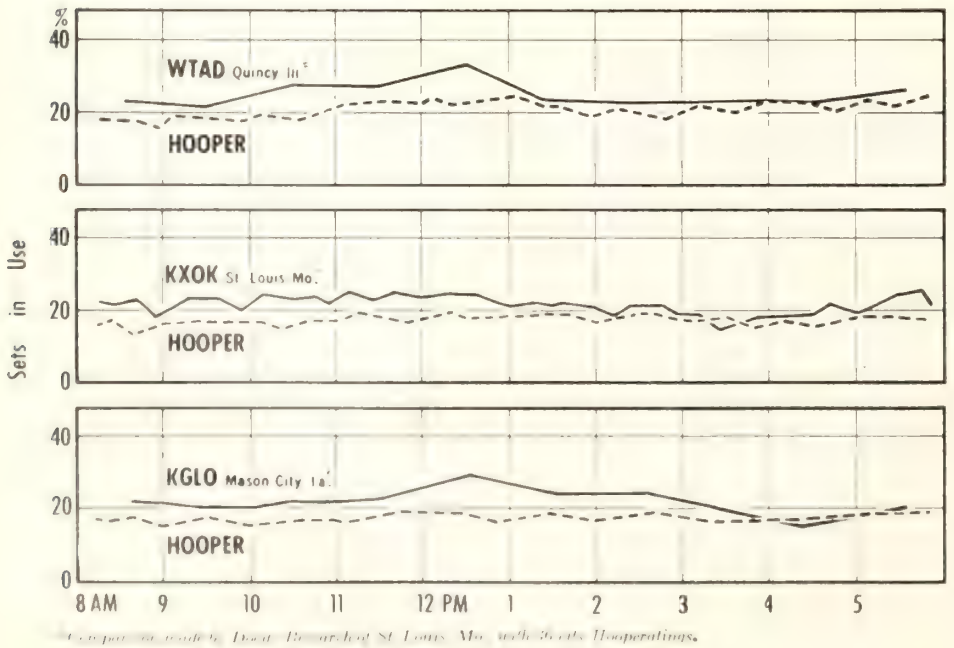
If the clients' objectives are hedged about with such specialized requirements that only 40 programs actually fit his requirements, then there can be no quarrel with the agency estimate. There are many reasons, such as limited distribution, demand, etc., that might limit the number of programs that could do the necessary job.

Assuming that a product has national distribution, 200 may not be a bad "informed estimate" of the number of programs reaching a substantial farm audience that can—and have—done a satisfactory selling job for national advertisers.

Just what is a "satisfactory program"?

A certain 50,000 watt station pours its signal into a tremendous cattle-raising country. It broadcasts an early-morning 30-minute program six days a week, 52 weeks a year, featuring information of

Three-station daytime study of rural listening



Compiled from results by Daniel Starch Research of St. Louis, Mo., with Hooperatings.

particular interest to cattle-growers. The package costs $27,000 for a 52-week contract. It's reasonable because the show costs little to produce and is usually sold only on a 52-week basis, eliminating high selling overhead. To a company that cares only about reaching cattlemen the show is a bargain at $27,000. The particular program has never gone unsponsored for long.

Ultimately, then, the number of shows that will do a job for a national sponsor depends upon his individual objectives. In that sense the researcher who insists there's no finite answer to the question is nearer the truth.

We may assume that an advertiser planning a national or regional selective campaign has clearly defined objectives. He then will need his stations' listenership figures—figures that will enable him to arrive at a fairly accurate figure of his cost per listener. He'd like also to have definite information about the composition of the audience he's buying in order to estimate the probable percentage of logical prospects for his product. He won't get the information in most cases.

If the program already has a commercial record, that will tell him something. No show can sell products without the sales activity constituting "research" of a kind.

In the great majority of cases, however, sponsors do not release to station sales departments sales statistics that throw light on what a show has accomplished. Their reasons are competitive. Nothing can be done about it. Still, such facts as are available on shows with long commercial histories may be valuable guides to their potential pulling power for a new sponsor.

The reasons the advertiser can't get reliable farm audience data from most stations that claim substantial rural coverage are, first, the station would have to pay a research organization for a special study. If the station's rural listeners are of secondary importance to the station, it won't be too interested in spending that money.

Further, a much higher percentage of rural than urban homes is without telephones. To obtain a complete picture would require a relatively expensive diary or interview study to supplement a coincidental telephone survey.

The second reason valid farm listening data isn't usually forthcoming is again competitive. Stations can't quite see producing statistics that apparently put them at a disadvantage.

Some stations have resorted to mail surveys. But the returns on rural mail surveys are usually so low as to make their representativeness extremely doubtful. Maps developed from direct mail

(*Please turn to page 43*)

What's Wrong With Farm Research

1. Lack of checkable data on which to base cost-per-listener estimates.
2. Lack of program preference studies.
3. Frequent concealment of listening data.
4. Limited application of most available data.

Nielsen Radio Index - Average Audience Per Minute*

	Program Types	All Homes	Metropolitan Areas	Medium Cities	Small Town Rural Areas
1.	Daytime Serial (15 min.) 5 times a week—early p.m.	10.0%	11.6%	9.0%	8.4%
2.	Mystery Show (30 min.) Once a week (late evening)	13.9	15.3	15.2	10.3
3.	Comedy Variety Show (30 min.) Once a week (late evening)	23.5	26.9	21.4	20.1
4.	Daytime Serial (15 min.) 5 times a week—noon	8.8	10.2	8.4	6.8
5.	Variety Music Show (30 min.) Once a week (late evening)	12.9	17.8	11.1	6.7
6.	General Drama (30 min.) Once a week (weekend daytime)	13.3	15.1	13.6	10.2
7.	Comedy Drama (15 min.) 5 times a week (early evening)	9.9	9.2	8.2	12.5
8.	News (15 min.) 5 times a week (early evening)	7.7	6.6	7.0	10.1
9.	Daytime Serial (15 min.) 5 times a week (late afternoon)	10.7	8.7	11.0	13.5
10.	Variety Music (30 min.) Once a week (late Saturday evening)	13.9	11.7	16.5	14.7
11.	Popular Music (15 min.) 5 times a week (early evening)	10.0	9.8	10.7	9.7
12.	General Drama (30 min.) Once a week (evening)	18.9	17.7	19.9	19.5

*February, 1948.



The Living Room Furniture Manufacturers pinpoint their amateur show, "En Chantant Dans Le Vivoir," to reach French-Canadian home lover

Selling furniture the Canadian way

Living room furniture manufacturer in Montreal shows U. S. firms how it's done

While retail home furnishing stores have been using U. S. radio successfully, furniture manufacturers in the States haven't discovered a successful formula to sell home furnishings. A few floor covering manufacturers have used broadcast time (Bigelow Sanford, Alexander Smith) but even their record of success hasn't been outstanding. The feeling of these firms is that TV may make a great deal of difference but even in the visual air medium they're making haste slowly.

It's different in French Canada. There, over station CKAC, Montreal, the Living Room Manufacturers have been selling furniture continuously with one program or another over 25 years. The furniture company is the oldest regular advertiser on the station, having made its air debut in 1923, one year after the outlet started serving French listeners in Montreal and much of Quebec.

The Living Room firm is synonymous throughout French-speaking Canada with home furnishings. Their current radio program has been planned to achieve just that. It's a talent opportunity hour called *En Chantant Dans Le Vivoir* (*Singing in the Living Room*). It is in its ninth year.

There were many other programs used by the sponsor before *En Chantant*. Back in 1923–24 they sponsored symphony concerts under the direction of M. Edmond Trudel. This was followed in turn by an instrumental trio which doubled singing songs of Canadian folklore. The instrumental trio was replaced by *Evenings of the Good Old Days*, which brought to CKAC's microphones such well known folk singers as Conrad Gauthier and Jacqueline Bernard.

All these programs brought sizable audiences to CKAC and increasing business to the Living Room Furniture company. They were, however, just good programs bringing good music of a popular variety to Montreal.

After a number of years something different was required, something to give new impetus to both sales appeal and listening. A local slant was desired. Therefore to good music was added salutes to the French parishes (counties). During the program (it's only 15 minutes in length) there were two musical selections. On each program between the musical numbers, there was a salute to a

(Please turn to page 60)

PICTURE STORY OF THE MONTH



1. listener preference is carefully checked to determine program type for which there is an audience



2. finding program to fill a need is problem of Ziv's Al Unger, Herb Gordon, and John Sinn (left to right)



A transcription is made

selective

Transcriptions just don't happen. Thousands of man hours, plus a veritable infinity of toil and sweat, go into putting a successful program on wax. This is especially true of open-end programs, which are sponsored throughout the country by thousands of local and national advertisers on a selective basis. Typical of what is done creatively at transcription firms like TSI, Goodman, NBC-Recording, Capitol, Associated, Cowan, and Monogram, is this picture-told tale of the conception, birth, and life of Frederic Ziv's outstandingly successful series, Ronald Colman's *Favorite Story*. From the preprogram research, 'til the sponsors' publicity is checked, the Ziv operation is thorough, painstaking, and audience building.

3. star is signed who has listener acceptance whenever possible as soon as a program is decided upon. (below) Ronald Colman, seated right, signs to headline "Favorite Story." (Manager Wolf and John Sinn also seated)







4 - promotion planning is supervised by Fred Ziv (seated center). Program must be promotable before recorded

5 - casting is vital, where each program presents a different play as in "Favorite Story." Ziv's Herb Gordon and Jeanne Harrison check talent



6 - rehearsing can't be taken casually. A missed cue means recutting the program and it runs up costs. There's no running short or overtime on a transcription. (above) "Favorite Story" director explains a nuance he wants as cast make notes and prepare for a run-through of a play Colman will introduce

7 - performance is always the payoff. Everything leads up to the moment when the program is ready "on mike" and to be recorded

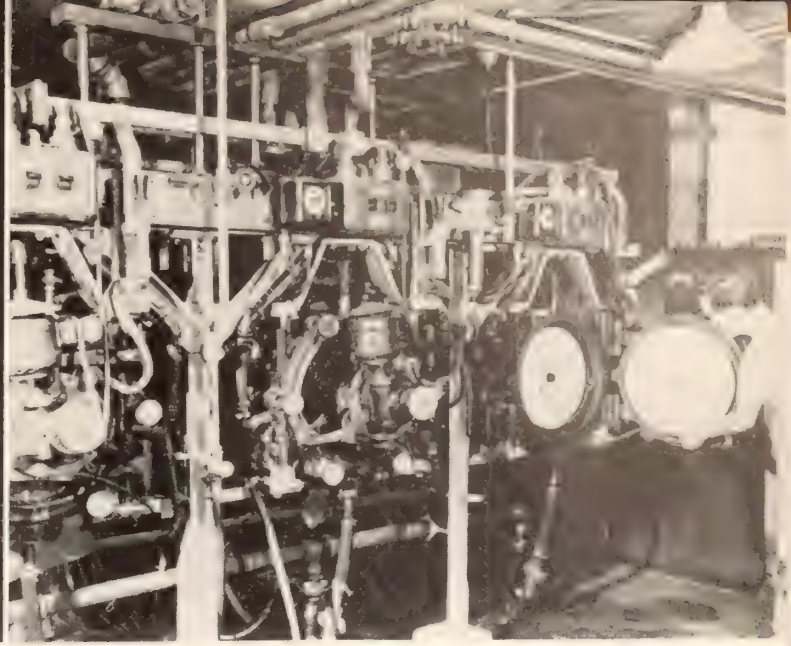
8 - cutting room determines to a great extent technical quality which listener hears when program is broadcast by stations







9 - gold sputtering is a must if transcriptions are to be of top quality. Recording is sputtered right after being made



10 - copper plating disk is final step before transcriptions are pressed The plated master is used to stamp out record



11 - pressing disks is done under great pressure. Transcriptions must be perfectly centered, made under correct climatic conditions, and are usually made of pla: tic material which resists wear and yet develops no surface noise as needle glides in the groove. High fidelity is possible on transcriptior

12 - stock room of enormous capacity is essential since transcription firms have thousands of disks ready to be distributed

13 - publicity check is necessary as posters and clippings are indicatior of program's effectiveness for its local and national sponsor





To *National*

- Select freely any number of stations — one or a thousand.
- Select freely the markets required—and only those markets.
- Select freely the best station in each market, regardless of size or network affiliation.
- Select freely the best time in each market, regardless of time zones.
- Double up in any market where pressure is needed, by using multiple stations, as multiple newspapers are now used.
- Hear programs including commercials before they go on the air — assuring standard excellence.
- Get extremely valuable free local merchandising support offered by many stations for national selective program sponsors.
- Get the powerful advantage of local tie-up or cut-in announcements without extra cost.
- Get the freedom of a two weeks' cancellation clause instead of the usual thirteen.
- Control advertising for seasonal or climatic changes or for social or racial differences, or for any other intelligent sales purpose.

Paul H. Raymer Company, Inc.

Advertisers

See what other national advertisers have been doing over the past twelve years:

RADIO NET TIME SALES

YEAR	NETWORK	% INCREASE OVER PREVIOUS YEAR	NATIONAL SELECTIVE	% INCREASE OVER PREVIOUS YEAR
1937	56,192,396	—	23,117,136	—
1938	56,612,925	0.7	28,109,185	21.6
1939	62,621,689	10.6	30,030,563	6.8
1940	71,919,428	13.1	37,140,444	23.8
1941	79,621,534	10.7	45,681,959	23.0
1942	84,383,571	6.0	51,059,159	11.8
1943	100,051,718	19.0	59,352,170	16.4
1944	124,680,747	24.6	73,312,899	23.5
1945	125,671,834	0.8	78,583,644	7.2
1946	126,737,727	0.8	82,917,505	5.5
1947	125,450,000	(—1.1)	89,600,000	8.1
1948	133,461,000 (Est.)	6.4	100,739,000 (Est.)	12.4

Broadcasting Yearbook

Increase 1948 over 1937

National Network
137%

National Selective
336%

National Selective Broadcasting has the greatest potential for new business development. It is destined to be the largest national advertising medium this country has ever known.

H. RAYMER COMPANY INC.

Radio and Television Advertising

New York Boston Detroit Chicago Hollywood San Francisco

Who uses radio locally?

Here is the lineup

Local commercial broadcasting is nearly 40% of all air advertising. Revised estimates for 1948 show that while $133,461,000 was spent in the past 12 months for network time, $156,646,000 was invested in time by retailers. This was one-third larger than the total spent ($100,739,000) by national advertisers on local stations.

Since 1942 no comprehensive survey has been made on who is using the local air. At that time C. H. Sandage, Visiting Professor of Business Administration at the Harvard Graduate School of Business, made a study on retail air advertising subsequently published under the title of *Radio Advertising for Retailers*. Today it is still the only authoritative book on the subject.

Times change. Sandage's ranking of retailers using the air is no longer accurate. The void which Sandage filled when his book was published in 1945 (three years after the period during which the data was compiled) has continued until SPONSOR decided late in 1948 to report to national advertisers to what extent their retail outlets are using the air.

It's different than 1942's report. Whereas furniture and office supply retailers headed Sandage's list, automotive dealers (including gasoline station and automotive supplies) lead all retailers on the air today. Whereas 13.2% of the retailers in the Sandage sample were furniture and/or office supply retailers, 14.4% of SPONSOR's sample, which is relatively of the same size as Sandage's, were auto or auto supply dealers. There's a reason for this.

Home furnishings still are in limited production due to lack of properly aged woods, etc.; gasoline and oil are available to meet all demand, and competition for the auto-supply dollar is very hot. The demand for automobiles is still way ahead of production, but whereas home furnishings have no resale value (or a very limited one), used cars have been a very lush profit item. The public, which has not been trained to restyle its home, has been trained to buy new cars regularly.

The result has been plenty of money for cars and plenty of profit for automotive dealers. There has also been an unpleasant odor surrounding recent automotive retailer operations which has forced them to keep advertising. The non-availability of new cars began to ease toward the end of 1948, Kaiser-Frazer dealers began a more aggressive sales campaign. All this has resulted in automotive dealers leading all retailing on the air as the year came to a close. It's no accident, either, that 13% of all the firms listed by the National Association of Broadcasters as sharing the costs of retail advertising were automotive firms. Only home furnishings with 17% and household appliances with 14% were represented in the NAB retail-cooperative advertising report as being ahead of the automotive field.

Despite a large number of firms which indicate a willingness to share in the retail radio advertising costs, only a few home furnishing retailers are currently on the air. As indicated previously, Sandage's report, based on 1942 data, listed them as number one among retail advertisers.

A number of home furnishing dealers explain their current relatively limited use

How Retailers Used Air in 1942
according to C. H. Sandage

Type	%
Furniture & office supplies	13.2
Department stores	11.3
Men's wear	9.5
Jewelry	9.1
General mdse	6.2
Hardware, appliances, lumber	5.3
Shoes	4.8
Automotive	4.6
Drugs	4.6
Women's wear	4.3
Family clothing	4.1
Food and eating and drinking places	4.1
Furriers	3.3

How Retailers Used Air in 1948
according to SPONSOR survey

Type	%	Type	%
Automotive	14.4	Bakeries	3.4
Department stores	8.9	Builders and building supplies	3.4
Grocers	8.5	Entertainment	3.1
Personal services	8.4	Feed and grain	2.0
Men's wear	7.3	Radio and TV	2.0
Financial	7.0	Drugs	1.5
Appliances	6.7	Drug stores	1.5
Hotels and restaurants	4.6	Flowers, etc.	1.5
Jewelry	4.2	Soft drinks	1.03
Women's wear	3.7	Home furnishings	1.03
		Paints and varnishes	.9

ported for the first time

of the medium by pointing out that while their sources of supply indicate a willingness to share in the costs of advertising, the retailer isn't obtaining enough of any one manufacturer's product to justify advertising it.

"We'll begin to spend money for radio and more for advertising on television," explained one midwest home furnishing store, "when we have the product to sell and the public stops being car crazy. We're spending a good deal of money now but it's for household appliances (refrigerators, radios, television receivers, and electrical equipment). Household appliance retailers are seventh in rank order among the dealers using broadcast advertising and many home furnishing stores are included among appliance dealers.

Sandage combined hardware, household appliances, and lumber in his index and still reported the combination only 5.3% of all retail users of the medium. SPONSOR's index gives appliances 6.7% of all retail broadcast advertising users. As indicated previously 14% of all manufacturers, who are willing to contribute (based on NAB's sample) to their dealers' broadcast advertising, are currently household appliance manufacturers.

If radio (2% of retail advertisers) were added to the household appliance group (6.7%) it would make the combination third among retailers using the air. NAB's report shows 8.7% of manufacturers' sharing costs of air time are radio companies. If radio were combined with household appliances in the NAB list it would place the radio-appliance group first with 22.7% among firms permitting dealer-cooperative advertising.

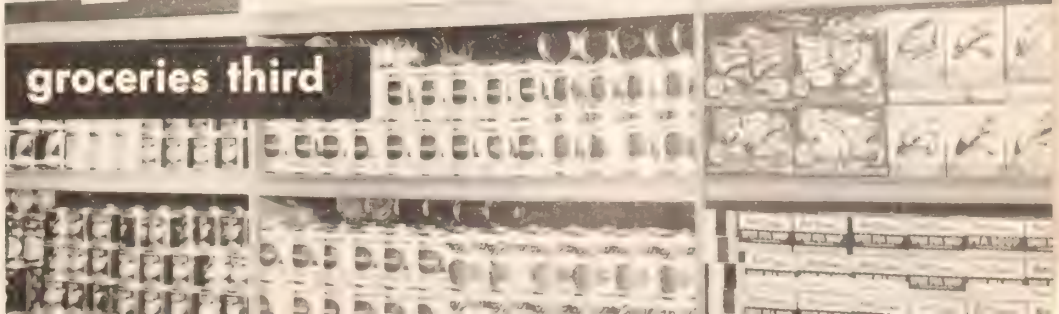
Retail advertising and selling of drugs have declined to a new low. More and more the manufacturer is required to presell his product. While in 1942, 4.6% of the retailers on the air were drug stores, in SPONSOR's current sample only 1.5% are. For the most part it is only the big chain operations such as Rexall, Owl, and Sun

(*Please turn to page 60*)







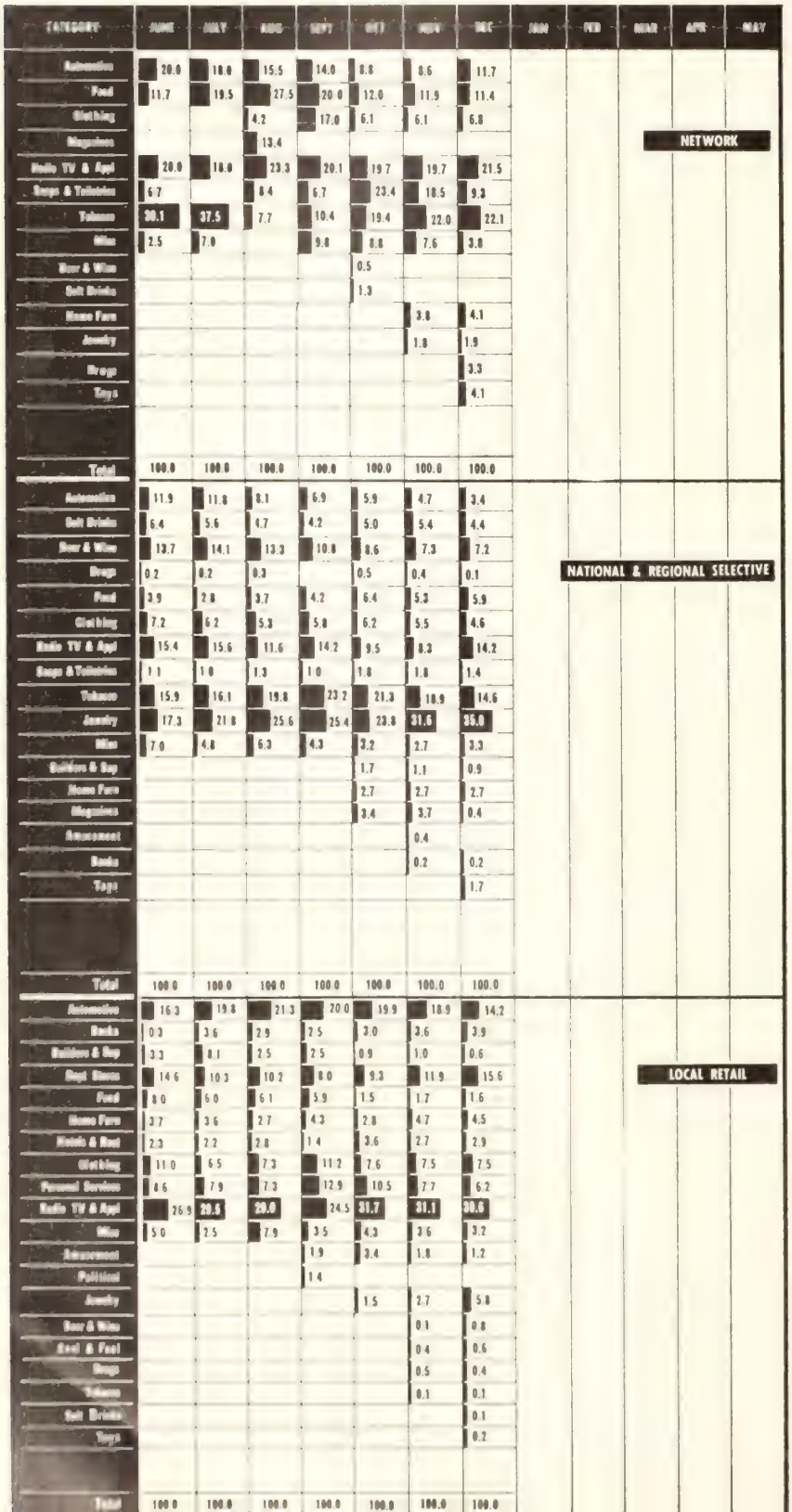


tv trends

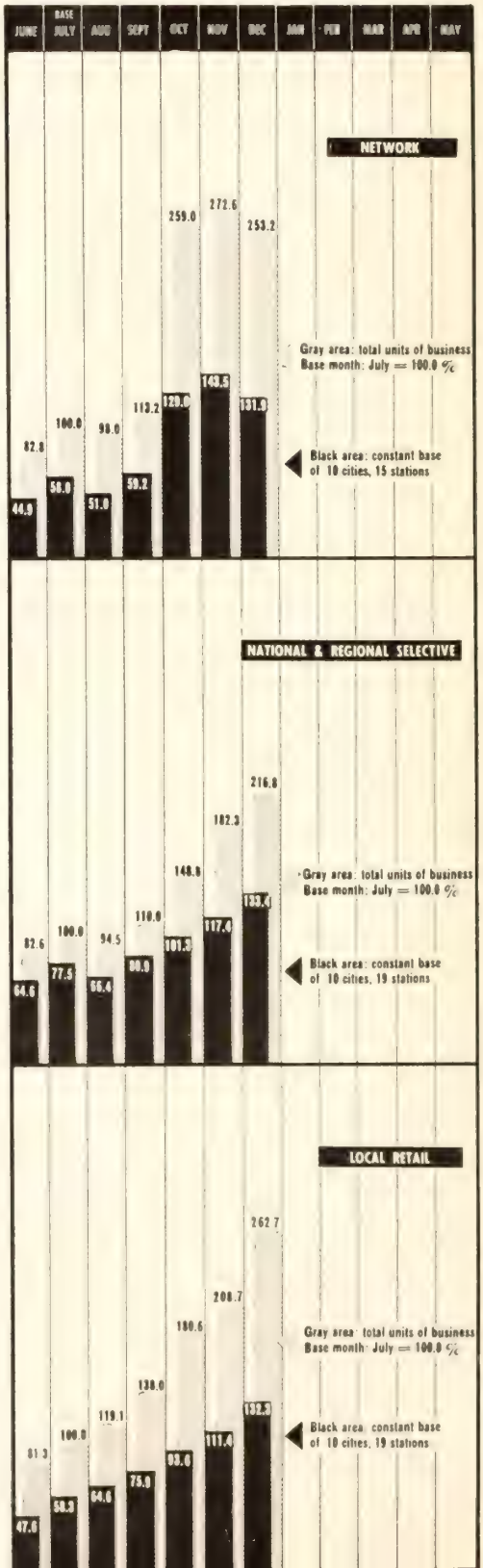
Based upon the number of programs and announcements placed by sponsors on TV stations and indexed by Rorabaugh Report on Television Advertising. Business placed for month of July 1948 is used for each base

Because of a change in publication date of *TV Trends*, two months' figures are included in this report (November and December). In SPONSOR's constant sample of 10 cities, 15 stations, Network business was up in November and slightly off in December. In the constant base "National & Regional Selective" category and the complete Selective Index, advertising placement increased both months. Greatest increases are still being registered in local-retail category with business jumps continuing to be amazing both in the total and constant base placement. In local-retail the retailers placing the most business are still Radio, TV, and Appliance dealers. On the networks, Soaps & Toiletries which have lagged behind, except during October, have dropped again. Tobacco dominated the TV network field in December. In National and Regional Selective placement, Jewelry led the parade in December as might be expected. With 35% of the total TV advertising in this category, it placed a bigger share of business than any one industry in either Network, Local-retail or Selective.

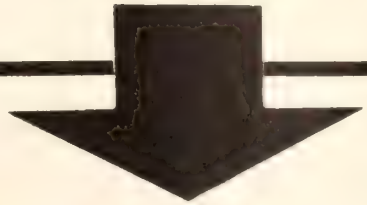
BREAKDOWN OF TV BUSINESS BY CATEGORIES



"TOTAL" AND TEN-CITY TRENDS



BIG THINGS are NOW in WORK for CKLW *in the* DETROIT *Area*



We're Going 50 kw *at 800 kc.*

IN '49

Watch for announcement! This Greater Voice, fostering Good Will on both sides of the border, will give the Detroit Area's best radio buy a selling wallop beyond duplication in this market!

CKLW

Guardian Bldg., Detroit 26
J. E. Campeau, President

Adam J. Young, Jr., Inc., Nat'l Rep.
H. N. Stovin & Co., Canadian Rep.

5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System

PART EIGHT
OF A SERIES

RADIO DIRECTORS' LAMENT

Agency broadcast chief is frequently without honor in his own organization

Radio directors are strictly an anomaly in the agency field. No other form of advertising has a department head in agencies. There's usually a creative head, an art director, a media director, etc., but there's no such animal as a magazine director, a billboard director, a newspaper director, or a point-of-sale director.

As a result, a radio director's responsibilities range from purely administrative and policy making to actually producing programs that go on the air for agency clients. Their beefs are as varied as their functions. They range from the laments that they are not permitted to sell radio to clients, to hair tearing when client changes in scripts are discussed.

The radio director, who is first and foremost an executive, has as his greatest intra-agency problem the fact that he is seldom permitted to suggest radio advertising to every client of his agency. In a plans board meeting, he is usually the only voice in eight, pro-broadcast advertising. Final votes frequently are seven to one against including radio in a recommendation to an advertiser. This is explained by the fact that radio is hazardous, it's less profitable to an agency, and most plans boards personnel came up to v.p. stature through the black-and-white rather than the radio field.

With comparatively few exceptions, heads of agencies are not radio men. There are exceptions such as Roy Durstine, Ray Morgan, and the heads of smaller agencies like Bill Rogow (Neff-Rogow) and Ad Fried. If a smaller agency is involved and the head is a radio-minded man, he is usually the radio director as well as head of the agency. This is even true in some larger agencies, with Ray Morgan being a typical example.

Since most agency presidents and plans board members have come up to their eminence through having been account executives, and previous to their a.e. status having been copy men, they just tolerate broadcast advertising. Inwardly it is a constant irritant since they are forced to make decisions in a field in which they have very little background.

It has become almost a rule for radio directors not to "sell" broadcast advertising too hard at plans board meetings.

Says one Madison Avenue agency radio director, "When I submit a new use of radio to our plans board, I use the belittling approach. I never come out 100% for a client's use of the air, for I've learned that when I do so, I am usually voted down in meeting. And I know that I'm not alone in this. Other agency radio v.p.'s have told me that they have had to adopt a similar approach.

"I don't mean to infer that my agency is anti-radio. We can't be. We have over $8,000,000 in radio billing and it has been constantly increasing.

"If I've heard once that one picture is worth a thousand words, I've heard it hundreds of times. I wonder what excuse they'll have for dodging broadcast advertising when television becomes nationwide. In the few meetings we've had on

Problems within own agency

1. A radio director is without honor in his own organization
2. There is no section within an agency that works like the radio department
3. The radio director is the only executive in an agency who has to fight for his medium
4. He's usually outvoted in plans board meetings
5. Radio department profits seldom compare with profits of other parts of the agency
6. Every program produced on the networks is on the Hooper spot with every broadcast
7. When a radio department assistant is good he's moved out of the department to become a junior account executive

using the visual air medium, the show-me boys have concentrated their fire on the lack of permanence of the television picture.

"Most radio directors are like myself," this v.p. concluded, "we know that our clients want broadcast advertising, even if their advertising managers are just as scared of it as are our plans board men. The result is that our broadcast advertising billing continues up and we don't have to carry the torch for the medium."

In spite of this radio director's sanguine feeling about his lone-wolf job at the agency, he admitted that a number of campaigns had been cancelled from time to time due to his plans board not knowing what radio was all about.

This lack of agency understanding of radio advertising despite the fact that the medium has been producing for over 20 years is another of the radio directors' laments.

"Radio's 'no rules' operation is one thing that floors our top executives," explains a Michigan Avenue agency radio director. "In most other media there are some rules that seem to work. Broadcasting, being an entertainment medium, has few rules and frequently even these won't work. Radio's rules are general and many members of our plans board want specific yardsticks by which to measure advertising campaigns—in advance of their being put into operation. I frankly refuse to assure them of any broadcast advertising success before we go on the air. Imitations (and we could of course copy any successful show on the air) seldom hit the heights of the program they carbon. A high Hooper show very seldom resembles another program in the 'First Fifteen.' The facsimiles frequently reach sizable audiences and sell a great deal of merchandise but are not glorious successes.

"All advertising is a gamble, my plans board admits, but broadcast advertising to them is the greatest gamble of all. They refuse to admit that millions may buy the *Saturday Evening Post* and never see a client's ad that is in the issue. Hooper and Nielsen force them to accept the fact that millions may have their radio receivers turned on and not listen to one of our programs. We can't kid ourselves about broadcast advertising and we can about our advertising in printed media.

"It isn't the gamble that really worries our plans board," this Chicago advertising executive contends, "it's the fact that when we make a mistake in radio it takes place on a stage that's floodlighted for everyone in our client's organization and all advertising to see.

"Mistakes in broadcast advertising frequently lose us our accounts. We can hide them in other media."

The fact that very little has been worked out of a pre-testing nature disturbs most radio directors. Also the fact that it costs huge sums to test a program that is nationwide in appeal.

"None of the unions has established scale for test runs of programs and commercials," points out the radio director of a West Coast agency. "It makes no sense to test an idea for a program unless we have a top flight cast. To contract that cast for a 13-week run would cost us as much for a tryout as it would for the network or national-selective run of show. That's of course as far as program costs. It would naturally not cost us as much for time but top talent is more costly than time. The result is that very few of our mistakes are made quietly. We make most of them coast-to-coast. Brother, when we miss, we miss for all to hear. That isn't good. It doesn't make my job of keeping the agency sold on broadcast advertising any easier. Our agency has a small number of big clients. When we lose one, a number of our staff lose their jobs, and our radio directors (my predecessors) have been known to lose theirs.

"I believe it's time for broadcast advertising to think about the problem of establishing a controlled test area, where we can make mistakes without shooting the bankroll."

A related lament is the lack of radio showcases. CBS has showcased a number of programs, *Talent Scouts, My Friend Irma, My Favorite Husband,* with great success. ABC has also shown a few programs that have proved commercially successful; *The Fat Man, Stop the Music, Breakfast Club* are three of these. MBS also has presented a few, but agency men feel that, by and large, showcasing is the exception not the rule. The radio director of a Midwest agency with offices in New York and Hollywood expressed himself on the showcasing problem in the following manner: "You can always point to a number of examples of network-showcased successes. Even the program-sterile NBC successfully showcased the daytime Fred Waring program. But the number of programs showcased represents less than 3% of all the commercial

(*Please turn to page 44*)

Problems with clients

1. **You see too much of clients when things aren't going good and too little when things are fine**
2. **It takes one type of program to satisfy the big executives and another to produce sales results**
3. **Clients seldom accept the fact that radio is a habit-forming advertising medium—seldom good unless used continuously**
4. **Radio is one medium advertisers refuse to accept on faith**
5. **Clients always happen to listen to a program on the night that everything goes wrong**
6. **Clients seldom pretend to know how to handle any other advertising medium but radio—they all have ideas about it**

Problems with the medium

1. **Where are those sales facts?**
2. **Facilities for real pre-testing of programs are missing almost 100%**
3. **There's still too much "loose selling" by stations and networks**
4. **Radio seldom backs up its own men when they make errors**
5. **Radio's oldtimers are not in broadcasting now. A grey hair in a broadcasting network executive conference is something to shudder at**
6. **Most stations and networks talk a good brand of promotion but their efforts are seldom consistent**
7. **Commercials are still a laughing matter**
8. **Hardly anyone keeps records for longer than two years**

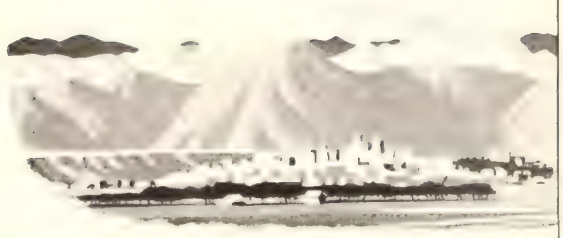


ARE YOU MISSING THE MARK ON THE PACIFIC COAST?

IF YOU'RE AIMING to pin down a sales message on the *whole* big, wealthy Pacific Coast market, buy Don Lee and hit the mark. Only the Don Lee network, with 45 stations, can release your message from *within* every important buying market on the Pacific Coast.

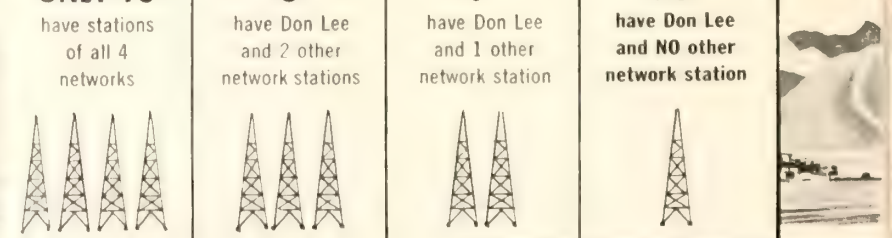
Pacific Coast people listen to their own local network station rather than to out-of-town or distant stations, because mountains up to 15,000 feet high make reliable long-range reception impossible. It takes a lot of local network stations for all the people to hear your radio message, and only Don Lee has enough of them.

LEWIS ALLEN WEISS, *President* · WILLIAM H. BROWN, *Exec. Vice-Pres.* · WARD D. INGRIM, *Director of Advertising*
1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA · *Representatives:* JOHN BLAIR & COMPANY



Of the 45 Major Pacific Coast Cities

ONLY 10	3	7	25
have stations of all 4 networks	have Don Lee and 2 other network stations	have Don Lee and 1 other network station	**have Don Lee and NO other network station**





Don Lee has a station in every city where the other three Pacific Coast networks have one. To cover the rest of the Pacific Coast (115 "outside" market counties), Network A has 11 stations, Network B has 3 stations, and Network C has 2 stations—but Don Lee has 32 stations, *twice as many* as the other three networks *combined.*

Only Don Lee, with 45 stations, has facilities to cover both "inside" and "outside" Pacific Coast markets, where over 13½ million people enjoy a buying income of 22 billion dollars a year. Don't buy your Pacific Coast radio blindfolded. Buy Don Lee and reach the *whole* rich Pacific Coast.

The Nation's Greatest Regional Network





"Music," the sage Longfellow remarked, "is the universal language of mankind." And good music, programmed always over WQXR and WQXR-FM, is the language that keeps more than half a million New York families constantly tuned to these stations. So constantly, indeed, no other station can reach them so effectively. These families love good things as they love good music... and can afford to buy them, too. Advertisers regard them as the most inviting segment of this biggest and richest of all markets. Whatever language you speak ...may we help you speak it more profitably through music?

WQXR

AND WQXR-FM

RADIO STATIONS OF THE NEW YORK TIMES

BOOSTING THE SPONSOR

(*Continued from page 23*)

be famous. The promotional tie-in comes easily. Every week, table cards are placed on the tables of the restaurant whose chef has been selected. The cards plug the show, and give the time and TV channel on which the show can be seen. Since the show uses 52 chefs in a year's time, there is an ever-growing number of better-class diners whose attention is directed to the show. A. S. Beck gets a viewing boost from this, and from other *Daily News*-WPIX promotions such as the tie-in with Stern's department store windows featuring *Fashions on a Budget* hats (the Beck portion), Hick's confectionery stores' window displays, Miss Swanson's appearance at fashion shows, a TWA flight to Paris for a look-see at new fashions, and a continuing series of appearances of the show's star at various fashion and social functions. In nearly every case, the event is plugged well in advance in the 2,500,000-circulation *News*.

Some stations have found that air "billboarding" of a sponsor's show increases the over-all effectiveness of the program, while affording the station a convenient and low-cost method of promoting sponsored TV programs. "Billboarding" is TV's equivalent of courtesy broadcast announcements. Virtually every commercial program that has appeared on Cleveland's WEWS has been billboarded.

The WEWS billboarding formula consists usually of 2-by-2 slides, sometimes with 35 mm film strips. Such billboarding is self-explanatory for the most part, and a recorded musical backing is enough to supply the audio portion. It is probably the quickest form of TV program promotion to get under way. It uses TV to sell TV. The WEWS sales department will sign an advertiser, and in an hour or two the station's art staff will have the cards in the works. The cards are used "live" on easels for the first day (usually that same evening) and later turned over to the station's film lab where slides, or 16 mm and 35 mm film strips are made. From WEWS' viewpoint, the promotion is doubly effective. It gives a quick promotional push to new sponsored shows, and makes advertisers aware (sometimes when the advertiser is relaxing at home the evening of the day he signed his contract) of the fact that the station is interested in doing more than just selling him time or a program.

Among the commercial shows thus promoted on WEWS are Philco's *Touchdown* series, Standard Oil Co. of Ohio's *Television Tryouts*, *Life*-NBC convention coverage, General Electric's local sponsorship of baseball events, RCA's *Laugh With the Ladies*, and Kaiser-Frazer's election-night telecasts. For each of these sponsors, WEWS' relatively inexpensive billboarding, backed by newspaper promotions in the Scripps-Howard papers and local merchandising tie-ins produced greater audiences—with no cost to the advertiser.

The tie-in promotions of WPIX and the "house ad" promotions of WEWS are not unique. They are merely representative of the type of continuous promotion done by stations like WFIL-TV and WCAU-TV in Philadelphia, WBKB and WGN-TV in Chicago, KFI-TV and KTLA in Hollywood, KDYL-TV in Salt Lake City, WBEN-TV in Buffalo, and KSTP-TV in Minneapolis.

Salt Lake City's KDYL-TV recently ran a promotion for the Anderson Jewelry Company, a local merchant, that is typical of top sponsor-station promotional tie-ins which produce greater viewing for both. KDYL-TV telecast a display of $2,500,000 worth of Harry Winston's famous diamonds in a two-hour pickup. The promotional campaign was a real ballyhoo operation, with tie-ins arranged with newspapers, the Junior Chamber of Commerce Fall fashion show, and with the sponsor. Nearly 100,000 people were brought downtown in Salt Lake City for the event, and some 26,000 passed through Anderson's during the two-hour show. The sponsor received extra promotion in the form of a special KDYL-TV *Man on the Street* show outside the store, where the extra crowds became part of another show, which had the sponsor's own store for a backdrop.

In Buffalo, the Danahy-Faxon Nu-Way Markets received a similar promotional backing from station WBEN-TV with the two-time telecast of the Nu-Way Free Cooking School. The *Buffalo Evening News*, which owns the TV station, went all-out in its efforts. The event was featured in the daily TV column, on the front page with special feature stories, plugged in truck signs on the paper's delivery trucks, and included in the station's continuous direct-mail promotions to dealers, set-owners, and proprietors of public places with sets.

Danahy-Faxon put up a tent in downtown Buffalo to house the event, and WBEN-TV program personnel helped to create the carnival atmosphere for the cooking lessons conducted by Katherine Stafford. Sets were installed by WBEN-TV in nearby Nu-Way stores, and thous-

(*Please turn to page 60*)

CHILLS AND THRILLS set to music . . .



"MIKE MYSTERIES"

. . . . a 15-minute show, available 5 times weekly

The listener is in your lap when "MIKE MYSTERIES" are on the air! Music, mystery and murder meet in 15 minutes of action-packed suspense, aimed at riveting interest in every word every minute. A Lang-Worth "Network-Calibre" musical show incorporating a fast-moving mystery gimmick by Hollywood's ace writer, Howard Browne (alias "John Evans").

Every "MIKE MYSTERIES" show spotlights a capsule-sized crime. For the solution, your listeners are invited to match wits with Homicide Lt. Evans. But they don't learn *whodunit* until they know *whosellsit* — a Lang-Worth twist with a "Midas touch"!

For further sleuthing on the chill, thrill *and sell* of "MIKE MYSTERIES", corner your radio station or its representative.

LANG-WORTH

feature programs, inc.

Network Calibre Programs at Local Station Cost

STEINWAY HALL, 113 West 57th St., New York 19, N. Y.

MUTUAL is the only National Network...

...which is also 520 times LOCAL



★Here Mutual Makes Your National Program a Local Force

MUTUAL BROADCASTING SYSTEM

The National-Local Network

FARM RESEARCH

(*Continued from page 25*)

response to a station's programs can give a good idea of the coverage of a station for particular types of programs. But at best this is only stop-gap information.

An outstanding exception to the general dearth of farm audience studies is the continuing surveys of Dr. F. L. Whan of the University of Wichita, Wichita, Kan. Whan's studies cover radio listening in Kansas since 1937 and in Iowa since 1938. His reports have attained wide prestige and acceptance in the industry.

Analyses of the Whan studies reveal, with distinct regional variations, some important biases which influence differences in rural and urban program preferences. It is possible to apply the results of such analysis to Iowa and Kansas local programing in such a way as to strengthen periods devoted to programs of specifically rural appeal. So definitely individual is the flavor of local rural preferences (as emphasized in previous articles in this series) that it would be dangerous to try to apply to other areas facts that may be largely peculiar to Kansas and Iowa. They are not representative of all farm areas.

The general lack of farm audience data doesn't mean that a number of broadcasters haven't spent plenty of money digging out usable facts. To cite another example, Arthur B. Church, owner of the KMBC-KFRM team, recently followed up the early research that resulted originally in setting up the KFRM transmitter to radiate its signals throughout the heart of Kansas farmlands. KFRM is a 5,000-watter, daytime only.

It has long been his contention that technical considerations prevent adequate reception in many rural areas, and that residents of such areas lack a fair share of high quality programs. (The Federal Communications Commission has had under consideration for a considerable time proposals to authorize a group of "superpower" stations which would guarantee all rural areas top-notch programing and adequate signals.) Last September Mr. Church had Robert S. Conlan and Associates do a coincidental study of the KFRM general area comprising 82 counties in the heart of Kansas. The cities of Hutchinson and Wichita, Kansas, were excluded. Five neighboring Oklahoma and four Nebraska counties were included. KFRM's only serious rival in the survey area was KFBI, Wichita (another 5,000-watter), with KFRM consistently having the better of it. Mr. Church is known as a commercial broadcaster with ideals. But he deserves much credit from advertisers for spending his coin in research to demonstrate how improved programing and better signals affect listening.

Telephone coincidental studies over several years in rural areas by the St. Louis market, opinion, and radio research firm of Edward G. Doody and Company reveal an amazingly consistent pattern of what might be called "technical considerations" in the dominance of certain stations in both their rural and urban coverage.

The studies have covered areas from the northern boundary of Kentucky to the southern end of Minnesota. In all cases, without regard for program types or network affiliation, specific stations serving rural areas have dominated their territories.

Of a number of variables the most important uncovered by Doody's analysis of his data are station power, nearness of a receiver to station (closely related to power), and effective promotion by the station. In each Doody rural study one or more of these variables was present for the station leading the area.

Other important variables revealed by Doody's analysis are proximity to a network outlet, and competition of several network outlets in the same area. Program appeal does count also but to an amazing degree less than technical factors.

KMOX, St. Louis, is the most powerful in the St. Louis market (50,000 watts) and also the most well known. In a recent study covering a 30-county spread around the city and county of St. Louis, KMOX led in 32 of the 40 quarter-hour periods. KXOK (5,000watts) in the same study had seven first and 29 second places. KXOK has done a fine job of promotion in the last few years.

A second recent study found WTAD (1,000 watts) ranking first in the nine counties around Quincy, Ill., as well as in Quincy proper. It took first in nine out of ten hourly-rated periods. This, according to the general pattern emerging from Doody's studies, would be expected because WTAD is the only network outlet

WOC

FIRST IN THE QUAD Cities

DAVENPORT, ROCK ISLAND, MOLINE, EAST MOLINE

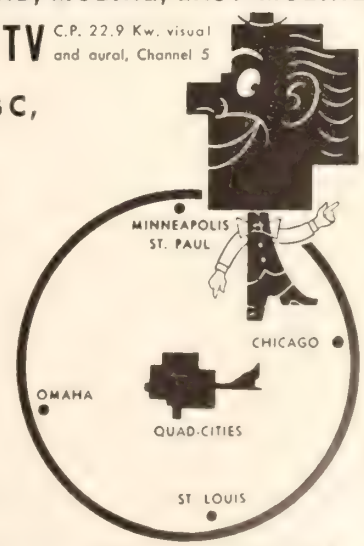
AM 5,000 W 1420 Kc. FM 47 Kw. 103.7 Mc. TV C.P. 22.9 Kw. visual and aural, Channel 5

Basic Affiliate of NBC, the No. 1 Network

WOC advertisers reach the biggest and richest industrial center between Chicago and Omaha, Minneapolis and St. Louis get extra coverage of the prosperous Iowa-Illinois farming area on WOC-FM without additional cost With complete duplication both stations deliver the entire NBC Network schedule and local programs to this rich farming area.

Col. B. J. Palmer, President
Ernie Sanders, Manager

DAVENPORT, IOWA



FREE & PETERS, INC., National Representatives

in the immediate area, as well as the most powerful local outlet.

WHO, Des Moines (50,000 watts), had one first place and eight seconds, in the same study. KHMO, Hannibal, Mo. (250 watts), dominated its home town and county, just below Quincy.

In the nine-county region adjacent to Mason City, Iowa, a third recent study showed KGLO (5,000 watts) first in nine out of ten hourly ratings. WHO, Des Moines, again came in for one first and seven second places. KGLO, Mason City, was dwarfed here as in the Quincy and St. Louis areas.

These are typical examples of studies which show the dominance of one station over others in which the previously mentioned technical factors are involved.

Doody suggests the tentative conclusion that program appeal accounts for a certain degree of individual audience preference, but that general station dominance is the primary audience builder—whether through power, promotion, network affiliation, or the fact it is the only station in the area.

Still, the findings of the A. C. Nielsen Company (reproduced in the table accompanying this story), showing strong overall variations in program preferences between urban and rural listeners, suggest that where similar biases are emphasized and exploited through promotion, a station may greatly strengthen rural audiences to certain programs. Just that, as a matter of fact, has been accomplished by numbers of stations (see SPONSOR for December and 3 January).

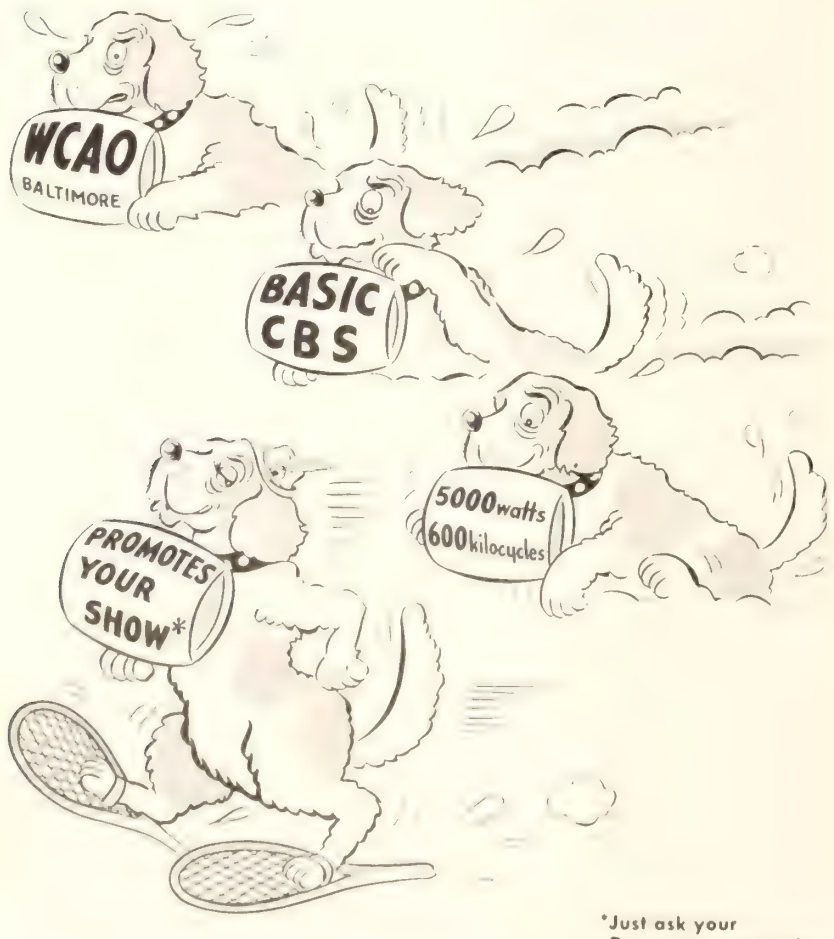
To test the effectiveness of such program development, however, calls for qualitative research into program attitudes and preferences.

When the International Harvester Co. studied the rural appeal of their CBS program *Harvest of Stars*, they not only set up the study to find how the show was being received among their prospects, but how by further specialized programing they might broaden the show's appeal so as to attract more listeners from among their prospects.

These studies, carried out by the radio research department of the Harvester agency, McCann-Erickson, use the Lazarsfeld-Stanton Program Analyser and its associated techniques. Similar mechanical devices and psychological methods are employed by other agencies, and also by a number of independent research organizations.

Of course the fact that *Harvest of Stars* is a network program makes a difference. Qualitative program analysis is an expensive type of research; only a few stations have ever utilized it.

It will actually take both quantitative and qualitative check-ups to uncover the full weaknesses of much that is hopefully labeled "farm programing"—and also to show just how sound and effective is other programing under the same label. There's no reason to doubt, however, that ways will be found to furnish the necessary facts at a reasonable cost—when farm advertisers wake up to what they're missing without them. The farm market is too big today to be given the short shrift that research has handed it during the past decade. Since it can now be served by national advertisers at a profit, research is bound to be called in to uncover how to sell it effectively. ★ ★ ★



*Just ask your Raymer representative

DIRECTORS' LAMENT

(*Continued from page 37*)

programs on the air. Most showcased programs are the property of the networks. You can count on your fingers the showcased programs that are presented for agencies, and you won't require more than one hand to count them.

"While it's true," commented this radio director, "that radio is a declining advertising medium and television is going to take its place as a major medium, the T day is many years away. Since we are going to have to split budgets between radio and television, we more than ever require major showcasing in both forms of broadcast advertising. I think that the networks and independent stations should face the problem now, before clients become disturbed about gambling in both sound and sight on the air."

"There's too much publicity about the fortunes radio's stars collect," laments one radio director of an agency majoring in daytime serials. "The result is that our clients have the idea that we pay everyone more than they're worth. Most of our talent gets less than $500 a week for five shows and even our 'stars' seldom exceed $750 per program each week. There are few programs day or night on the air paying stars much more than they are worth, but you'd never believe that if you read the daily press and the trade papers of advertising. As long as performers de-

With a Single Contract



PACIFIC NORTHWEST BROADCASTERS

KXL	Portland	KXLK	Great Falls
KXLE	Ellensburg	KXLJ	Helena
KXLY	Spokane	KXLQ	Bozeman
KXLL	Missoula	KXLF	Butte

KING Seattle

EASTERN Sales Manager . . . Wythe Walker . . . 551 - 5th Avenue, New York City

WESTERN Sales Manager . . . Tracy Moore . . . 6381 Hollywood Blvd., Hollywood, Calif.

clearest

16% Clearer on WNBT



The face on the living-room screen is 16% clearer on WNBT than on the next best New York station . . . and WNBT is setting the standard of technical reception for all the other stations of the NBC Television Network.

Technical superiority multiplies viewers . . . and the audience to NBC. For viewers' preference **see page 51.** For the margin of advertisers' preference see NBC in Comparagraph.

SPONSOR **TV** COMPARAGRAPH

EAST

February 1949

Radio Comparagraph in next issue

SPONSORS

Since the coaxial cable of the American Telephone and Telegraph went into operation westbound from New York to the Midwest early on January and some 26 weeks later on an Eastbound basis, the listings in this first TV COMPARAGRAPH are necessarily subject to change without notice

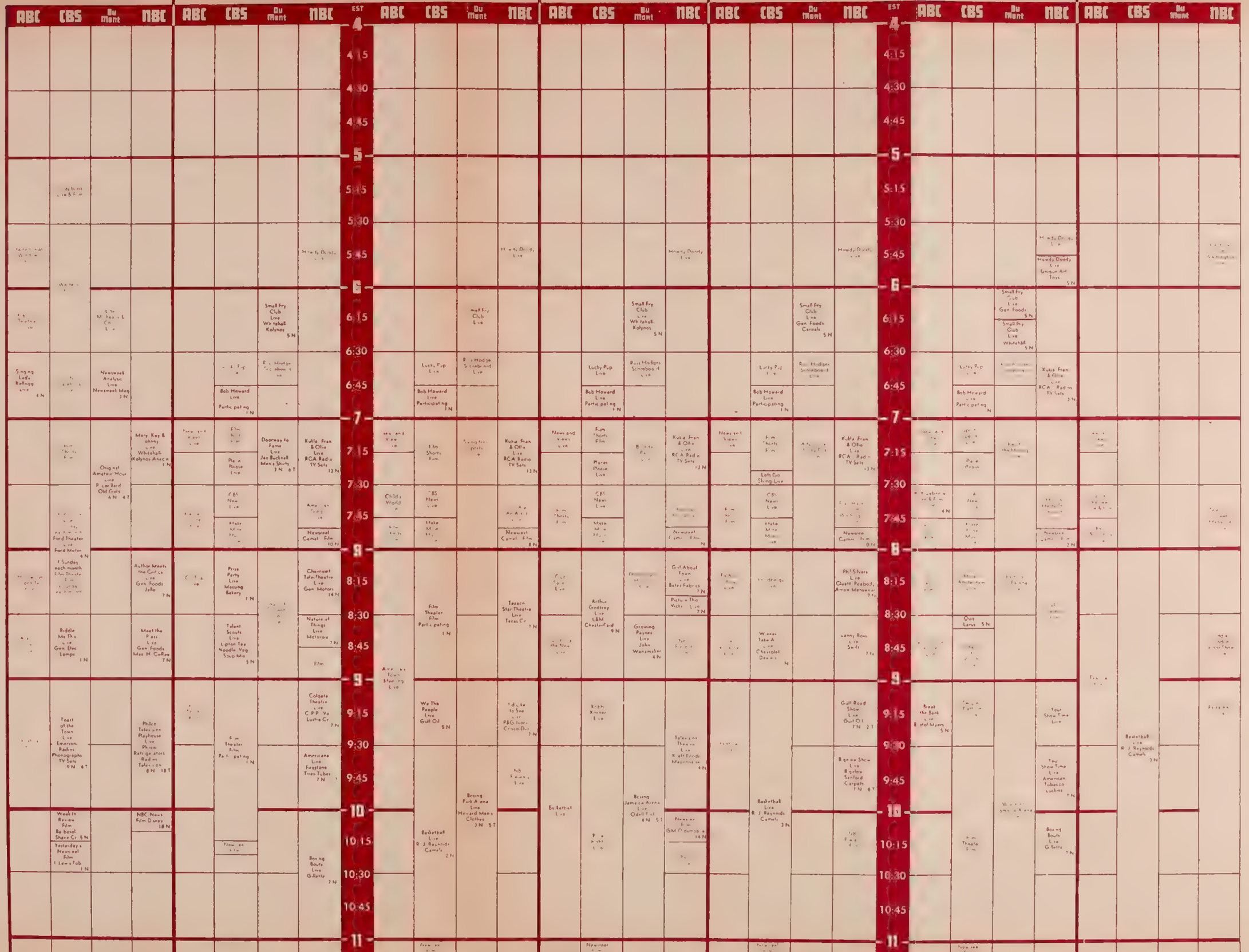
American Tobacco	S	9:30 p.m.
Barbasol	Su	10:00 p.m.
Bates Fabrics	W	8:00 p.m.
Bigelow Sanford	Th	9:30 p.m.
Bristol Myers	F	9:00 p.m.
Jay Buckner	M	7:00 p.m.
Chevrolet Dealers	Th	8:10 p.m.
Clett Peabody	Th	8:00 p.m.
Colgate-Palmolive	M	9:00 p.m.
Dimes	Su	10:00 p.m.
Emerson	Su	9:00 p.m.
Firestone	M	9:30 p.m.
Ford Motor	Su	7:30 p.m.
General Electric	Su	8:30 p.m.
Gen. Foods	Th&F	8:00 p.m.
	Su	8:00 p.m.
General Motors	M	8:30 p.m.
	W	10:00 p.m.
Gillette	M&F	10:00 p.m.
Gulf Oil	Tu	9:00 p.m.
	Th	9:00 p.m.
Howard Clothes	Tu	9:00 p.m.
Kellogg	Su	6:30 p.m.
Kraft	W	9:00 p.m.
Lewis	F	8:30 p.m.
Lewis	Su	10:15 p.m.
Liggett & Meyers	W	8:00 p.m.
Lipton	F	7:30 p.m.
Lipton	M	8:30 p.m.
Lucky Strike	Su	7:00 p.m.
Mahoney	M	8:00 p.m.
Mentholatum	M	9:30 p.m.
Newsweek Mag	Su	6:30 p.m.
Odell	W	9:00 p.m.
Pabst	Su	9:00 p.m.
Procter & Gamble	F	9:00 p.m.
Radio Corp. of Am	M-F	7:00 p.m.
R. J. Reynolds	M-F	7:30 p.m.
	Tu	9:30 p.m.
	Th	9:00 p.m.
	Sa	8:30 p.m.
Swift	Th	8:30 p.m.
Texas	Tu	8:00 p.m.
Unique Art	F	5:45 p.m.
Vick Chem	W	8:30 p.m.
John Wanamaker	W	8:30 p.m.
Whitehall	Su	7:00 p.m.
	M&W	6:00 p.m.

PROGRAMS

American	M	8:30 p.m.
Author Meets Critics	Su	8:00 p.m.
Basketball	Tu	9:30 p.m.
	Th	9:00 p.m.
	Sa	8:00 p.m.
Bigelow Show	Th	9:30 p.m.
Boxing	Tu	9:00 p.m.
	Fr	9:00 p.m.
	M&F	10:00 p.m.
Break the Bank	F	9:00 p.m.
Camel Newsreel	M-F	7:50 p.m.
Chevrolet TV Theat	M	8:00 p.m.
Cinegrate Theatre	M	9:00 p.m.
Dimes to Fame	M	7:00 p.m.
Fred Waring	Su	7:30 p.m.
Girl About Town	W	8:00 p.m.
Arthur Godfrey	W	8:00 p.m.
Gruening Fashion	W	8:30 p.m.
Gulf Road Show	Th	9:00 p.m.
Howdy Doody	F	5:45 p.m.
Ice Capades	F	9:00 p.m.
Kraft TV Theatre	W	9:00 p.m.
Kukla Fran & Ollie	M-F	7:00 p.m.
Mary Kay & Johnny	Su	7:00 p.m.
Meet the Press	Su	8:30 p.m.
Nature of Things	M	8:30 p.m.
NBC Newsreel	W	7:00 p.m.
NBC News Review	Su	10:00 p.m.
Newsweek Analysis	Su	6:30 p.m.
Ohio Amateur Hour	Su	7:00 p.m.
Philco TV Playhouse	Su	9:00 p.m.
Pause This	W	8:20 p.m.
Prize Party	M	8:00 p.m.
Red Caboose	F	7:30 p.m.
Riddle Me This	Su	8:30 p.m.
Sunny Ross	Th	8:30 p.m.
Pic Stars	Th	8:00 p.m.
Segregettes	Su	6:30 p.m.
Small Fry Club	M-W-F	6:00 p.m.
Sportsman's Quiz	F	8:30 p.m.
Talent Scouts	M	8:30 p.m.
Television Theatre	Tu	8:00 p.m.
Toast of the Town	Su	9:00 p.m.
Wrestling Bouts	W	10:00 p.m.
We The People	Tu	9:00 p.m.
Writers Take All	Th	8:30 p.m.
Yesterdays Newsreel	Su	10:15 p.m.
Your Show Time	F	9:00 p.m.

N = NETWORK

T = TRANSCRIPTIONS



SPONSOR TV COMPARAGRAPH

MIDWEST

February 1949

Radio Comparagraph in next Issue

SPONSORS

Note the wide coverage of the American Telephone and Telegraph west-to-coast network from New York to the Midwest (Fig. 1 — simultaneous weather information). Each Station (the letters finally in SPARAGRAPH are reverse alphabetical to help in the use.

American Tobacco		9:00 p m
Angostura-Wupperman	Th	8:30 p m
Arthur Godfrey	M	9:00 p m
Bates Fabrics	M	8:00 p m
Bigelow	Sa	9:00 p m
Borg	Sa	8:00 p m
Bristol-Myers	M T W Th	5:45 p m
Buick	Th F	5:30 p m
Camel Cigarettes	M	7:00 p m
Chesterfield	W	9:00 p m
Chrysler	F	9:00 p m
Howard Clothes	Tu	8:00 p m
Colgate	W	8:00 p m
Liggett & Meyers	W	7:00 p m
Kraft Foods	Su	6:00 p m
Mc Dowell	Tu	8:30 p m
Mat Plan 3	Su	8:30 p m
Newsweek Magazine	Su	5:30 p m
Ost	W	8:00 p m
Philco	Su	8:00 p m
P & G	M F	6:55 p m
Ruff	F	7:30 p m
Texaco	Su	7:00 p m
Toni Home Permanent	Th	9:00 p m
Westinghouse	M T W	5:00 p m

PROGRAMS

Big Story	Th	9:30 p m
Boxing	Tu	9:00 p m
	W	8:00 p m
	Th	8:00 p m
	F	8:00 p m
	Sa	8:00 p m
Cavalcade of America	M	8:00 p m
Chesterfield Time	M	8:00 p m
Colgate Theatre	M	8:00 p m
Cowboy Theatre	M	6:00 p m
Fireside Theatre	W	9:00 p m
Gang Busters	W	9:00 p m
Hallmark Playhouse	Th	9:00 p m
Hollywood Theatre	Th	8:00 p m
Lights Out	W	11:30 p m
Mr. District Attorney	Tu	8:00 p m
Mystery Theatre	M	8:00 p m
Philco TV Playhouse	Su	8:00 p m
Pulitzer Prize Playhouse	Th	9:00 p m
Stop the Music	Sa	8:00 p m
Studio One	Th	9:00 p m
Suspense	M	8:00 p m
Theatre Guild	Su	5:30 p m
Toast of the Town	Su	8:00 p m
Versatile Varieties	Th	8:00 p m
Voice of Firestone	M	8:30 p m
Welcome Travelers	Tu	8:00 p m
Your Show of Shows	Sa	8:30 p m

SUNDAY

ABC	CBS	du Mont	NBC
		Newsweek Analysis Newsweek Mag	
		Guy's Amateur Hour Pomeroy Oakfield	
			Author Meets the Critics Gen Foods Jello
			Meet the Press Gen Foods Max H Coffee
Second Husband Nathan Plywood	Toast of the Town Ed Sullivan Radios Phonographs TV Sets	Philco Television Playhouse Philco Refrigerators Radios Television	
			NBC News Film Dixon

MONDAY

ABC	CBS	du Mont	NBC
		Small Fry Club Live Whitehall Kolynos	
	Lucky Pup		
		Doorway to Fame Live Jay Buckner Mens Shirts	
			Newsreel Camel Film
Uncle Mistletoe Live Marshall Field			
			Chesterfield Time Theatre Live Gen Motors
			Corgate Theatre Live C P P Vel Lustre Cr
			Americana Firestone Tires Tubes

TUESDAY

ABC	CBS	du Mont	NBC
		Roy Rogers Live	
		Russ Hodge Scoreboard Live	
Uncle Mistletoe Live Marshall Field	CBS News Live		Newsreel Camel Film
			Texaco Star Theatre Live Texas Co
Boxing Live Madison			

WEDNESDAY

ABC	CBS	du Mont	NBC
		Small Fry Club Live Whitehall Kolynos	
	Lucky Pup Live		
		Ruth Roland Party Line	
Uncle Mistletoe Live Marshall Field	TBC News Live		Newsreel Camel Film
		Arthur Godfrey Live L&M Chesterfield	Girl About Town Live Bates Fabrics
		Groucho Marx Live John Wanamaker	
			Television Theatre Live Kraft Foods Mayonnaise
		Boxing Jamaica Arena Live Odell Tol	Newsreel Film GM Oldsmobile
Wrestling			

THURSDAY

ABC	CBS	du Mont	NBC
		Small Fry Club Live Gen Foods Cereals	
	Lucky Pup Live		
		Ruth Roland Party Line	
	CBS News Live		
			Newsreel Camel Film
			Phil Silvers Show Chutt Peabody Arrow Manhatt
			Lanny Ross Show Sutt
			Gulf Road Show Live Gulf Oil
			Bigelow Show Live Bigelow Sanford Carpets

FRIDAY

ABC	CBS	du Mont	NBC
		Small Fry Club Live Gen Foods Whitehall	
	Lucky Pup Live		
		Ruth Roland Party Line	
			Kay Thatcher
Uncle Mistletoe Live Marshall Field	CBS News Live		Newsreel Camel Film
			Your Show Time Live
			Your Show Time Live American Tobacco Co Inc
			Boxing Bouts Live Gillette

SATURDAY

ABC	CBS	du Mont	NBC



three to one

Images clearer on NBC, programs more popular, audiences larger . . . in fact, in answer to the question "Which one television station do you view the most?" viewers in the New York area state a *three to one* preference for NBC over the second ranking station.*

With a lead like this, it's no wonder that *four times* as many network advertisers are on NBC Television as on any other network.

**Complete details on request*

NBC Television

THE NATIONAL BROADCASTING COMPANY

A service of Radio Corporation of America



Mr. Sponsor asks...

"There is a place in national selective campaigns for both live and e.t. breaks and announcements. What should be the determining factors in the use of each?"

James B. Melick | *General Sales Manager, American Maize-Products Company, N. Y.*

The Picked Panel answers Mr. Melick



This question is one that leads to easy generalizations. The answer to whether live or e.t. campaigns are better for the national selective advertiser depends primarily on the type of campaign being planned, and what that campaign must accomplish.

Certain basic points should guide almost any advertiser in making a choice between live and e.t.

1. What is the nature of the product?

Even advertisers who make more than one product find that the best way to sell one of them may be with live copy, and to sell the other e.t.'s are necessary. If the copy points to be gotten over to the listeners are many, and must be delivered in a consistent manner, e.t.'s are probably the answer. If they are few, and depend largely on the individual local personality (*Hi, Jinx!, Mary Margaret McBride*, etc.) the answer may be live copy.

2. Is the selling to be done via programs or station breaks?

Live copy harmonizes better, on the whole, with live shows, although there are exceptions (such as WNBC's *Bob Smith Show* where e.t.'s are integrated through musical introductions). With station breaks, it is not always possible to tell in advance if the announcer will suit the live copy, hence e.t.'s are usually the rule.

3. Are there any "variables" in the radio selling techniques?

Some advertisers have found that their best selective results have been produced by service-type announcements (time, weather, etc.). Others use holiday, seasonal, or some form of local tie-ins. Bulova Watch has built an extremely successful business around live (for the most part) announcements which feature time and holiday variables. On the other hand, Pepsi-Cola, not concerned with this factor, sticks to its famous e.t. jingles. It is well to bear in mind that the costs of making e.t.'s to meet every possible variable in service announcements would be prohibitive.

Let me summarize my answer to your question this way. The advertiser choosing between live copy and e.t.'s should first review his radio selling approach. The answer should then be fairly obvious.

JAMES M. GAINES
Director of O&O Stations
NBC, New York



There is plenty of room in broadcasting for both live and e.t. campaigns. But the answer to your question boils down to this. Straight live copy does a straight job. E.t. announcements can often do much more.

Some advertisers sell their product on the basis of immediate need, as for example cold remedies. Such an advertiser may be better off with live copy, although e.t.'s can be made in advance to cover most of the obvious tie-ins with weather, storm, and other conditions. Many advertisers use local shows where the voice doing the commercials is a local personality. An advertiser who buys programs on the basis of personality can work commercials into such a show as an integral part of the whole. We do that with our own show, *Start the Day With a Smile*, on New York's WMGM.

The great majority of national selective advertisers get the greatest results for their advertising dollar when they conduct their campaign on an e.t. basis. E.t.'s have more polish, and can be done with fancier production than the average local station can afford. When timebuying is done on the basis of the *time* and not the *personality*, this becomes a matter of great importance. The advertiser knows that the quality of his announcements will be consistent in all markets, and not dependent upon the mood, ability, physical condition (night announcers get tired, you know), and attitude of the local announcer. True, it costs more to make a good e.t. than to send live copy to a local station. The results in most cases will more than justify this cost.

A good jingle, or a good dramatic-type spot, can do a real selling job. Some jingles get a continuing "free play" when kids and housewives go around humming them all day. There are lots of instances of cases where the jingles have caught on so well that the campaign produces more results than even the best agency or sponsor estimates. Few listeners mind being sold something when they are being entertained at the same time.

LANNY AND GINGER GREY
Radio productions and jingles
New York



The main advantage of a live spot campaign is, I believe, economy. You get an announcer for free with your time purchases. You save the money you might have put into singers, musicians, a sound effects man, actors, and so on. In addition, you save the cost of studios, masters, pressings, and postage. You can also revise your campaign quickly—in fact, overnight—as well as inexpensively, to accommodate seasonal, weather, and price changes. All you have to do is mail (or wire) out new copy, whereas it takes at least ten days to get new pressings made and shipped.

But of course live copy also has its disadvantages. You never know who's going to deliver your copy or how he'll do it. He may turn out to be a cousin of Mortimer Snerd. You can't make use of music or dramatized announcements or sound effects. You've got to use straight, one-announcer copy—period! You'll also find you get fewer words in your live announcements because many stations, when selling live announcements, put word limits on them that are far below what you can get in easily if you were to record your copy. For example—a live chainbreak is often 25 words in length—but you'll find it easy to get 35 words into a recorded 15-second announcement. Those extra 10 words come in mighty handy! Remember, too, it requires a recording session to turn out another Chiquita Banana or a Willie the Kool Penguin, or a Bromo-Seltzer train. So if you do need live copy for quick changes, and want to use devices which can only be done via transcription, how about using recordings and making them openend?

BOB FOREMAN
Radio and Television Commercials
BBD & O, New York



A decision could be based on one simple application. A national advertiser either needs a local personality or he doesn't. If he doesn't, a transcribed spot that can employ sound effects, vocal groups, name personalities, and dramatics can be more effective.



"Drop dead," one of his listeners wired

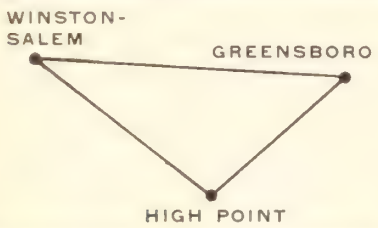
Like most election prognosticators, he had a slight touch of foot-in-mouth disease about the results. Some of his listeners supplied a variety of comments on his commentaries, the most unflattering of which he quoted on his first post-election broadcast.

It's this combination of good sportsmanship and good showmanship that keeps the Fulton Lewis, Jr. program very much alive. For every listener who recommends his early demise, there are a hundred who register violent approval . . . but whether they tell him to crawl back in the woodwork or nominate him for president, they listen to his program night after night.

Currently sponsored on more than 300 stations, the Fulton Lewis, Jr., program commands a vast and loyal audience. It affords local advertisers network prestige at local time cost, with pro-rated talent cost.

Since there are more than 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client (or yourself), investigate now. Check your local Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

NORTH CAROLINA'S GOLDEN TRIANGLE



NO. 1 MARKET IN THE SOUTH'S No. 1 STATE

288,700 People*

$271,683,000. Retail Sales

$410,987,000. Buying Income

* Copr. 1948, Sales Management Survey of Buying Power; further reproduction not licensed.

Saturated by THE STATIONS MOST PEOPLE LISTEN TO MOST!

WSJS
AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

NBC AFFILIATE
Represented by
HEADLEY-REED COMPANY

Fatima's Basil Rathbone announcement campaign was extremely effective because it employed something that could not be produced locally—the unusual and attention-getting voice of Mr. Rathbone. Lucky Strike's campaign of constant repetition depends on a mechanical reproduction of either voice or music that cannot be produced by every station, used with the precise definition the agency might require.

On the other hand, if the advertiser has the problem of reaching a specialized group and is anxious to have it go out and buy the product as quickly as possible, there is no more effective method than using a local personality who has developed in his listeners a feeling of confidence in every product he recommends. His personal seal of approval is a guarantee that, because his listeners have found satisfaction in their use of his previously mentioned products, they will also be happy with his latest recommendation. This personal relationship that has been established between a local personality and his audience cannot be improved upon with a transcribed announcement—or, at least, it hasn't been yet.

WILLIAM B. MCGRATH
Managing Director
Station WHDH, Boston

DIRECTORS' LAMENT

(*Continued from page 44*)

liver listeners to advertising at a reasonable cost (and most names do that) ,what we pay them is immaterial."

Few radio directors have printable laments about their clients. The tiny percentage, who can be persuaded to talk, wishes that clients would tell their agencies their objectives and then keep their hands off programs and commercials.

"It's bad enough what most clients want done with their programs, but what they ask us to do with their commercials is beyond reporting. For years I have had to listen to clients (presidents, general managers, sales managers, advertising directors) who start off with the disclaimer, 'of course I know absolutely nothing about radio but I'm certain that if you changed . . .'. With this prelude they remake the commercial and dig a hole six feet deep in which to bury it. The great commercials that have been broadcast have been the work of advertising agency men who were given a problem and solved it. Too many cooks may make trouble in the kitchen, but when you have too many advertising executives they destroy productive broadcast advertising. Frankly I don't even believe in

we've got news for you



18 times a day direct from our studio in the City Room of The Newark News. WNJR is the *only* New Jersey station offering *complete* national and local news coverage.

Another exclusive availability on . . .
the radio station of the Newark Evening News
Represented by: AVERY-KNODEL, INC.

WNJR
91 Halsey St., Newark
MArket 3-2700

BMI
SIMPLE ARITHMETIC IN MUSIC LICENSING

BMI LICENSEES	
Networks	25
A M	1,896
F M	394
T V	40
Short-Wave	5
Canada	150
TOTAL BMI LICENSEES . . .	2,510*

You are assured of complete coverage when you program BMI-licensed music

*As of January 10, 1949

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

our own 'plans board' routine. I've seen too many good advertising campaigns loused up in 'plans board' meetings."

When radio directors put the broadcast advertising industry on the scales they find a number of things wanting. They would like a central source to which they could turn for facts about broadcast advertising. They think that BMB (Broadcast Measurement Bureau) is a sizable advance over previous methods of ascertaining station coverage and they hope that its expanded service will be a further help to them.

"Coverage information isn't enough," says the radio director of a Boston advertising agency. "I would like to be able to turn to some bureau and be able to find the answer to what type of program the South or any part of the U. S. A. listens to most. I would like a source for sales effectiveness figures for broadcast advertising. I would like to know what has been done and what can be done to stimulate retail and wholesale outlets to get behind a national broadcast campaign. I know that you at SPONSOR are trying to report this information for us but when I need it I can't go through a number of back issues to find what I require. I want the information at my telephone tips. Besides it's hardly the job of a trade paper like yours to serve as an industry information clearing house. (SPONSOR *hopes in years to come to be able to give any advertising executive the information he requires in answer to a simple telephone call. We answer hundreds of calls a month now and do our best to serve sponsors and their agencies. We admit that we have a long way to go before we become an industry clearing house but we are trying.*) A radio director of an agency gets very little broadcast industry help in his daily job. As a matter of fact he stands very much alone both in his agency and in radio.

"The radio director of a big agency is on the hot seat. Every new program his department presents may become his exit door."

Which is one reason why so few "new" commercial programs are heard. One top network man moving to an agency recently symbolized a great deal of radio director thinking. Said the ex-web man, "I'm not buying untried programs. I like my head out of a sling. Showcase them, if you want to do business with me." ★ ★ ★

The program laments of radio directors and the aches of program directors will be the subject of the last of SPONSOR's "Lament" series. It will appear in the 31 January issue.

Advertisers Score with WFBL

"I wish to compliment WFBL on the fine cooperation which we receive from their merchandising department. It surely has stimulated our sales in the Central New York area."

John Murphy, Div. Sales Mgr.,
C. F. Mueller Macaroni Co.



and here's why—

SHARE OF AUDIENCE

WFBL offers you the biggest and best share of audience. Here's the record —

C. E. HOOPER—TOP 20 STATIONS IN THE U.S.A.

	May-June	June-July	July-August	August-Sept.	Sept.-Oct.
Mornings	11th	9th	7th	8th	11th
Afternoons		13th	11th	8th	5th

AND IN SYRACUSE—

May through October — **1st Mornings and Afternoons**

SUPERIOR PROGRAMMING

With 26 years of broadcasting experience, we at WFBL know the likes and dislikes of Central New York listeners . . . design our programs to attract loyal, faithful listeners. A full staff orchestra, soloists, veteran newsmen, a Farm Service Director and many other WFBL personalities contribute to the daily listening pleasure of the WFBL audience. WFBL personalities have traveled 4,000 miles to appear before audiences totaling more than 40,000 throughout Central New York during the past two years.

MERCHANDISING AND PROMOTION

Designed to help you sell your merchandise, WFBL's Promotion Department uses every means to promote your program and your product. Newspaper ads, car cards, displays, direct mail, Drug and Grocery merchandising papers . . . all are used effectively to sell merchandise for WFBL advertisers.

TOP FACILITIES

WFBL is proud of its new modern studios, Central New York's finest, most modern radio facilities. Available to all community civic and fraternal groups, these modern studios are used daily by one or more groups. Area sales managers find the studios ideal for their sales meetings.

Ask FREE & PETERS *about Current availabilities on*

WFBL • WFBL-FM

BASIC CBS

IN SYRACUSE . . . THE NO. 1 STATION

SUIT AND CLOAKERS

(*Continued from page 21*)

ville respectively. On 10 September there was a Des Moines opening. On 23 September stores were opened in Minneapolis, St. Paul, and Oklahoma City. On 21 October, when Robert Hall opened a store in Wichita, Kansas, a letter came to the home office, saying, in part, "I was in your store yesterday, and the place was teeming with people. After two days of business here in Wichita, Robert Hall is an old established business."

Robert Hall has 21 stores in New England (until August, 1948, known as Case Clothes), 19 in the New York metropolitan area, ten in Chicago and a store in Milwaukee, Detroit, Houston, New Orleans, Atlanta, Dallas, Fort Worth, Arkansas, Gary and Hammond, Indiana, and Tulsa.

In Chicago, Robert Hall uses six stations and in New York, WMCA and practically every station from 930 kc. up. As a subsidiary of United Merchants and Manufacturers, Inc., with holdings of textile mills, and finishing plants (has large foreign holdings, too), Robert Hall is theoretically in a strong position as the merchandising end of a vertical operation, but Robert Hall still buys from 70 to 80% of all clothing it sells. It manufactures none of its women's clothing.

Robert Hall's copy is slanted to reach the bargain basement consumer. It pushes its minimum overhead, the fact that its stores are in low rent areas, bare pipestem racks, bare walls, cash only, low mark-up, yet high quality workmanship and latest styles. Each commercial opens out of a 30-second jingle:

When the values go up, up, up
And the prices go down, down, down
Robert Hall this season
Will show you the reason
Low overhead, low overhead!

The commercial (changed every two months) that follows is in dramatic form, usually a conversation between two persons who manage, in the course of a highlighted situation, to get across the basement note by telling about Robert Hall's low overhead—no elaborate store fronts, no show windows, no decorations inside, only row on row of pipe racks—Hall's new twist of the tried-and-true "factory-to-you" pitch.

Robert Hall is the supermarket chain of the clothing chains. Its stores have no show windows (glass brick takes the place of show windows) and the stores usually have a parking lot attached for the use of customers. The chain is estimated to be doing business at the rate of nearly $35,000,000 annually, and its bill for radio is the largest of all the chains—about $1,750,000 a year.

Robert Hall's use of radio is the logical extension of Barney's—the independent, one store clothier who ran a hole-in-the-wall, one of the many small pull-them-in clothing stores that lined 7th Avenue, into an institution by means of dramatic radio copy. Barney's "Calling All Men! Calling All Men! To 7th Avenue and 17th Street!" is perhaps the best known commercial signature in selective radio.

It was first used in 1934 during the Hauptman trial which WNEW, New York independent station, was covering intensively. Barney's commercials were spotted all through the trial reports, and his signature was heard by millions of listeners in the metropolitan area during the course of the trial—he is still using radio in New York City in the saturation, morn-'til-night, seven-days-a-week manner to the tune of $150,000 a year. Barney is the originator of the sensational-commercial use of radio to saturate a market.

Howard was the first clothing chain to



MBS • TSN

KMAC-KISS

Howard W. Davis, owner

REPRESENTED NATIONALLY BY

John E. Pearson Company

use co-op and programs, first to stress its programs beyond disk jockey and news shows. It spent over $300,000 in network co-ops on such programs as *Howard Dandies* on CBS from '29 to '31; *Beau Brummel of Songs* for two months in '32; *Show of the Week* from January '40 to April '41 and the *Adventures of Bulldog Drummond* for eight months of '41 and '42—all half-hour shows.

On WOR *Soldiers of the Press* (recorded) was sponsored from 28 February 1943 to 17 November 1946. The show changed its name in August 1945 to *One Man's Destiny*. From 24 November 1946 to 12 October 1947 *Special Assignment* took over the same Sunday 12:30–12:45 p.m. spot. On 12 October 1947 to 15 February 1948, Melvin Elliot, news commentator, was sponsored.

Howard used selective radio at the rate of $100,000 annually for 3½ years until the war and shortage of merchandise forced them to curtail their radio operations. In 1947, Howard spent $50,000 on WMCA for programs and announcements.

Effective January 31, Howard will sponsor George Bryan's news show on WCBS, M-W-F, 11-11:10 p. m. Tab for the program will run to about $45,000 a year.

Since April 1948 Howard has been sponsoring the boxing matches on television over WABD, a program which is costing the chain $100,000 a year. All its major commercials are on film and one-minute in length.

For a while, Howard featured a Howard Clothes Man, a well-groomed model who was shown to the audience on film. Viewers were told that the model would appear at important social or sports events, and that the first person to recognize him would receive a suit of clothes, two shirts, three ties and three handkerchiefs. The promotion stunt worked all right for Howard's, but not so well for the model. He was so harassed by prize seekers that he threw over the job.

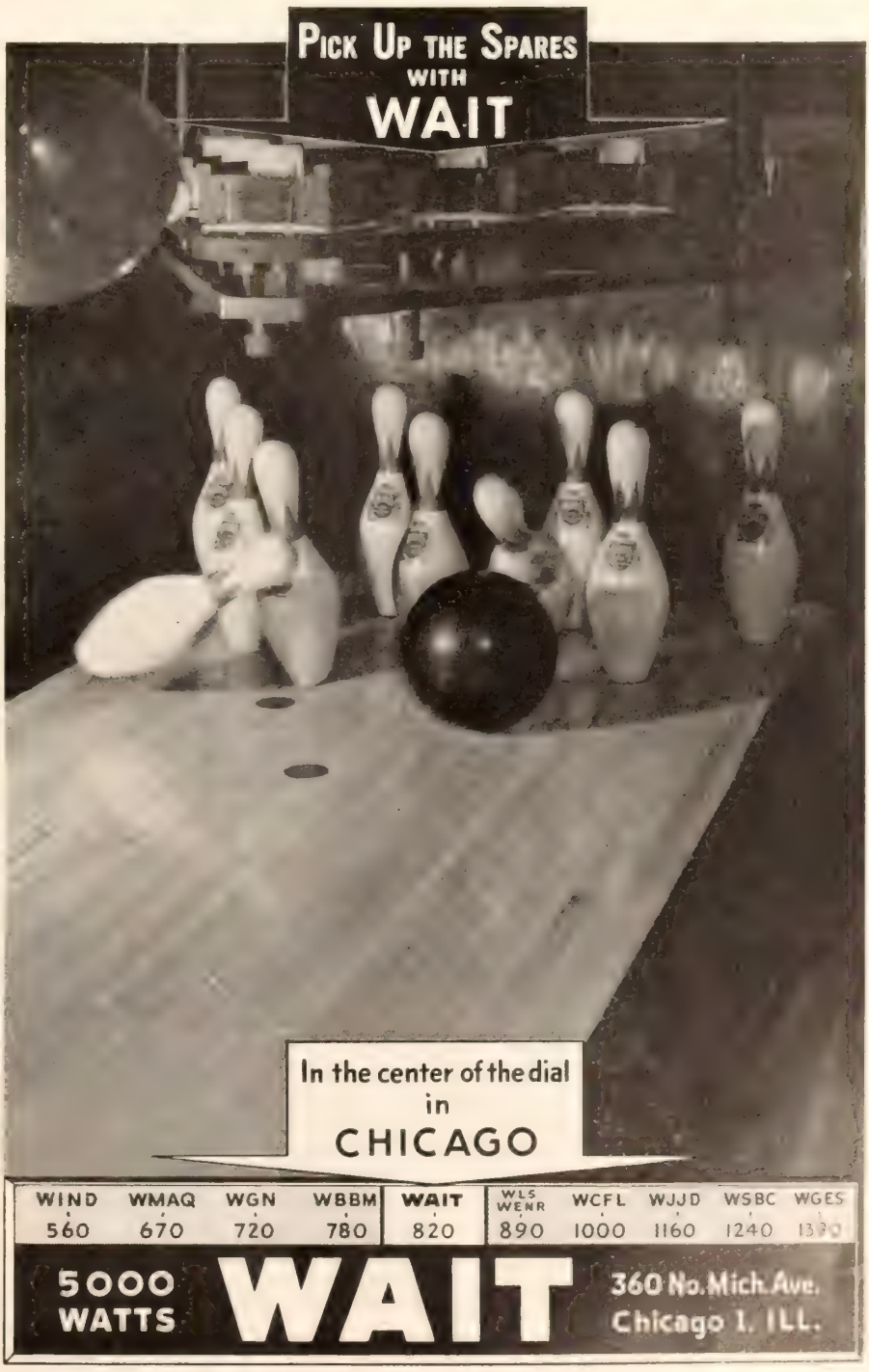
Howard's advertising is a combination of price and fashion. Compared with Robert Hall's, it's straight. The 43 Howard stores are distributed mostly in the New York metropolitan area, as are Crawford's. Twenty-eight of their stores are in the New York metropolitan area, three in Chicago, three in Philadelphia, two in Boston, and one each in Worcester, Syracuse, Upper Darby and Providence. Howard's booming $31,780,406 in net sales for 1947 puts it in the Big Five of the retail chains.

Bond is the colossus of the clothing chains—the largest manufacturer of men's and women's clothing in the country. Its net sales of $83,215,404 in 1947 far surpass those of its nearest competitors. Its Fifth Avenue store in New York and its Cincinnati store in the Terrace Plaza hotel (pictured in a *Life* magazine report) are perhaps the two most functionally modern large clothing stores in the country.

Bond has 59 stores in 47 cities, coast-to-coast. It buys time on stations in approximately 36 cities—the leading markets in the country. Bond has been a steady user of selective radio, day after day, year after year. It uses only 50,000 watters, and as a rule only one station in each market. Musical clock programs are favored, but it uses a scattering of news programs. It never buys less than three times a week and shoots for nine. It uses marginal time, early a.m. or late p.m. Bond uses selective broadcast advertising because its greater flexibility enables it to hit the particular markets that it wants to hit at a particular time.

Bond spends 3% of its net sales for advertising, and about 30–40% of this budget in radio. In 1947 Bond spent close to $1,200,000 in radio and is currently spending at about the same rate.

Bond has plants in New Brunswick



REPRESENTED BY: RADIO REPRESENTATIVES, INC

N. J., Buffalo, and Rochester, and its manufacturing capacity is enormous. Since 22 June 1948 Bond has been seeking to franchise 200 men's wear stores throughout the United States. These stores will become agents for Bond Clothing and will adapt Bond's price, promotion, credit and other operational details. Stores must be in cities or towns of at least 35,000 population.

Bond is following a trend which many clothing chains have been pursuing since the 1930's, that of locating in higher rent areas with larger stores. Experience has shown that a good location with big unit volume does not add proportionately more per unit in overhead, and is a deliverer of larger profits. Robert Hall is the only giant chain that is turning back the clock in this respect by locating in low rent areas.

Bond's radio selling is a combination of price and institutional. Commercials are straight, emphasis on price and value is restrained. The company doesn't indulge in price-cutting promotions—but it is promotion minded. It heralded its Fifth Avenue store opening, last fall, by giving away a $42.50 gabardine raincoat with every suit bought at that price—one to a customer. In December, Bond dropped six quarter-hour news shows on WOR. This was not a retrenchment on the part of the chain, but merely a signal that the programs had served the purpose of plugging the new Fifth Avenue store and pushing the new Fall line. Bond copy is slanted to give the impression of saving, without actually mentioning anything so blatant as a price slash.

Richman Brothers, with net sales in 1947 of $38,140,000, has been using network and selective radio for the past 13 years. For the past eight years it has only used selective, and at present is using news and sports programs on a selective basis in 14 of its 55 markets. Most of its packages are top franchises in the individual market, since Richman has been a consistent user of radio. The 65 stores are located in 55 cities, most of which are concentrated in the Middle West and East. Sales gains for Richman since 1939 have been somewhat larger than for the clothing industry as a whole. Their index for 1947 equals 233 (1939 equals 100).

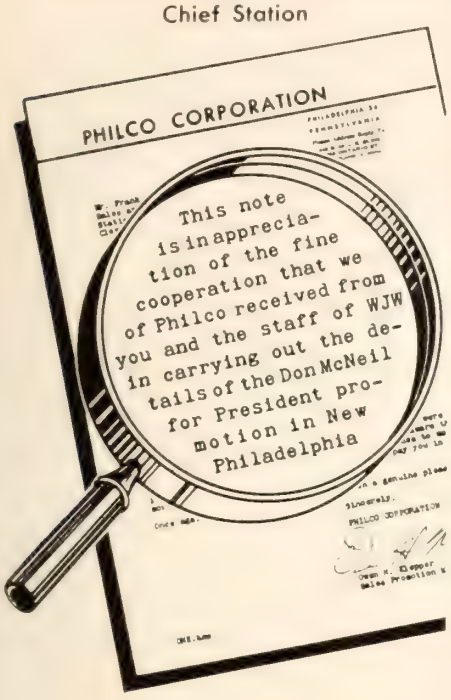
The basic appeal to the consumer is, "Richman Brothers Have the Values," because the company is organized to manufacture and sell on a volume-at-low-price basis and can afford to deliver quality merchandise in quantity "direct from factory to you." Richman Brothers, like Bond and Howard, uses straight-selling, institutional copy.

Prentis Clothes follows in the Barney-Robert Hall tradition of advertising. The small, eight-store chain, two in New York City and six in northern New Jersey, goes Barney's and Robert Hall one better. It not only dramatizes its operation, but personifies it in the fictitious character of Share-the-Wealth Prentis. Share-the-Wealth Prentis is an expansive, liberal, friendly personality who loves everybody and who wants to give a lot for a little. He personifies economy, and there's no end to the things he won't do for a customer. He explains that the customer at Prentis doesn't pay for crystal chandeliers, doesn't pay the middleman—Prentis manufactures its own clothes; and if you're short of cash, he'll even loan you money for the purchase which you can pay back, at no extra cost, in "tiny little payments."

Prentis, like Robert Hall, has turned its back on the trend toward larger stores in expensive areas. Its stores are located in out-of-the-way locations, decorations inside are plain, mostly pipe racks—it has two walk-up stores. The chain spends about $125,000 a year on three stations. It uses disk jockey shows on WNEW, New York, and WAAT, Newark. The chain's big program is the Bill Slater m.c.'d *Share-the-Wealth Prentis* give-away



An excerpt from a letter to Cleveland's Chief Station



BILL O'NEIL, *President*

WJW

BASIC ABC Network · CLEVELAND · 850 KC 5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

ask

JOHN BLAIR & CO.

about the

HAVENS & MARTIN STATIONS

IN

RICHMOND

WMBG—AM

WCOD—FM

WTVR—TV

First Stations in Virginia

show on WOR every Tuesday at 8:30 p.m.

Prentis does over $3,500,000 a year net sales. Joe Cohen, president of the chain, has built his selling philosophy around the premise that the small chain or independent must meet the saturation type of advertising with sensationalism rather than institutionalism—smart promotion, not just advertising. All announcements on Prentis commercials are live. In a time when men's clothing sales fell 20%, Prentis moved ahead "shockingly substantially."

Ripley Clothes, a chain of 14 stores in Boston, New York, and Philadelphia, has been showing signs of becoming a steady user of radio. The chain uses radio in New York only, buying recorded music programs on WNEW, WINS, and all the station breaks on WLIB. Currently, the chain is sponsoring wrestling matches every Thursday night over WPIX.

The manufacturing-retailer chain operations will undoubtedly continue to grow through radio. The savings in large scale production and buying are patent. Inventories in proportion to total sales can be kept low because centrally located warehouses enable efficient servicing of many outlets.

The independent can still appeal to the consumer on the basis of fashion and service. Petway-Reavis Company, Nashville, Tennessee, never uses a price tag in its commercials, but sells the advice that men "should dress to suit the occasion" and bills itself as "Headquarters for Style-Conscious Men"—an approach (suggested by WLAC) that quadrupled the volume of business since 1936.

In 1939 the independent retailers, including department stores, sold 77% of all men's clothing. Though that proportion has dwindled to about 70%, they still account for the bulk of retail sales. The average men's clothing retailer spends 41.3% of his budget in radio.

The independent retailer is more flexible than the organized clothing chain, for he can shift to meet changing conditions with far greater ease than the manufacturing retailer. Should unit sales continue to drop, the manufacturing end of the manufacturing retailer may be the end that will hold the chain up financially.

Whatever economic exigencies bring to the clothing industry as a whole, and manufacturing-retail chains in particular, one factor remains. The retailer, be he large or small, has a proved heritage behind him, built up by daring and original merchants. He has learned even more than national advertisers and most other retailers, that consistent use of radio sells men. ★ ★ ★

MORE Advertisers USE KOIL THAN ANY OTHER RADIO STATION IN OMAHA & Council Bluffs

BASIC ABC 5000 WATTS
Represented By
EDWARD PETRY CO., INC.

BOB HOPE *says:*

"*Star-Spangled Radio* is a book to cheer about. Its dramatic account of radio and its people during the war is replete with anecdotes and lusty humor. It makes everyone in show business proud to have been part of the Big Show over there. Even Bing Crosby looks good."

JUSTIN MILLER

President of N.A.B. adds:

"*Star-Spangled Radio* deserves wide readership—not only for its account of American radio's contribution during World War II but also for its entertaining qualities."

STAR SPANGLED RADIO

by EDWARD M. KIRBY and JACK W. HARRIS

$3.50

At your bookstore or order direct from publisher

ZIFF-DAVIS Publishing Co.

185 North Wabash Avenue
Chicago 1, Illinois

BOOSTING THE SPONSOR

(*Continued from page 40*)

ands of women shoppers flocked into the stores to view the TV show, afterward staying to shop for the groceries they had heard mentioned and seen demonstrated in the telecast. Not only was the show an outstanding telecast for the sponsor, but it also combined the best features of a promotional campaign for the station.

The TV program promotion outlook for 1949 continues to show the bulk of such promotion being done by individual stations. The major networks, many of them concerned with promoting their recent star losses (or gains) and scrambling around for AM business, do not consider TV program promotion currently one of their major tasks. But already, some network officials are taking the cue from their affiliated and owned TV stations. They are learning that a sponsored show, properly promoted, means not only greater audiences and better impact for their advertiser's commercials, but a bettering of their over-all industry position. * * *

SELLING FURNITURE

(*Continued from page 26*)

Quebec parish. During the tribute there was a brief description and a short history of the county. Later the salutes were devoted each week to a different city in Canada. Thus to the listeners brought to the program because of the appeal of good music well sung were added listeners who wanted to hear what the program had to say of their home parish or town.

This promotion device, once adopted, has never been dropped. When it was decided in 1940 to change the character of the show to a talent opportunity hour, salutes to talent from different towns and parishes were substituted. The program traveled throughout the Province of Quebec with two road shows going constantly—and constantly selling the Living Room Furniture organization. The Chateau Theater, where the program originates, is sold out practically every Tuesday, the night of the broadcast, and generally hundreds are turned away.

The success of the talent-hunt program is no accident. Between 1940 and 1948, 10,000 auditions were given to promising entertainers, over 700 of whom were heard on the show. For three successive years (1944, '45, '46) the Daoust Trophy (French-Canadian radio's Oscar) was won by *En Chantant Dans Le Vivoir*. Canadian listening indices indicate that it's the most popular evening 15-minute show.

Contestants are not limited to the Province of Quebec but have come from as far away as Winnipeg, Nova Scotia, and Edmundston, N. B., in fact from wherever French is spoken in the Provinces. Like the graduates of Major Bowes' program in the States, winners in *En Chantant* talent searches go on to become top entertainers. Both on the Canadian Broadcast Company French network and on local French stations, entertainers who were first heard on this program are regularly featured. Feature singers in nightclubs throughout Quebec owe their first chance at fame if not fortune (talent salaries are not too bountiful in Canada) to the Living Room talent program.

The importance of a talent showcase program as a commercial vehicle cannot be underestimated. When NBC looked for a program to hold Jack Benny's program it turned to Philip Morris' Horace Heidt's *Original Youth Opportunity Hour*, which for the first broadcast did better than any other program has against Benny in many years. Jack Benny hit his highest rating of the 1948–1949 season, 27.8, while Horace Heidt's Hooperating was 11.7.

Finding real talent, properly presenting it, developing the habit of listening and continuously promoting the vehicle are certain ways to build a good commercial program. *En Chantant* has been on the air since 1940 in its present form.

The success of the program is not questioned by U. S. furniture manufacturers. What is asked is how the sponsor has been able successfully to market his product through the program. In U. S. there are very few national furniture lines. (Kroehler is one of the few.) The cost of shipping furniture thousands of miles makes it difficult for a furniture company to compete with locally built products.

The Living Room Manufacturers in Canada haven't had to face this problem. The French-speaking population in Canada is a comparatively tight group centering in the Province of Quebec, although scattered also throughout the Eastern Provinces. Thus this furniture organization headed by Marcel Langelier hasn't had to worry about too high shipping charges. The program, being only 15 minutes long, hasn't been too expensive and it has a family following as most talent opportunity programs have. The French-Canadian is a homebody—and he buys his furniture from the sponsors of *En Chantant*.

The sponsorship is an interesting example of fitting a program to the market of an advertiser and then promoting the show for all it's worth. * * *

LOCAL ADVERTISERS

(*Continued from page 33*)

Ray that are broadcast-advertising minded. The drug stores that are on the air use a good deal of time but there aren't too many of them using time.

While department stores generally are still to be converted to using the broadcast medium, they rank second among retail users of air time, just as they did in 1942. Though television is converting some department store diehards to the broadcast medium, most department store advertising executives are fundamentally black-and-white men. They use what they know. Their broadcasting is frequently just "token" advertising.

Important for national advertisers to note is that groceries, which in Sandage's report were included with eating and drinking places to attain a combined ranking of tenth (4.1% of all retail advertisers), are now third among users of the medium, being 8.9% of all retailers on the air.

Growing importance of food stores using broadcast advertising is traceable to the increased percentage of the national income that is being spent for food. It is also traceable to the fact that so many of the food outlets no longer depend upon the sales personalities of the men behind the counter but are giant market (self-service) operations.

Jewelers, who ranked fourth among retail advertisers in 1942, are ninth in 1948. In 1942 they represented 9.1% of all retailers using broadcast advertising. During the past year they accounted for only 4.2% of all retail broadcast advertisers.

It is not possible to use any index as 100% indicative of what a national advertiser's outlets think of broadcasting.

Cooperative advertising allowances help in one case. They have no bearing in another. Men's clothing retailers are important users of broadcast advertising (See *Suit and Cloakers* page 19). Nevertheless, they rank next to the bottom of the list of manufacturers sharing advertising costs with their dealers (only 1.6% of all manufacturers in NAB's dealer-cooperative report). In 1942 men's wear ranked third (9.5%) among retailers on the air. In 1948 they ranked fifth (7.3%) among stores who sell via the air.

No national advertiser can overlook the advertising his dealers use. He should not, however, be misled by unexplained figures or percentages. SPONSOR prints its retail air advertising breakdown only to open the door to constructive thinking by national advertisers who haven't used this force to move their products. * * *



It's an old ROMAN CUSTOM ...but not ours!

We like laurels as much as the Romans—but not to rest on! Such laurels as the George Foster Peabody Award . . . the Advertising and Selling Gold Medal . . . and the citation of the National Council of English Teachers for "the program which did most to further listeners' understanding and appreciation of our literary heritage"...to mention a few we've received . . . are an incentive for us to continue to bring good theatre to radio . . . to make 1949 our most successful year.

"THEATRE GUILD on the AIR"

Every Sunday Night—ABC NETWORK

UNITED STATES STEEL



Why Two TV Comparagraphs?

It wasn't more than two years ago that a television network, any network, seemed a mirage despite all American Telephone and Telegraph Company promises of early opening dates for its coaxial cable.

The mirage has become a fact. On 11 January, the East and Midwest were joined by coaxial cable (from Pittsburgh to Cleveland) and programs were presented by not one but four TV chains over the cable. As though to mark this occasion the second issue of SPONSOR as a biweekly presents its first 4-network TV program Comparagraph. Unlike its regular radio 4-network program Comparagraph, SPONSOR devotes one side of the fan-fold chart to an East and the other to a Midwest schedule, using Eastern Standard Time for one and Central Standard Time for the other. As yet the coaxial cable is one-way—from East to West. It will be several weeks before the coaxial cable becomes a two-way facility and permits the Midwest to feed programs to the East.

The Midwest is naturally mother hen-ish about its TV creative ability. WBKB (Chicago) is a pioneer on the visual air and feels as do other Chicago TV stations that the Midwest has something to offer America. They do not want to have Chicago become the stepchild it is in radio. For the good of all broadcasting it were better that it never become just a TV way-station, a switching point.

There is a danger of this. There is more than an even chance that Hollywood and New York will dominate the creative side of TV, just as they have grown to dominate the creative side of sound broadcasting.

A sizable amount of dollar volume of commercial broadcasting originates in Chicago and the Midwest. Sponsors are therefore in a position to *force* the networks not to ignore the Windy City. Broadway and Hollywood and Vine have dominated the entertainment world of America for a long time. That's because the rest of the U. S. has permitted this to happen. The greats of the theater, motion picture world and radio were, for the most part, not born in New York or Hollywood. There's little reason why they have to entertain from there.

If sponsors do nothing about it, the two coasts will dominate TV as they have all other forms of entertainment. SPONSOR in presenting *two* TV comparagraphs hopes to focus attention on the possibility of this dual monopoly continuing. The Midwest deserves a chance.

A "Different" Aid

Much as it may disturb RCA stockholders, broadcasting has had its greatest shot in the arm of the past decade. NBC, which for years has created none of its star programs, is now planning to compete with CBS in building entertainment and public service programs. Its loss of Jack Benny, Edgar Bergen and Charlie McCarthy, *Amos 'N' Andy*, and the pending loss of perhaps two more of its top-rated programs is forcing NBC to prove that it's something more (currently) than a fine facility for transmitting sponsored programs.

Niles Trammell for years has done everything within his power to win the top programs to NBC. That he hasn't been able to compete in the capital-gains sweepstakes is no reflection on his management ability. There's no RCA stockholder who is in the position of CBS' chairman of the board, William Paley, and who dominates CBS. Trammell therefore has never been in Paley's position, able to do practically what he wanted to without consent of the Board of Directors and leading stockholders.

CBS has for years led the broadcasting parade, promotionwise. It has of more recent years built some very entertaining programs. NBC didn't have to worry too much about promotion and with its commercial air virtually sold out, it had little time in which to build new personalities or programs.

The situation is now changed. Just as WNBC, in order to fight WCBS and other New York outlets, became a personality under Jim Gaines (now head of NBC's owned and operated stations) just so must NBC prove that it's not sterile—promotion or programwise.

And all broadcasting will profit. There'll be bigger audiences for sponsors, and radio will have an increased impact on the United States.

Applause

TV's Profit?

There are few profits in television today. It's America's greatest red-ink advertising business. The profits, just as in the early days of radio, are almost entirely in the home receiver manufacturing business and in the manufacturing of TV appliances (lenses, antennas, carrying cases, etc.)

A number of advertisers using the medium is finding it profitable. There is a greater number buying TV time (see 4-network Program Comparagraph and TV Trends in this issue) without any expectation of direct sales results at this stage of the art's development. They have joined station operators, program builders, and thousands of creative men, in making their contributions towards building, a new mass communications medium.

Of course practically everyone in TV expects to collect upon television's possibilities eventually. What SPONSOR wants to applaud is the American Way, the willingness of a people to gamble millions on the future of a business.

It isn't only the station owners, the advertisers, and the agencies who are gambling. There are literally thousands (and there will be thousands more) of ordinary men and women, boys and girls, who are investing their time and dollars in the belief that TV is the great art and business of tomorrow.

In no country in the world, besides the U. S., are so many willing to risk so much on the future. This is what has made the nation great. This is what will make TV great.

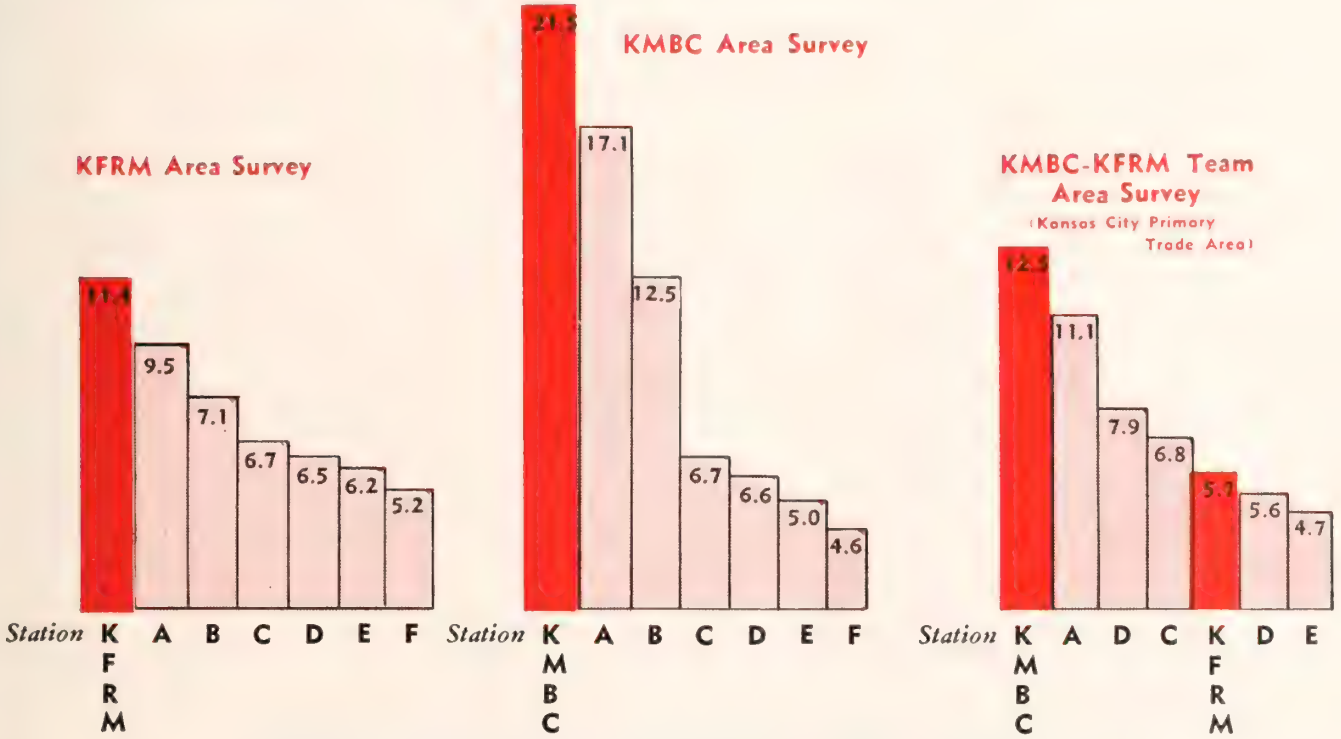
Listeners In Kansas City's Primary Trade Area VOTE FOR *The* KMBC-KFRM *Team*

The first Area Radio Study of The Kansas City Primary Trade Area shows The KMBC-KFRM Team far in the lead of all broadcasters heard in the area. Made in the fall of 1948 by Conlan & Associates, this study is believed to be the *largest* coincidental survey of its kind ever conducted. Factual data from this survey of more than 100,000 calls is published in three books—The KMBC-KFRM Team Area Study (Kansas City Primary Trade Area), the KMBC Area Study, and the KFRM Area Study.

These Area studies which cover 8 a.m. to 6:30 p.m. throughout one week, (KFRM is a daytime station) ending in early October, exclude the larger cities: both Kansas City's (Missouri and Kansas) St. Joseph, Topeka, Salina, Hutchinson and Wichita, surveys for all of which have been made by Conlan.

The KMBC Area Study proves KMBC is the most listened to station (daytime) within an average radius of slightly over 100 miles from Kansas City!

The KFRM Area Study proves KFRM is the most listened to (daytime) station in Kansas within KFRM's half-millivolt contour! (KFRM is a daytime station.)



These graphs illustrate the percentage of total audience of KMBC and KFRM, as determined by the Conlan survey, in comparison to the other leading stations of the area.

There were 73 Kansas, 5 Oklahoma and 4 Nebraska counties included in the KFRM Area Survey, (Wichita, Salina, Hutchinson excluded) with a population of 1,011,750; all within KFRM's half-millivolt contour.

In the KMBC Area Survey there were 61 counties, (Kansas City, Mo., Kansas City, Kansas, St. Joseph, Topeka excluded); all within KMBC's half-millivolt daytime contour.

In the KMBC-KFRM Area Survey for the Kansas City Primary Trade area, as defined by Dr. W. D. Bryant, now research director for the 10th Federal Reserve District, there were 135 counties, with a total population of 2,099,531; all counties being within the half-millivolt daytime contours of KMBC-KFRM. (Metropolitan areas named were excluded.)

Only The KMBC-KFRM Team delivers complete coverage of the great Kansas City Trade area! The KMBC-KFRM Team provides the most economical circulation an advertiser can buy to cover this huge, important trade area.

KMBC OF KANSAS CITY



Represented Nationally by FREE & PETERS, INC.

KFRM For Kansas Farm Coverage

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY



MICHIGAN'S GREATEST ADVERTISING MEDIUM*

50,000 WATTS **WJR** C.B.S.

760 ON YOUR DIAL

*Attention Time Buyers and Advertising Managers: Talk about POWER AND RESULTS—one program pulled 17,129 letters at one o'clock in the morning. We would be glad to give you the particulars. Write to us.

Represented by PETRY

THE GOODWILL STATION, INC. FISHER BLDG. DETROIT

G. A. RICHARDS, Chairman of the Board
FRANK E. MULLEN, President
HARRY WISMER, Asst. to the President

31 JANUARY 1949 • $8.00 a Year

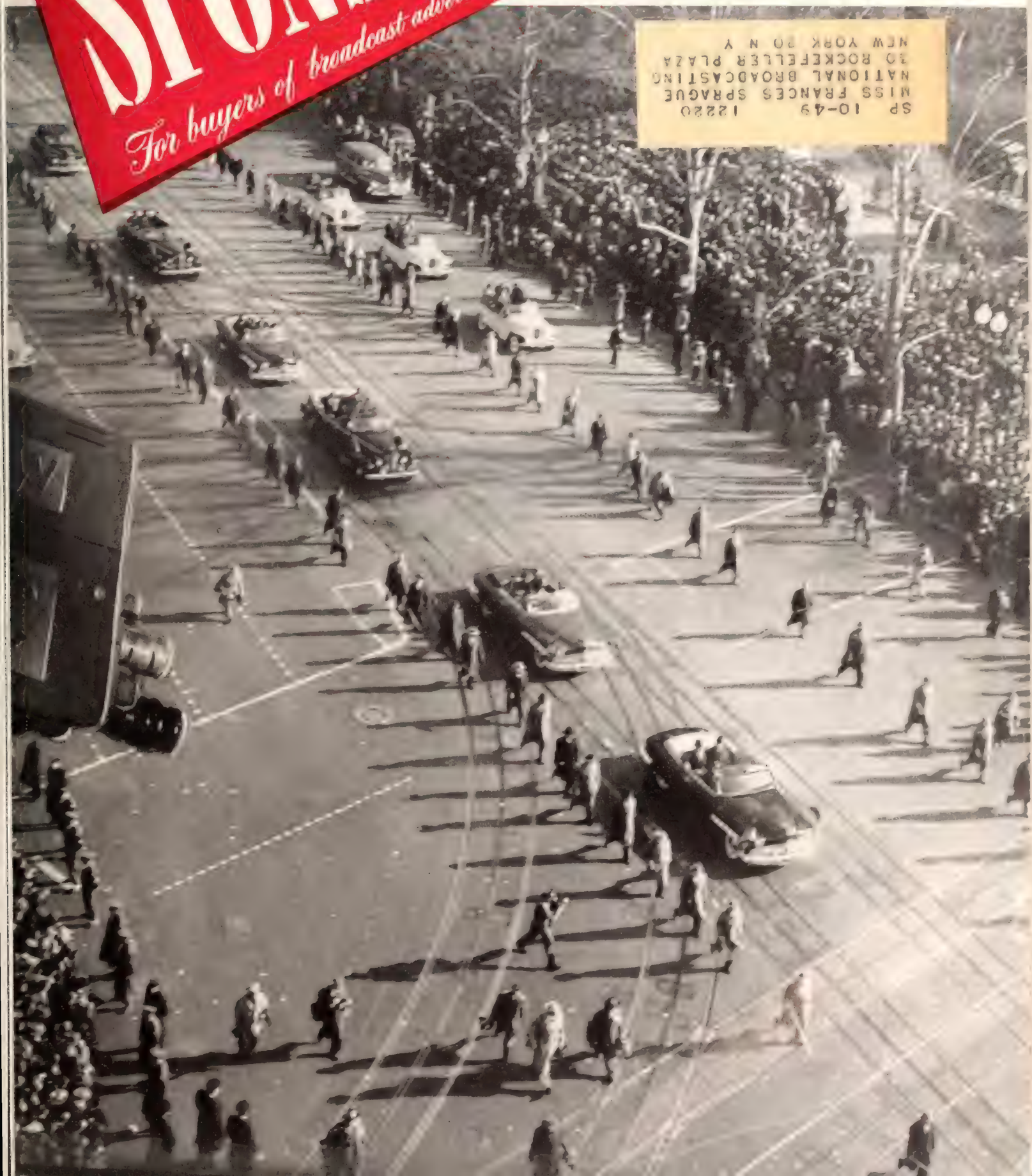
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SPONSOR

For buyers of broadcast advertising

TV results—p. 66
Why sponsors change programs—p. 19
Once a year—p. 32
Commercials with a plus—p. 28

The inauguration parade was seen by over 10,000,000 TV viewers



SP 10-49 12220
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

Ace Aerialists

Mastery in the air combines experience, skill, initiative, and split-second timing.

Who on the Virginia broadcast scene best epitomizes these qualities?

Who but WMBG . . . first in Virginia to broadcast a commercial program, first to broadcast during the daylight hours, first to install a merchandising department, holder of many firsts.

Who but WTVR . . . the South's first television station, first in the nation to sign an NBC affiliated contract.

Who but the Havens & Martin Stations, FIRST STATIONS OF VIRGINIA.

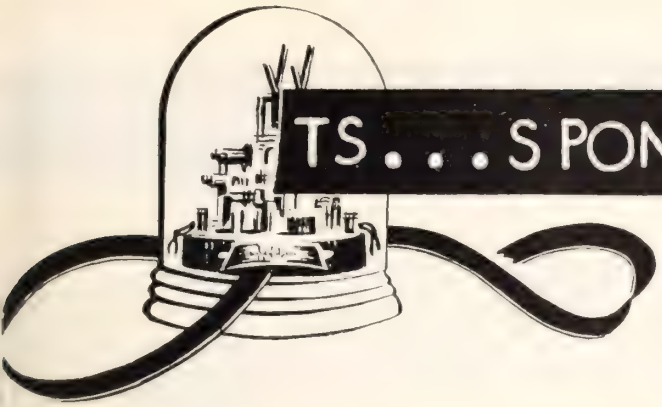


WMBG AM
WTVR TV
WCOD FM

First Stations of Virginia

Havens and Martin Stations, Richmond 20, Va.
John Blair & Company, National Representatives
Affiliates of National Broadcasting Company

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TS...SPONSOR REPORTS...

..SPONSOR REPORT

31 January 1949

Advertisers, not stations, must save BMB

It's up to advertisers and advertising agencies to force continuance of Broadcast Measurement Bureau surveys. Stations and networks that are paying bills are no longer sold on BMB research; and undercover hacking at Bureau is tremendous. If BMB is to be saved, it will have to be buyers, not sellers, of broadcast advertising who will have to be firemen.

-SR-

Clear channel broadcasters start cutting farm programing

Many clear channel stations are quietly axing farm service broadcast programs. Policy decision is to leave this field to stations with major rural audiences. In New York, WNBC and WOR have cut early a.m. farm airings, and policy will be followed out by clear channel broadcasts in other metropolitan centers.

-SR-

Yankee Web plans call for decentralization

Long term planning is in works at Yankee Network to revitalize owned and managed station operation. Change will be gradual but the "clear-everything-with-Boston" routine is on way out. Transit-radio and other expansion plans at local levels are important in future of Yankee, and local autonomy is essential.

-SR-

Admiral TV show on two webs because of shared coaxial cable

Admiral Corporation's "Broadway Revue" is being seen over two networks, not because Admiral particularly wants to buy two stations in so many cities (8), but because only by telecasting it on both NBC and DuMont is it possible for sponsor to network program. Coaxial cable is shared by two webs on Friday nights.

-SR-

D-F-S again leads agencies using networks

Importance of daytime serial broadcasting is indicated by fact that in 1948 for 15th year Dancer-Fitzgerald-Sample, Inc., led the agencies using network time for clients. D-F-S billing was twice that of number 2 agency, J. Walter Thompson, which billed $10,399,023. If program costs were included in agency tabulation, rank order might change since daytime talent cost is low and nighttime high. Latter frequently costs twice time fees.

-SR-

Small agencies becoming factor in TV placement

Small agencies, seldom a vital factor in national radio advertising, are emerging as important in TV. Firms like Jackson and Company (N.Y.) with number of home furnishing accounts are already placing more national selective TV business than radio. Jackson has Thibaut Wallpaper on six stations, with many more in view, and expects that TV is bound to change wallpaper and fabric advertising.

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Consumer surveys desired by national advertisers

National advertisers reliance on surveys by local newspaper-radio stations on consumer preferences was recently indicated when Detroit News (WWJ, WWJ-TV) announced it would drop its consumer survey. Over 90% of members of ANA (Association of National Advertisers) "regretted" announcement.

–SR–

Joske's rates third in NRDGA contest

Although Joske's (San Antonio, Texas) was the test store in the NAB (National Association of Broadcasters) department store promotion, it ran third among department store sponsorship of "general family" programs, and third among sponsors of women's programs in recent NRDGA (National Retail Dry Goods Association) radio advertising competition. First in family classification was the Hecht Company (Washington, D.C.), while first in women's program group was Ed. Schuster of Milwaukee, Wisc. Joske's also ran third in the farm program classification with first going to Guggenheimer's of Lynchberg, Va.

–SR–

Network effectiveness changing

How network effectiveness has changed in areas where all four webs can be heard with equal quality can best be attested by the 2-8 January Hooperating report. On Sunday afternoons (12-6 p.m.) Mutual averaged an 8.2 rating, 2.2 points ahead of second network (NBC). In mornings, Monday through Friday, (8-12 a.m.) CBS averaged 2.6 points better than second web (ABC), which had 4.3 average. In afternoons, Mondays through Fridays, NBC was 1.1 ahead of the second network, CBS, which rated 5.2. In total evening rating (Mondays through Sundays) CBS was leader with .3 of a point ahead of second placer, NBC, which averaged 11.2 for the course. NBC still leads on Tuesdays (15.1), Wednesdays (12.9), and Saturdays (11.1). ABC is first on Fridays (10.3) and a close second on Sundays and Wednesdays.

–SR–

Men still vital in consumer buying habits, says Crossley

Figures of a recent (1948) survey by Argosy (men's) magazine tend to offset surveys made on the buying importance of women. Men reported to Crossley (research) that they influenced buying of cars (91%), life insurance (85%), air conditioning (76%), television sets (75%), and movie cameras (74%). Male surveyees admitted that they had little influence on buying of washing machines (24%), vacuum cleaners (29%), dish washers (29%), and electric blankets (31%). They reported however that, believe it or not, 3.3% owned electric blankets to 0.8% owning telvision receivers. FM set owners, in the 3,039 personally interviewed panel, represented 4.2%.

–SR–

Westinghouse claims its stratovision commercially ready

Despite fact that no plane has been built especially for stratovision transmission from high flying planes of television programs, Westinghouse engineers claim that their experiments in conjunction with Glenn Martin aircraft organization have proved that stratovision is ready for commercial use. Feeling at Federal Communications Commission does not go along with Westinghouse at this stage of development.

3 out of 4

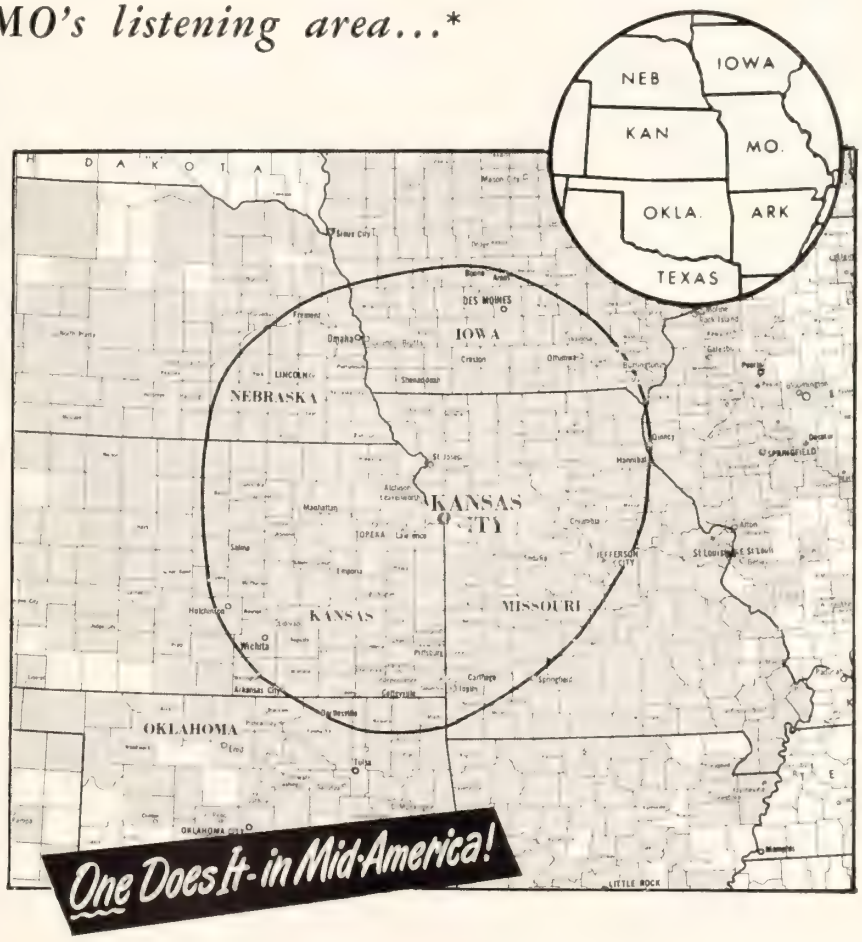


*radio listeners in the booming Magic Circle land live in KCMO's listening area...**

Talk about a bonus in listenership . . . you just can't beat KCMO's 50,000 watt coverage of Mid-America and Roger Babson's famous Magic Circle land!

Three out of four . . . yes, three out of every four persons in the Magic Circle live in KCMO's listening area . . . based on mail response. That's a population of over 11,560,000 persons! Almost half this audience—5,435,000—is inside KCMO's measured ½-millivolt area (213 Mid-America counties). There's nothing small about that!

To sell the Magic Circle's farm-and-factory-rich millions, center your selling on KCMO—Kansas City's most powerful station for Mid-America in the Magic Circle!



50,000 WATTS DAYTIME—Non-Directional
10,000 WATTS NIGHT—810 kc.



KCMO

and KCFM . . . 94.9 Megacycles
KANSAS CITY, MISSOURI
Basic ABC for Mid-America

ONE station
ONE set of call letters
ONE spot on the dial
ONE rate card

National Representative:
JOHN E. PEARSON COMPANY

*KCMO Listening Area. Shaded area indicates KCMO mail response counties (476 counties in 6 states)

VOL. 3 NO. 5 31 JANUARY 1949

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COVER PICTURE: Harry S. Truman's inauguration as President of the U. S. marked a new milestone in TV history. This is what the camera-crowds on parade approached the reviewing stand

40 West 52nd

CANCELLATION PROBLEM

I have read with interest the recent "pro and con" letters on station promotion of commerical accounts, and was so impressed by the logic and reasonableness of Hal Davis' letter (December SPONSOR) that I saved it with the intention of quoting from it in one of my regular reports to station clients.

Then one of the major soap companies suddenly cancelled a nationwide selective campaign on the usual two weeks' notice. Undoubtedly the action was dictated by economic consideration which could not be disregarded and was in conformity with the best principles of successful consumer advertising. It hurt—but of course it couldn't be helped.

But what about the promotional effort which had been requested of the stations? (Remember this was selective—not network.) Dealer letters, essay contests, point-of-sale merchandising, extra courtesy announcements, jingle contests, studio interviews with district managers on feature programs such as the daily women's hour, *Merchants on Parade, Shopper's Guide*, etc.—all were involved.

Could the momentum created by all this promotional effort be cut off on two weeks' notice?

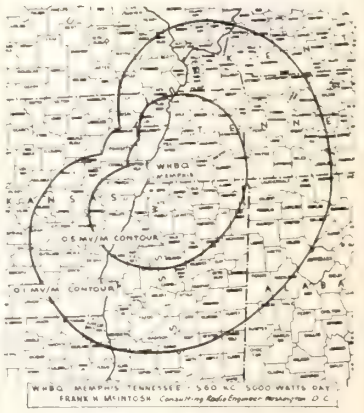
In response to station reports of such activity the client wrote glowing words of praise—letters of congratulation to staff members who participated in the promotion and formal compliments to station managers who organized it.

In some cases these encomiums, together with special photographs of product displays and contest winners, were published in the January issue of station newsletters and house organs which, as you know, have wide community circulation. Yet the stations no longer have a broadcast order on the product. Furthermore, they were given to understand that the campaign had been so successful that it would be possible to open up new markets with the budget left over as a result of the cancellation.

It doesn't take very much imagination to arrive at the conclusion that perhaps the stations lost their schedules *because* they did a good promo-

(Please turn to page 36)

MAKE More Sales
in the MIGHTY MEMPHIS MARKET



WITH **WHBQ**
56 FIRST ON YOUR RADIO
in Memphis, Tennessee
5,000 WATTS
20 TIMES MORE POWERFUL

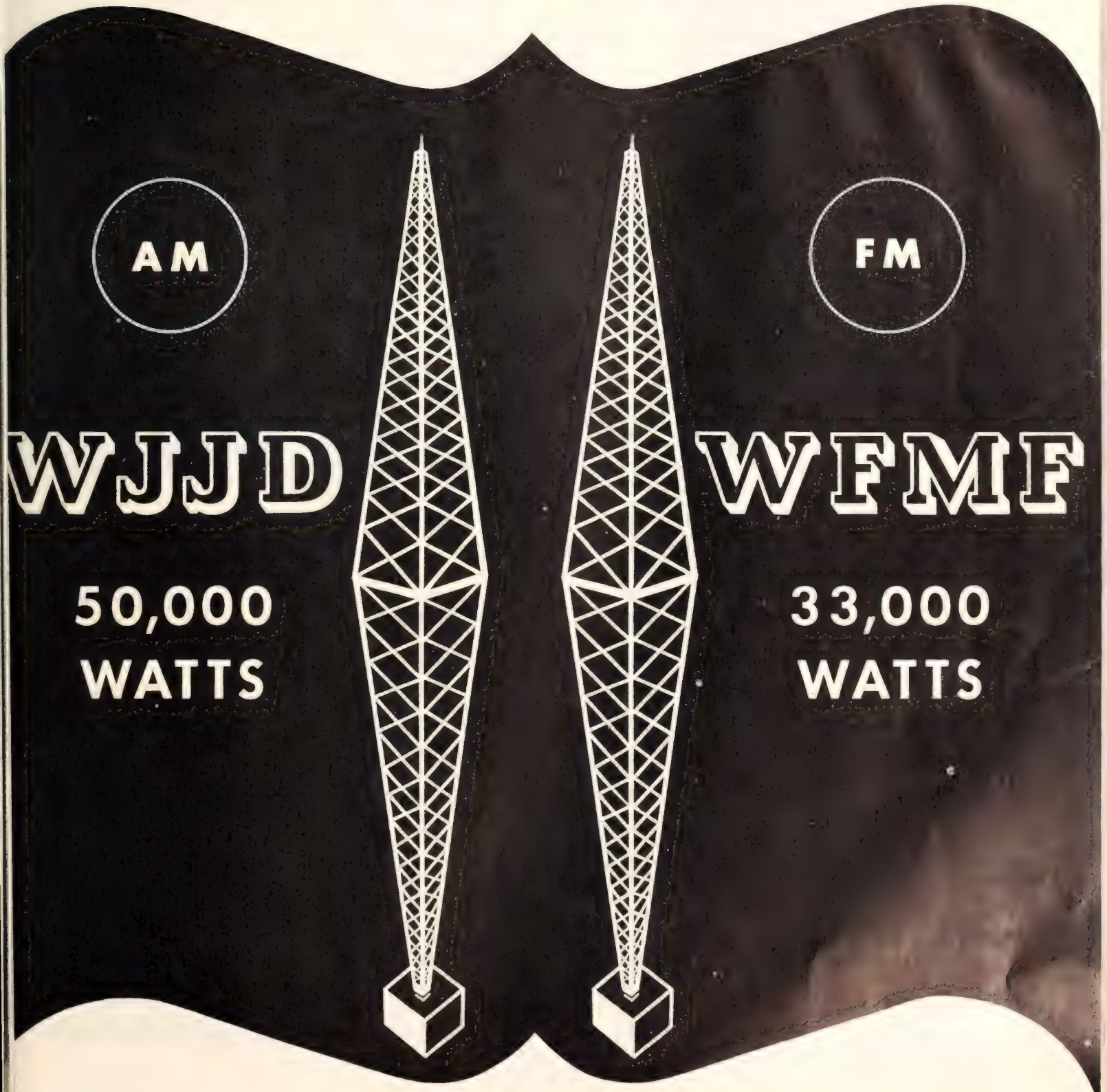


Mr. Time Buyer:
Here are the Vital Statistics
★ **Population served by WHBQ—2,544,500**
★ **Retail Sales $132,251,500**
★ **Radio Homes 551,353**
BMB and Sales Management Figures
Write, Wire or Phone for Availabilities

WHBQ
MUTUAL IN MEMPHIS

Represented by
THE WALKER CO.

CHICAGO'S MOST POWERFUL COMBINATION!



MARSHALL FIELD STATIONS ★ REPRESENTED NATIONALLY BY AVERY-KNODEL



Candy Eating Off

Although the candy industry passed the billion-dollar mark in 1948 ($1,050,000,000 at wholesale figures), the consumption per capita, according to the Department of Commerce, started tapering off during the year. This is reason why some candy manufacturers dropped their broadcast advertising schedules. However, candy industry is planning concerted campaign to advertise candy eating both with "food" and "taste" appeals. Three great candy firms, one of which has never used broadcast advertising, are considering television campaigns at present and two will return to the air this Spring.

Oil Available in Abundance

As indicated in SPONSOR's *Fall Facts* edition last Summer, oil is in abundant supply, and more and more money is being spent to advertise its availability. At the time of SPONSOR's exclusive forecast, oil was announced as being in light supply for Fall 1948, but the official oil industry statements have been proved incorrect. Only oil product still scarce is special fuel for fast-flying planes and new fuels being used to power secret war devices.

Women's Clothing Up Towards End of 1948

Though Christmas was slow, the dress, suit, and coat industry reported (Bureau of Census) that the third-quarter of 1948 showed an increase in women's outwear shipments from New York of 19%. This represented an increase of $122,000,000 over 1947. New York ships 70% of the nation's total of women's clothing.

NAM to Go Commercial on Air

The National Association of Manufacturers' decision to switch to commercial broadcasting is based upon fact that NAM feels it'll have to do some hard hitting at labor's requested fourth round of increases. Since labor will be stressing $100-a-month pensions in addition to wage increases, Association feels that it wouldn't be permitted to say anything it wanted to, on a sustaining program. There'll be no holds barred on the new NAM program.

War Taxes to be Fought

Both labor and management will combine to fight a number of taxes which were placed during war to force reduction of use of scarce items. These include railway travel, long distance telephone calls, theater seats, night club attendance, etc. Thus far, very little that's constructive has been done to get the war-inspired taxes reduced. Entertainment unions, railway's "Big Four," and even loosely organized telephone company employees, are now talking "going to the people," via broadcast advertising. Capitol Hill doesn't want to cut any taxes, knowing that if it does it will have to impose new ones to replace those repealed, and that means even more headaches than keeping the war-taxes on the books.

Touring Industrial Shows Have Official O.K.

Touring industrial shows like Westinghouse's *March of Research*, General Motors' *New Products*, and General Electric's untitled presentation, will have the blessing of official Washington. Congressmen and senators will try to attend openings in their local areas and in big metropolitan centers, personalities like ex-President Hoover (N.Y.) will attend presentation. Idea is that government wants industry to try some "sell," and will back all attempts to do it.

When Does "Manufacturing" Start?

Some department in Washington has to watch over consumer interests. Federal Trade Commission has acted the part for years, but is currently in the position of what constitutes a "manufactured product" and what is a "natural product." When problems like this present themselves it's better that a clerk decide than a top commissioner. The clerk may be correct, and the decision affects the cost of living for everyone throughout the nation.

Consumer vs. "Public" Interest

Greatest problem in Washington is what's in the "consumer interest" and what's in the "public interest." On the surface, "consumer" and "public" are the same; in operation, there's a world of difference between them. "Consumer" means just what the name implies. "Public," on the other hand, includes the source, as well as the man who consumes. The larger concept unfortunately frequently does not include the smaller.

Coal Selling a Problem

Coal isn't being sold effectively, except by D&H (Delaware & Hudson) and Blue (D.L.&W.) coal companies. Result is that John L. Lewis is wondering if it wouldn't be good policy for his miners to do some selling and to prove to coal companies that they don't know their business. Two networks are considering bids by Lewis union on time purchase.

Home Construction at High

Construction is at a record high, despite fact that it isn't half of what it should be. Over one billion and a third was spent to build homes in December, bringing 1948 construction investment to $17,660,000,000. Half of what was spent, according to Department of Commerce, was traceable to increased costs, but half was actual increase over a year ago. Broadcast publicity is now focused on new homes, which means increased dollars to construction industry.

● **In next issue: "Outlook", the new SPONSOR feature**

POWER...

50,000 watts of it daytime, 10,000 night

POWER...

where the people are, in fast-growing, rich South Florida

POWER...

to do the biggest single selling job in all Florida



WGBS

MIAMI
CBS
at 710



FLORIDA'S ONLY 50,000 WATT STATION

Represented by Katz

GROWING MARKETS

Growing markets are attractive places in which to spend advertising dollars, especially now when every advertising dollar must do its capacity job. That's *one* reason why discriminating advertisers are concentrating on Southwestern markets. No other section of the United States can show, month after month, the increases which are regularly setting new records in Tulsa and in other Southwestern markets. Check the Federal Reserve, Department of Commerce, or *your own sales figures* for the Southwest and you'll see why this area continues to be the best place for 1949 advertising concentration!

In 1949 take full advantage of booming markets by using Oklahoma's Greatest Station, KVOO, whose 50,000 watts and long established, faithful audience is an unbeatable combination to get *maximum sales results in the Southwest.*



EDWARD PETRY & COMPANY INC., NATIONAL REPRESENTATIVES

NBC AFFILIATE **UNLIMITED TIME**

SPONSOR

New and renew

New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
American Home Foods, Inc	Duff's Baking Mixes	W. Earl Bothwell (Pittsburgh)	20-30 (Limited natl campaign)	Partic in homemaker prgms; Jan. 15; 13 wks
American Safety Razor Corp	Gem Push-Pak Dispenser	Federal (N. Y.)	50-60 (Limited natl campaign)	E.t. spots, annemts; abt Apr 1; 13 wks
Fisherman's Gadget-Of-The-Month Club, Inc	Fishing gear	Davis-Harrison-Simmonds (L. A.)	210 (Natl campaign)	Local prgms, live spots; abt Mar 1; 13 wks
General Motors Corp (Chevrolet Motor Div)	1949 Chevrolet	Campbell-Ewald (Detroit)	100-150 (Natl campaign)	Live, e.t. spots, annemts; abt Jan 22; 13 wks
Lever Brothers Co (Pepsodent Div)	Rayve Home Permanent	J. Walter Thompson (Chicago)	90 (Natl campaign)	E.t. spots, annemts; Jan 31; 3-6 wks
Lewyt Corp	Vacuum cleaners	Hicks & Greist (N. Y.)	75-100 (Natl campaign, some co-op)	Live spots, annemts; Jan 24 thru Sep 1949
Olney & Carpenter	Cheese sticks, snack items	Fuller & Smith & Ross (N. J.)	9-10 (Eastern mkts)	Live spots, annemts; Jan 15; 13 wks
RCA-Victor Div of Radio Corp of America	45 RPM records	J. Walter Thompson (N. Y.)	50-100 (Natl campaign)	Live, e.t. spots, annemts; Jan-Feb; 13 wks
Re-Dan Packing Co	Cadet Dog Food	Lee-Murray (N. Y.)	10-15* (Eastern mkts)	Live, e.t. spots; Jan 20; 13 wks
Ru-Tel Co	Drug products	Louis A. Smith (Chicago)	12 (Midwestern test)	Live spots; Jan 14; 13 wks
Salitrate Co (distr by McKesson & Robbins, Inc)	Citrate of magnesia	Lawrence Fertig (N. Y.)	1-3 (Test, Syracuse, N. Y.)	Live, e.t. spots; Jan 17; 8 wks
Southgate Foods	Red Mill Peanut Butter	W. Wallace Orr (Phila.)	8 (N. C.) and Va. ABC stas)	Breakfast in Hollywood (co-op); TuTh 1-1:30 pm; Jan 11; 16 wks
Studebaker Corp	1949 Studebaker	Roche, Williams & Cleary (Chicago)	73 (Natl campaign)	Live 10-min, 15-min newscasts as sched; Jan 21; 13 wks
TruVal Manufacturers, Inc	TruVal shirts	McCann-Erickson (N. Y.)	30 (Limited natl campaign)	E.t. spots, annemts; Mar 1; 13 wks

Station list set at present, although more may be added later.
(Thirteen weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period)

New and Renewed Television (Network and Selective)

SPONSOR	AGENCY	STATION	PROGRAM, time, start, duration
American Chicle Co	Badger and Browning & Hersey	WNBT, N. Y.	Film annemts; Jan 5; 52 wks (n)
Admiral Radio & TV Corp	Kudner	NBC-TV net and DuMont TV net	Admiral Broadway Revue; Fri 8:9 pm; Jan 28; 52 wks (n)
American Tobacco Co	N. W. Ayer	WPIX, N. Y.	Film spots; Dec 27; 13 wks (r)
P. Ballantine & Sons	J. Walter Thompson	CBS-TV net	Tournament of Champions; Wed nights as sched; Jan 19; 15 wks (n)
Botany Worsted Mills	Silberstein-Goldsmith	KTLA, L. A.	Weather spots, annemts; Jan 30; 13 wks (r)
General Foods Corp (Maxwell House Coffee)	Benton & Bowles	WBKB, Chi. NBC-TV net	Lambs Gambol; Sun 8:30-9 pm; Feb 27; 13 weeks (n)
Garrett & Co (Va. Dare Wines)	Ruthrauff & Ryan	WCBS-TV, N. Y.	Film spots; Jan 17; 13 wks (n)
Illinois Meat Co (Broadcast Corned Beef Hash)	Arthur Meyerhoff	DuMont TV net	Amanda; Th 12-12:15 pm; Jan 27; 13 wks (n)
Kellogg Co	Kenyon & Eckhardt	ABC-TV net	Singing Lady; Sun 6:30-7 pm; Feb 13; 52 wks (n)
Liggett & Meyers	Newell-Emmett	WENR-TV, Chi.	Film spots; Jan 1; 10 wks (r)
Mason, Au & Maggenheimer	Moore & Hamm	NBC-TV net	Howdy Doody, Wed 5:15-6 pm; Jan 12; 13 wks (n)
Philip Morris & Co	Biow	WXYZ-TV, Detr.	Film spots; Jan 11; 52 wks (n)
		WNBT, N. Y.	Film spots; Dec 15; 52 wks (n)
Bulova Watch Co	Biow	WNBT, N. Y.	Time annemts; Jan 16; 11 wks (n)
		WNBQ, Chi.	Time annemts; Jan 14, 52 wks (n)
		KNBH, Holly.	Time annemts; Jan 16; 52 wks (n)
BVD Corp	Grey	KNBH, Holly.	Film annemts; Jan 17; 26 wks (n)
Celomat Corp (Vu-Scope TV Lens)	Tracy-Kent	WCBS-TV, N. Y. WPTZ, Phila.	Film spots; Jan 11; 13 wks (n) Film spots; Jan 4; 13 wks (n)
E. L. Cournand Co (Walco TV Lens)	Cayton	KTLA, L. A.	Film partic wkly in wrestling bouts; Jan 19; 13 wks (n)
Allen B. DuMont Labs	Geyer, Newell & Ganger	DuMont TV net	Gus Edwards Schooldays; Tu 9-9:30 pm; Jan 18; 13 wks (n) Your Magic Window; Th 9-9:30 pm; Jan 20; 13 wks (n)
Edelbrew Brewery	Gordon & Mattern	ABC-TV net	Bowling Headliners; Sun 10:30-10:45 pm; Feb 13; 52 wks (n)
Pioneer Scientific Corp (Polaroid TV Filter)	Cayton	WENR-TV, Chi.	Film spots; Jan 14; 52 wks (n)
		WNBT, N. Y.	Film spots in "Hopalong Cassidy," Sun aft as sched; Dec 5; 26 wks (n)
			Film spots; Feb 13; 13 wks (n)
RCA-Victor Div of Radio Corp of America	J. Walter Thompson	NBC-TV net	Junior Jamboree; MTWTF 7-7:30 pm; Jan 12; 13 wks (n)

● In next issue: New and Renewed on Networks. Sponsor Personnel Changes. National Broadcast Sales Executive Changes. New Agency Appointments

R. J. Reynolds Tobacco Co	Esty	WGN-TV, Chi. WCBS-TV, N. Y. WCAU-TV, Phila. WMAR-TV, Balto. WOIC-TV, Wash. WNAC-TV, Bost. WJBK-TV, Detr. WEWS, Cleve. WTMJ-TV, Milw. WSPD-TV, Toledo	Golden Gloves Tournament; five telecasts as sched betw Feb 21 and May 18 (station list varies each event); (n)
Peter Paul, Inc	Platte-Forbes	WPTZ, Phila.	Film spots; Jan 4; 13 wks (n)
Piquot Mills	J. D. Tarcher	WCBS-TV, N. Y.	Film spots; Jan 4; 13 wks (n)
Ranger Joe Cereal Co	Geare-Marston	WPTZ, Phila.	Film spots; Jan 4; 13 wks (n)
P. J. Ritter Co (food products)	Clements	WMAL-TV, Wash.	Film spots; Jan 24; 13 wks (n)
Ronson Art Metal Works	Cecil & Presbrey	WPTZ, Phila.	Film annemts; Jan 3; 26 wks (r)
S. A. Schoenbrunn & Co (Savarin Coffee)	Gumbinner	WCBS, N. Y.	Film spots; Feb 1; 13 wks (n)
A. Stein & Co (Paris garters)	Louis A. Smith	ABC-TV net	Identify; Mon 9-9:15 pm; Feb 14; 52 wks (n)
Fox Guidance Council	Reiss	ABC-TV net	Hooray For Play; Sun 6-6:30 pm; Mar 6; 52 wks (n)
Warner Co (wallpaper)	Jackson	WENR-TV, Chi.	Film spots; Feb 17; 13 wks (n)
Whelan Drug Stores	Stanton B. Fisher	DuMont TV net	Hotel Broadway; Th 8:30-9 pm; Jan 20; 13 wks (n)
Zippy Products, Inc	Martin & Andrew	WPIX, N. Y.	Film spots; Feb 1; 52 wks (n)

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
George T. Bixby	Bixby-Hanaway, Providence R. I., partner	Geoge R. Bixby (new), Providence R. I., head
Robert Bragarnick	Dancer-Fitzgerald-Sample, N. Y.	Biow, N. Y., acct exec
B. E. Burrell	Submarine Signal Co, Boston, adv mgr	Sutherland Abbott, Boston, acct exec
Cecil Carnes	Radio producer	Brennan, Houston Tex., radio dir
Philip A. Cleland	Benton & Bowles, N. Y., acct exec	Same, vp
Francis B. Cole	Russell T. Gray, Chi., acct exec	C. B. Juneau, L. A., acct exec
John E. Crain	Buchen, Chi.	Charles R. Stuart, S. F., acct exec
Fred Crawshaw	Garfield & Guild, S. F., vp, sr acct exec	Young & Rubicam, S. F., acct exec
Robert Wolcott Day	John Hancock Mutual Life Insurance Co, Boston	H. B. Humphrey, N. Y., TV dir, radio acct exec
Milton Decker	Fuller & Smith & Ross, N. Y.	Biow, N. Y., acct exec
French L. Eason	L. W. Ramsey, Chi., vp	Fletcher D. Richards, Chi., mgr
Edward Felbin	Philip Klein, Phila., radio dept	Same, radio dir
George F. Finley	Federal, N. Y., prodn mgr	Same, vp
Edward R. Fitzgerald	J. Walter Thompson, Chi., prodn control dept head	Same, timebuyer
Norine Freeman	W. B. Doner, Chi., pub rel dir	Same, radio, TV dir
Edward A. Grossfeld	Kuttner & Kuttner, Chi.	Edward A. Grossfeld (new), Chi., head
Jack W. K. Harger	Caterpillar Tractor Co, S. F., western adv rep	Wank & Wank, S. F., acct exec
Bess Harrison	——	McCann-Erickson, H'wood., radio business mgr
Jack Heggie	Alford R. Poyntz, Toronto, acct exec	Same, vp
George E. Howard	Harry E. Foster, Toronto	Alford R. Poyntz, Toronto, radio dir
Snowden M. Hunt Jr.	Bear Creek Orchards, Ore., adv mgr	Mogge-Privett, L. A., acct exec
Richard Ide	Brisacher, Wheeler, N. Y., art dir	Same, acct exec
David N. Jones	Coca-Cola Corp, N. Y., adv mgr	Grant, N. Y., vp, acct exec
Ralph D. Kanna	WONS, Hartford Conn., mgr	Julian Gross, Hartford Conn., vp in chge radio, TV
Minnie Kaplan	——	Campbell-Mithun, Chi., media dir
Nicholas Keesely	Lennen & Mitchell, N. Y., radio dept mgr	Same, vp in chge radio, TV
Jack Kerr	Kerr Glass Co, L. A., adv dir	Raymond R. Morgan, H'wood., acct exec
Noran E. Kersta	NBC, N. Y., exec asst to vp in chge TV	William H. Weintraub, N. Y., TV dir
Philip Klein	Philip Klein, Phila., pres	Same, chairman of board
Morton Koshland	Philip Klein, Phila., acct exec	Same, dir
Bill Leary	——	Botsford, Constantine & Gardner, Portland Ore., acct exec
Scott Leonard	——	Young & Rubicam, Chi., acct exec
Stephen P. Lewis	Deutsch & Shea, N. Y., radio dir	Same, TV head
James R. Lunke	——	Lunke-Maudsley (new), Seattle, partner
Byron Page Lyman	——	Frederick E. Baker, Seattle Wash., acct exec, radio dir
Russell F. Manney	BBD&O, N.Y., acct exec	Geyer, Newell & Ganger, Detroit, acct exec
Loise Mark	Mark, Mautner & Berman, Milw., exec vp	Loise Mark (new), Milw., head
Craig Maudsley	——	Lunke-Maudsley (new), Seattle, partner
John J. McSweeney	John E. Pearson, N. Y., slsman	Pedler & Ryan, N. Y., chief timebuyer
Brewster Morgan	Compton, N. Y.	Same, mgr of video pgm div
John A. Mullen	Doherty, Clifford & Shenfield, N. Y., radio copy dir	Sullivan, Stauffer, Colwell & Bayles, N. Y., supervy, coordinator radio, TV copy
William M. Oulster	——	Rutland, Gilchrist & Clem, Toronto, acct exec
Albert E. Pacini	Quality Park, Mnpls.	Melamed-Hobbs, Mnpls., acct exec
Lillian F. Parker	Hixson-O'Donnell, N. Y., space buyer	Same, media dir
Raymond Perry	——	Perry-Scott (new), L. A., co-head
Curt A. Peterson	Marschalk & Pratt, N. Y., radio dir	Same, partner
Donald J. Powers	Caples, Chi., acct exec	Same, mgr
Norma Rathner	MGM, H'wood.	Adolphe Wenland, H'wood., acct exec
Thomas J. Richards	WSOY, Decatur Ill.	Cox, Columbia S. C., radio dept head
Herbert Ringold	Philip Klein, Phila., radio dir	Same, dir
Sidney Rosendorf	Morton Freund, N. Y.	Alfred Paul Berger, N. Y., acct exec
Harry R. Schreier	L. E. McGivena, N. Y., vp	Peter Hilton, N. Y., vp, acct exec
L. Scott	McCarty, L. A., acct exec	Perry-Scott (new), L. A., co-head
Walter E. Sickles	United Broadcasting Corp, Chi., gen mgr	Walker & Downing, Pittsb., TV dir
Lester M. Strong	——	Henry A. Loudon, Boston, media dir
John C. Strouse	Young & Rubicam, N. Y., acct exec	Doherty, Clifford & Shenfield, N. Y., acct exec
Gilman Sullivan	Federal, N. Y., acct exec	Same, vp
Read Hamilton Wright	ABC, N. Y., TV sls dept	J. M. Mathes, N. Y., radio, TV dir
Hal Wolff	NBC, H'wood.	Adolphe Wenland, H'wood., acct exec
Leonard R. Woodruff	J. F. Mulkey Co, Detroit, sls mgr	Shutran Mahlin, Detroit, acct exec

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
HJKC, Bogota Columbia	Independent	Melchor Guzman, U. S. & Canada only
HJKD, Bogota Columbia	Independent	Melchor Guzman, U. S. & Canada only
HJKE, Bogota Columbia	Independent	Melchor Guzman, U. S. & Canada only
KUTA, Salt Lake City	ABC	George P. Hollingbery
KLX, Oakland Calif.	Independent	Burn-Smith
Tobacco Network, Raleigh N. C.		Forjoe
WEXL, Royal Oak Mich.	Independent	Friedenberg
WEXL-FM, Royal Oak Mich.	Independent	Friedenberg
WHEN, Syracuse N. Y. (TV)	CBS, ABC, DuMont	Katz
WHIO-TV, Dayton O.	CBS	Katz
WMGM, N. Y.	Independent	Radio Representatives, except N. Y.
WNHC-TV, New Haven Conn.	DuMont	Katz
WOOD, Grand Rapids Mich.	Independent	Katz
WPTZ, Phila. (TV)	NBC-TV	NBC Spot Sales

WHO PRODUCES 143 LOCAL LIVE PROGRAMS PER WEEK!


5 PRODUCERS


4 SCRIPT WRITERS


5 MUSIC ARRANGERS


11 NEWS DEPT. MEN


4 FARM SERVICE DEPT. MEN


42 PROFESSIONAL RADIO PERFORMERS

WHO is of course proud of its *network* (NBC) *live programming*, which gives our audience up-to-the-minute, *world-wide* coverage of special events, as well as the talent of outstanding entertainers, etc.

Local live programming, however, is equally important. *Local* live programming gives our station individuality in its program material, individuality in its performers, and a greater opportunity for community and regional Public Service.

The illustration above shows some interesting statistics on our Programming Department. *The results of all this manpower and all these carefully-planned locally-produced programs, however, are far more spectacular than the mere figures:*

FIRST, many of WHO's locally-produced shows get higher Hoopers than competitive network features;

SECOND, *42.4% of all the daytime radio families and 61.0% of all the nighttime radio families in Iowa "listen most" to WHO*, according to the 1948 Iowa Radio Audience Survey.

Write for the complete Survey—or ask Free & Peters, Inc.

WHO

+ *for* Iowa PLUS +

Des Moines . . . 50,000 Watts

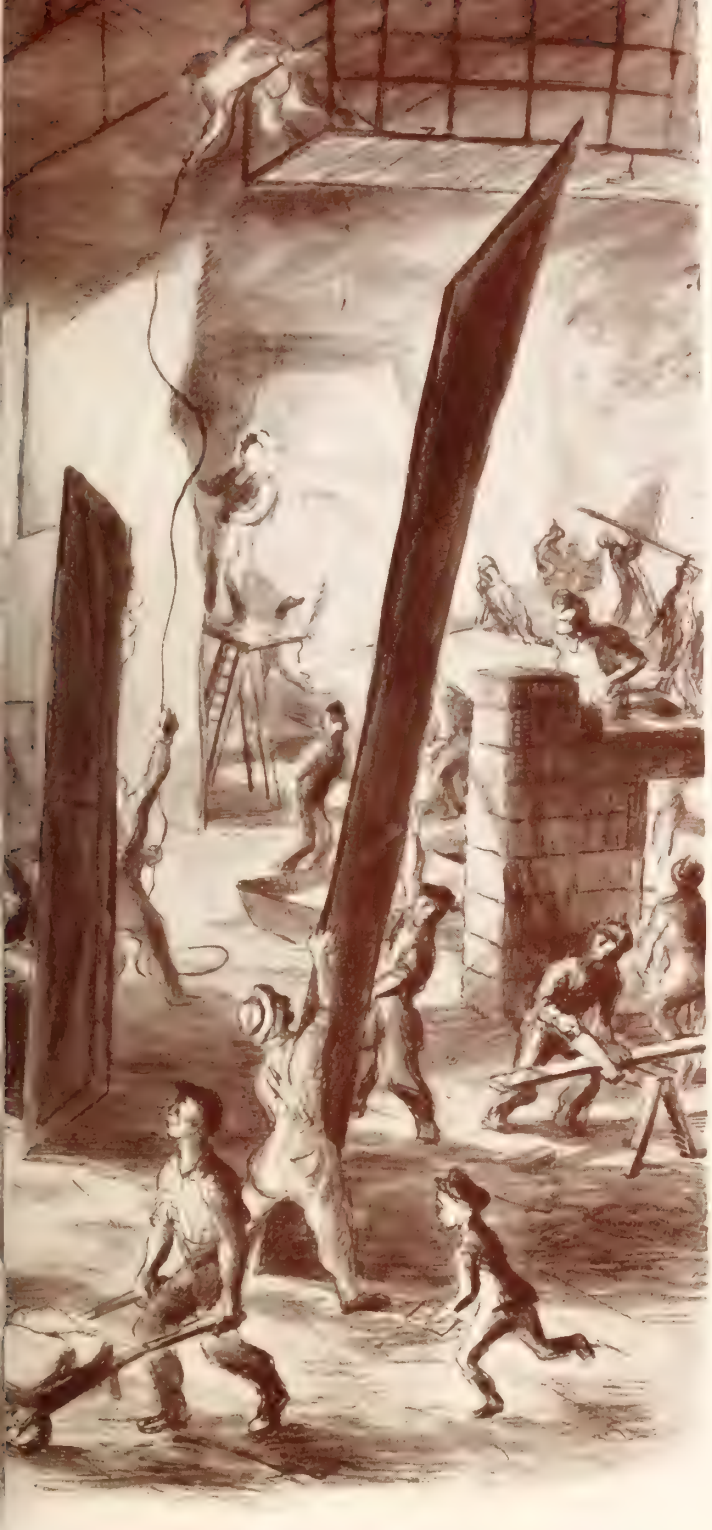
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives



Giant in a hurry...



A pair of tap-dancers run through
their capers . . . leaning over his script,
a news analyst commits it to memory . . .
the great mike-boom reaches out,
fishing for the voice of the singer
in the bright pool of light
before the cameras . . .
and marching across the foreground
with superb unconcern,
a workman pushes a wheelbarrow
loaded with plaster.

HERE is a portrait of a giant in a hurry . . . backstage in the production of a miracle, spinning magic for millions where only yesterday were thousands.

Here are the new CBS Television studios, fountainhead of the television shows which reach larger audiences more often than any others in television today.

Here is the nerve-center of the expanding CBS Television network . . . one station a year ago . . . 29 stations today . . . constantly reaching out to more people, more markets. And through such reaching, driving ever downward the costs of delivering audiences. (Today in New York City a full-dress, full-hour CBS-TV program delivers more people per dollar than the average full-page, standard-size newspaper ad.)

Here, the shape of tomorrow's economy is being wired for light and sound.

Here is CBS Television. Here is where you belong.

CBS-TELEVISION

—now operating in 29 markets

for profitable selling—
INVESTIGATE

WDEL
WILMINGTON DEL.

WGAL
LANCASTER PENNA.

WKBO
HARRISBURG PENNA.

WORK
YORK PENNA.

WRAW
READING PENNA.

WEST
EASTON PENNA.

Represented by
ROBERT MEEKER ASSOCIATES
New York • Chicago
San Francisco • Los Angeles

Clair R. McCollough
Managing Director
STEINMAN STATIONS



Donald Danforth

President
Ralston Purina Co., St. Louis, Mo.

To most city dwellers, the name "Ralston" means hot and cold cereals and Ry-Krisp, as well as their offspring's delight in the daily air adventures of *Tom Mix*. To ruralites, the firm name means checkerboard-front stores and checkerboard-print bags of feed, as well as the weekly 15-minute *Checkerboard Jamboree*. The man whose job it has been since 1932 to head up this corporate split personality is 50-year old Donald Danforth, son of the peppery, moralistic founder of Ralston Purina, William H. Danforth. From his simple office, amidst an aura of carefully-cultivated folksiness, Danforth runs the $210,000,000 Ralston business with a firm executive hand. His aging father is a benevolent figurehead these days, keeping his hand in the business, but more often calling on farmers to talk cattle feed and hand out checkered ties. Donald Danforth's shrewd persistence and administrative abilities have done much toward increasing the business ten-fold since he assumed the presidency (after a 12-year apprenticeship) of Ralston Purina.

Although the Ralston hot and cold cereal business amounts to only 5% ($12,000,000) of the total Ralston business, nearly $1,750,000 of a $3,500,000 ad budget (50%) goes to sell cereals. Radio is by far the biggest Ralston ad medium, and has been the mainstay of Ralston advertising ever since Ralston traced a 35% sales increase in the years 1932-37 to their use of *Tom Mix*, now on MBS. Radio literally lifted the cereal department from a liability in the 1920's to a real asset in the depression-ridden 1930s.

The cowboy thriller is a well-promoted operation, with frequent premium campaigns for the moppets and Ralston campaigns aimed at dealers and salesmen, most of them watched over by Danforth to see that they conform in every way to Ralston's promotion themes of "service and simplicity." The same promotion rules hold true for Ralston's other MBS show, *Checkerboard Jamboree*, which dispenses folk music and farm humor to its highly rural audience, whose buying of Ralston's "Chows" (Danforth-ese for "feed") and other farm products has placed Ralston in a top place in the country's $2,500,000,000 feed industry. Danforth's biggest problem is with the St. Louis Post Office, which unfeelingly insists that Ralston Purina's address is *not* "Checkerboard Square."



WHAT WILL SHE SAY?

THE PHONE rings. . . . it's a radio survey . . . what will "Madam Housewife's" answer be? Every Time Buyer, Station Manager and Advertiser wants to know. In the North Dakota Market two out of three listeners say KSJB . . . . and they say it consistently, morning, noon and night. There are two reasons why KSJB ranks high. First of all listeners can hear KSJB and secondly they like what they hear.

KSJB's management is consistently on the alert to keep their local programming in tune with listeners' likes. And of course, like listeners all over America, more and more North Dakota families are gettng "The Columbia Habit" every day.

Now is the time to take advantage of KSBJ's wide audience too. Weather being what it is in North Dakota, families stay home with their radios these days. New opinions are formed, old buying ideas changed. It's your grand opportunity to tell North Dakotans why your product is best . . . and tell them often. And no other medium can do the job as well, or as inexpensively, as KSJB, Columbia's outlet for North Dakota.

There are still some availabilities on (KSJB) North Dakota's favorite source of news, drama and amusement. Your Geo. Hollingbery representative has these availabilities listed and can get you on the air and in the market in record time. Call Hollingbery today or write direct to KSJB at either Jamestown or Fargo.

SURVEY RESULTS

	Morning	Afternoon	Evening
KSJB	54.4	46.5	49.6
Station A .	18.0	21.4	23.5
Station B .	19.3	25.5	17.7
All Others.	8.3	6.6	9.2

Survey taken in Stutsman, Barnes, Griggs, Foster, Kidder, Logan and LaMour Counties, North Dakota.

KSJB, 5,000 Watts unlimited at 600 KC, the Columbia Station for North Dakota with studios in Fargo and Jamestown.



Stroll thru Rhode Island some afternoon!

Believe it or not, a brisk eight-mile "constitutional" will take you smack-dab thru FOUR BIG CITIES! And it's here, in this small but golden circle, that approximately two-thirds of Rhode Island's buying power is concentrated. WFCI blankets this rich area and scores of communities beyond . . . at rates unmatched for thrift by any other Rhode Island network station . . . releasing advertising dollars for duty where the going is tough!

•

THE LOW-COST, HIGH-RESULT NETWORK STATION IN RHODE ISLAND IS

WFCI

ABC

5000 WATTS
DAY & NIGHT

WALLACE A. WALKER, Gen. Mgr.
PROVIDENCE, The Sheraton-Biltmore
PAWTUCKET, 450 Main St.

•

Representatives:
AVERY-KNODELL, INC.

New developments on SPONSOR stories

P.S.

See: "Network Programs For Local Sponsors"
Issue: July 1948, p 68
CBS Co-op Department reduced to "in case" status. MBS and ABC co-op sales up over 1947; NBC sales down

Departure last Summer of Ralph Hatcher, head of the CBS co-operative program department, and his promotion expert, Nancy Cook, wasn't because they weren't doing a job. The fact is that top network strategists thought they foresaw approach of that happy point (long enjoyed by NBC) where too little commercial time would be available for co-op shows.

Right now, CBS has only four network programs available for local sponsorship (during 1948 there were eight): *World News Roundup; News of America; The World Tonight; It Pays To Be Ignorant. Ignorant* won't be available as a co-op when its current cycle ends 27 February. However, *Gangbusters* will be made available as a co-op to those stations that General Foods doesn't buy for the chain airing.

Any sponsor of a co-op in network time is ultimately at the mercy of the network sales department (although this is less true of ABC and MBS, who have a great deal more open time). Last Fall, when NBC slotted Morton Downey at 11:15 p.m. on Tuesday, Thursday, and Saturday nights, stations carrying Richard Harkness (MTWTF) had to cancel out local sponsors who had Harkness on Tuesdays and Thursdays. Glueck Brewing Co. (Minneapolis) wanted Harkness five nights a week or not at all; so they canceled him on KSTP and seven other stations in their territory.

It's a different story on ABC and MBS. ABC recently reported a 19% gain in local advertisers over 1947 (719 to 852 in 1948). Mutual's gain over 1947 in co-op program sales was 12%, represented by 1316 station-program sales, or more than 1900 individual sponsors. This, according to MBS, tops the other networks combined.

P.S.

See: Farm Series
Issue: October 1948, page 27; November 1948, page 42
Where and how to get list of major farm service programs.

Where to look for a list of major farm service programs on the air today is no longer a problem. The National Association of Radio Farm Directors has just published its *1948 Yearbook and Directory* with a list of 263 farm programs on 93 commercial stations. It can be had at $2 per copy from RFD v.p. Wallace Kadderly, KGW, Portland, Ore.

For the convenience of agency and sponsor publicity and public relations people, the programs are arranged under an alphabetical listing of the stations which air them. Time of broadcast, whether sold as a unit or on participating basis, whether sponsored or sustaining are indicated, along with name of the farm director. Other chapters give types of contests sponsored during 1948 for farm listeners; data on soil conservation projects; honors and awards won by various programs; television outlook for farm programs.

The NARFD is an informal organization which prepares and broadcasts programs especially designed for rural listeners. The 263 programs listed in the NARFD Yearbook do not include every farm-interest program on the air, because not every one who airs a farm program is a member of the Association. With few exceptions, however, the NARFD roster includes every broadcaster whose principal interest is farm radio and related activities.



IT'S EASY, IF YOU KNOW HOW!

In some parts of the nation, a radio station can do almost anything—can broadcast in Chinese or Italian—*and still be "right" for a lot of people.*

It's different in the South. Accurate *Know-How* is especially important in KWKH's four-state area. Our listeners have definite and fairly uniform preferences. They want their programs to recognize their preferences. KWKH gives them this sort of programming, learned from 23 years of continuous study. Our audience responds by listening to KWKH, and by buying the products we advertise.

We'd be happy to tell you all about KWKH's outstanding rating, and how you can use our Know-How. Ask us—or The Branham Company!

KWKH

SHREVEPORT

Texas
LOUISIANA
Arkansas
Mississippi

50,000 Watts • CBS •

The Branham Company
Representatives

Henry Clay, *General Manager*


N. 1 C.
WPTF
NORTH CAROLINA
IS THE SOUTH'S
NUMBER ONE STATE
AND NORTH CAROLINA'S
NUMBER 1 SALESMAN IS...
50,000 WATTS 680 KC
NBC AFFILIATE
WPTF
RALEIGH, N. C.
FREE & PETERS, INC.
NATIONAL REPRESENTATIVE



Sales departments effect program changes. Joe Tiers, Procter Electric assistant sales manager (right), hears new show played by Newell-Emmett executive Dick Strobridge

Why sponsors change programs

over-all It's a little like finding a clear-cut reason for the 1929 stock market crash. In nine cases out of ten, the "reason" for the dozen or so major program substitutions by leading advertisers in any broadcasting season is the outward result of an inner conflict of forces, one of which is stronger than the others. In plain English, sponsors change programs for reasons varying from an irate wife demanding a show with enough prestige to help her in the *Social Register* to an embittered sales manager wanting a show that will help him at the cash register.

In radio's early days, when programing was usually an unresearched, hit-or-miss thing, sponsors changed programs frequently in an attempt to come up with a show that would sell the product, as well as attract a size-

Program changes produce chain reactions



Jack Benny, and Rochester, parted company with General Foods over money and publicity



change #1 Some of the money spent formerly for Jack Benny was invested in "The Aldrich Family"



change #2 Mered paid

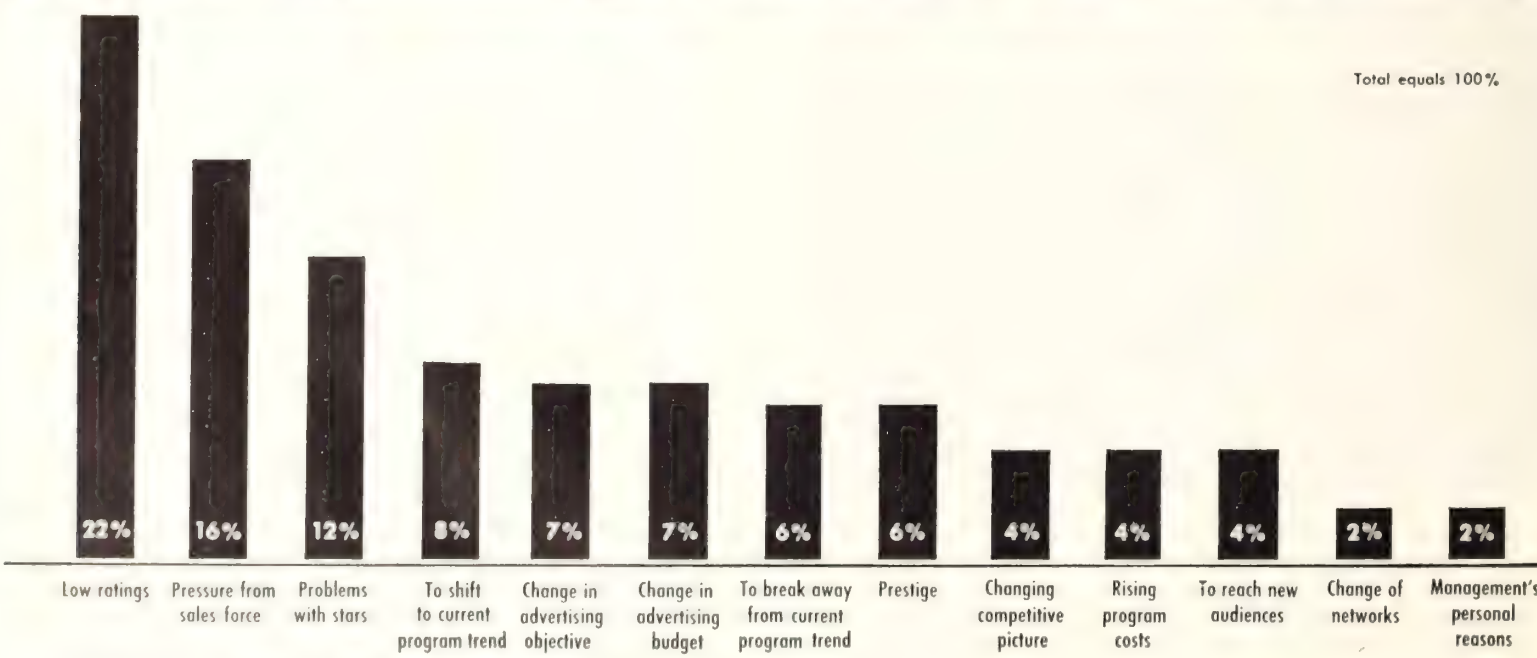
able audience. Programs frequently changed when a new type or a new approach began to pull results for an advertiser. The outstanding example of such follow-the-leader program changing was the mass migration to children's programs by cereal companies in the early 1930's (SPONSOR, 3 January 1949).

As advertisers begin to realize the possibilities (and the limitations) of broadcast advertising, program changes—except for the normal summer replacement routine—grow fewer and further apart. There are still advertisers in radio and TV who rush in every season with a program that hasn't jelled, only to have it fall on its face. The advertiser then either swears off radio for years or tries another program quickly. A dozen (more or less) advertisers every season throw in the towel somewhere between September and June and, rather than quit radio altogether, get another program either in the same time slot on the same network or somewhere else.

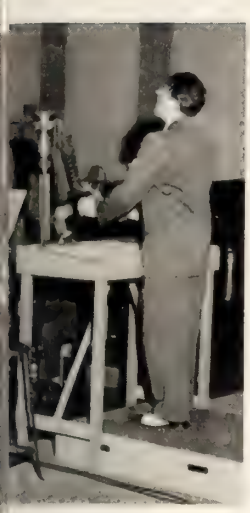
The closest thing to the "lowest common denominator" of these program changes is program rating. A high rating excuses many things. In most cases, a high rating builds a healthy sales picture. Even if the show is obviously not suited to the advertiser or the product, if research shows a high listening factor, the opposition to the program, whether it be the agency, or the sponsor's organization, or the board of directors, etc., has little chance to get in a word. But when ratings start a downward spiral on a show that has lasted through several seasons, or if they fail to build for a new show, the storm signals are up for a program change.

It is when ratings slip that the important stockholder rises in righteous indignation at a director's meeting and shouts: "See? What did I tell you?" It is the time when the agency begins to drop strong hints (providing they never wanted the program in the first place, or if they inherited the show in

Thirteen Reasons* Why Sponsors Change Programs



* Reasons for program shifts used in this chart were selected on the basis of being primary reasons for the change.



n's program also was
ormer Jack Benny coin



change #3 "mr. ace and JANE" carried some of the General Foods burden later until killed by Hoopers



current "My Favorite Husband" started where "ace and JANE" dropped

an agency switch) to the sponsor that his program vehicle needs revamping. Down-spiralling ratings may even be the cue for network or station executives to apply pressure on both agency and sponsor to make a change, often as part of a new block of programs designed to meet a changing competitive picture.

Even high ratings don't free sponsors from the problem of facing a program change. While they may pacify one set of people, high ratings have caused more than one show to topple, particularly when the show is built around a central star, rather than a central idea. The average radio star feels that a top rating entitles him or her to two things: more freedom and more money. General Foods has changed programs at least twice for this reason. After nearly 15 years of sponsoring Kate Smith, her daytime rating in 1946 was high on the list for her type of show. Everything was going fine for General Foods until Kate began to plug for a higher talent fee. While General Foods executives were carefully figuring the proposed increases against her proven sales results, Kate, feeling secure in her position after 15 years, began to make cracks on the air about independent grocers, and how much better (and safer) it was to buy at chain stores. It drew fire immediately from independent grocers, particularly from the Michigan Retail Grocers Association who let General Foods know in no uncertain terms what they thought of Kate Smith.

That did it. Miss Smith was dropped, and *Wendy Warren* went into the time period on CBS.

Jack Benny was another star whose program was dropped by General Foods (Jello) because of dollar problems. The Waukegan star, in early 1945, began to complain to General Foods that not enough money was being spent by the sponsor to promote the show, and that more money should likewise be forthcoming for the program. Relations became strained between Benny and his sponsor. General Foods liked Benny. He was a prestige builder with both the public and the sales force, as well as a great salesman for Jello. But again, when General Foods applied the yardstick of increased cost-vs-results, the Benny show was dropped. To replace it, General Foods spent money hitherto earmarked for Benny in an eventual total of three shows: *Aldrich Family* (a former Benny summer replacement), *Meredith Willson Show* (the outgrowth of another G-F show for Maxwell House Coffee), and for *mr. ace and JANE* (a new package when G-F bought it.) Goodie Ace's show in turn was dropped at the end of 1948, principally because the rating was slow in building and the Ace brand of humor was a shade too sophisticated for G-F dealers and salesmen. Into its slot went a CBS-built package, *My Favorite Husband*, which was more to G-F's liking. No one of the shows pulls anything like the Benny rating, but the total audience of the three, purchased for roughly the cost of the Benny show, delivered more quantitatively than Benny produced for Jello. Willson hasn't as yet made the grade for any sponsor.

The show that changes because of trouble with the star is not uncommon. The classic example is the old *Al Jolson Show* for Lever Brothers in the late 1930's. Jolson used to kid the sponsor's product during the show's warm-up. It was all in fun but one day the client happened to arrive at the show earlier than usual and caught the act. This was in the days before sponsors learned that a little informality with regard to the "dignity" of their product could be helpful at times. The sponsor listened, and Jolson was called on the carpet. When the dust settled, Jolson's show was dropped. A few years ago too, Bayuk Cigars was sponsoring a 15-minute show with Cal Tinney, a Will Rogers-like hillbilly philosopher. Tinney, one day, began to sound off on a variety of topics that were near and dear to the sponsor's heart. Cal Tinney went out, and in went a much "safer" show, *Inside Of Sports*. More recently, Miles Laboratories changed from *Lum and Abner* on CBS to a new comedy package, *Herb Shriner*. The reason was partly due to bickering between Miles and the show's stars, partly to a feeling on Miles' part that the show had run out of ideas. This was helped along by the difficulties in clearing time on many CBS network stations for the show, which fell in a marginal time period. This, in turn, created some

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Radio announcements warned Los Angeles that it was dangerous to visit Ohrbach's on opening day due to the hordes that waited to see the new store

Ohrbach's invades Los Angeles

Can a local radio campaign be planned and prepared 3,000 miles away?

"Do not try to get into Ohrbach's today. There is a tremendous throng jamming every floor, every inch of space . . ."

So ran the air copy heard by listeners in metropolitan Los Angeles last 3 December. For the seven-hour period that this unorthodox, negative air-selling continued to be heard during women's participation programs and station break periods, it merely increased the curiosity of thousands of women in the City of the Angels. What, they wanted to know, was happening down on the "Miracle Mile" block of Wilshire Boulevard anyway?

The police department, forced to call out reinforcements, had one answer—a real traffic jam. Neighboring merchants, like swank Bullocks and the high-pressure May Co., had another — Ohrbach's had made a beachhead in their bailiwick. For the heads of Ohrbach's and Grey Advertising Agency, it was the end of a long merchandising road that led from Manhattan's brash, bustling 14th Street to the high-fashion gloss of world-famed Wilshire.

National selective radio, Ohrbach's now knew, could do more than move goods off a shelf. It had more than done its share in establishing Ohrbach's both in the store's home territory

of New York and in Los Angeles, as something other than a glorified bargain basement. Without ever mentioning prices, it convinced increasing numbers of women that Ohrbach's was selling Fifth-Avenue fashions at low cost. It had added the required touch of sophistication and flair to Ohrbach's advertising that was needed to bring in the middle and upper-middle class customers. Above all, it was a flexible, versatile selling tool that meshed smoothly with Ohrbach's space and billboard advertising.

Ohrbach's operated for a quarter-century before beginning to use radio. The store had its start in 1923 on Union Square, right across the street from S. Klein, the basement of bargain basements. Nathan Ohrbach, who founded the business, startled his fellow-merchants on 14th Street with his merchandising policies. He sold at the same prices they did. Even today, Ohrbach's operates profitably on a gross margin that averages 17% (the U.S. Dept. of Commerce lists 26.2% as "unprofitable," and 30.5% as "average" for women's ready-to-wear shops), and managed in 1948 to do some $40,000,000 worth of business with a net income of $1,500,000.

During the early days of Ohrbach's, the store's advertising was aimed at the same readers of mass-media New York newspapers who shopped price-slashing competitors like S. Klein's and Loehmann's. But unlike other women's stores who depend on low-unit profits and a high-volume trade, Ohrbach's went in for the slick art-work in their ads that uptown establishments like Saks and Lord & Taylor featured. First it was cartoons by Melisse and Peter Arno, later (during the war) it was abstract sketches of New York, and still later it was *Vogue*-like fashion art.

Never did the advertising mention prices directly. This was part of Nat Ohrbach's store policy that went with no charge accounts, no deliveries, no seasonal sales, no frills, and strictly cash sales.

In September of 1947, Ohrbach's began to look around for something to hypo their advertising. Selling was again becoming highly competitive for the 14th Street Ohrbach store, and for its branch in Newark, New Jersey. Nat Ohrbach and son Jerry Ohrbach eyed radio with a wary eye. Broadcasting, for the most part, eyed Ohr-

(Please turn to page 50)



Tex McCrary and Jinx Falkenburg flew from New York for seven days of Ohrbach's guest appearances



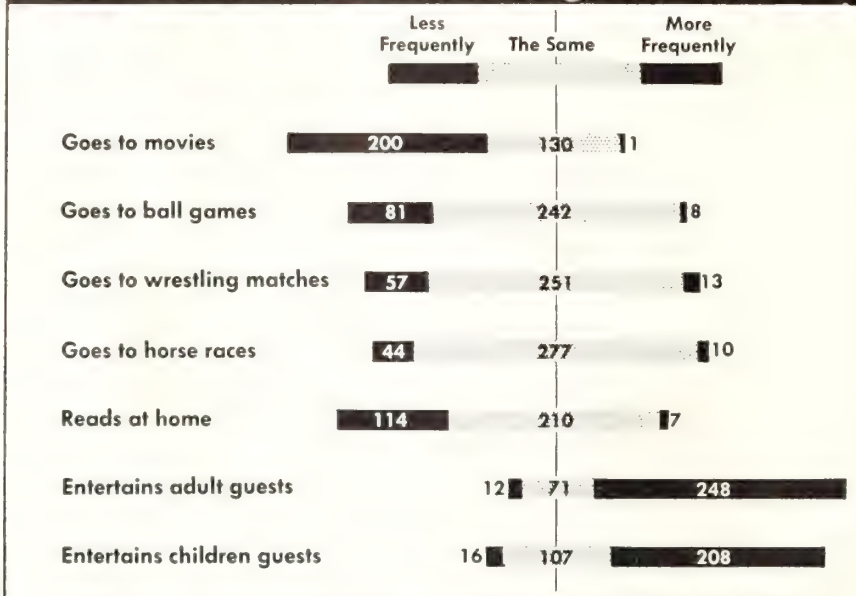
Ohrbach's was news, so KMPC broadcast an interview with N. M. Ohrbach by Jinx Falkenburg



Joe Yocam of KFWB asked Ohrbach's first-day shoppers how they liked the store as debut nears close

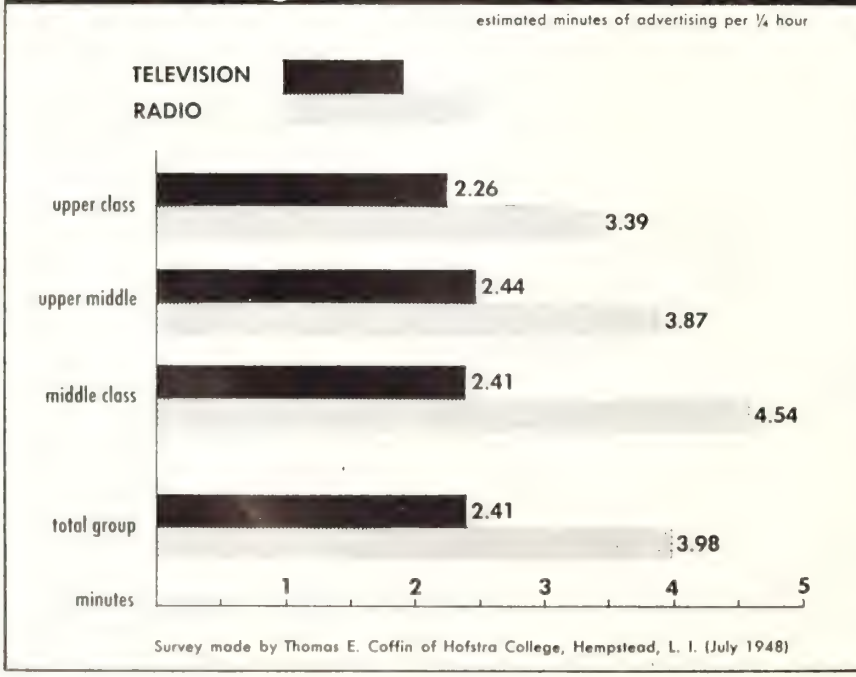
TV Research

Effect of TV on Living Habits



Sample was 331 Chicago families, half of whom had sets before April 1948 and half of whom purchased sets after that date.
Survey made under direction of Dr. George R. Terry of Northwestern University (August 1948)

How Long Do Commercials Seem?



Survey made by Thomas E. Coffin of Hofstra College, Hempstead, L. I. (July 1948)

Use of the visual air will have to be learned in a much shorter period of time than it took to learn how to use radio. Delays in TV are too expensive. The cost of muddling through is great. TV time and program production costs are too heavy to provide a leisurely period of trial and error.

Television is growing rapidly, and the multiple problems involved in using the new medium must be met and solved. To make the job easier, a growing number of television research organizations (22 at this writing) are already operating on a continuing basis. Research is the one tool at hand for telescoping the period of time necessary to attain mature programing and advertising effectiveness.

Of equal importance with the fact that a body of television research organizations exists to help in the use of television is the matter of viewpoint toward this research. The findings of today are not necessarily the facts of tomorrow. If yesterday's sponsors had accepted the conclusions of early radio research, organ recitals would have top billing today, while comedy shows would hardly find a place on station or network schedules.

Today, the emphasis is on quantitative data. How many sets are there in the market? How many viewers are there per set? What percentage of the sets-in-use does this program have? How much does it cost per thousand viewers? What percentage of viewers remembers TV commercials? How many people plan to buy television sets within six months or a year in specific markets? Sponsors and prospective sponsors of TV programs want all the figures they can find to help them estimate the effectiveness of the medium. They are justified in wanting these figures now.

Less pressing in need is that aspect of research which has long range im-

plications—the qualitative side of research, though "the-day-after-tomorrow" (almost literally) is the full range of projectability for most of the qualitative findings of today. Foremost among the questions to be answered by qualitative research is: How effective is the quality of reception on the different channels in this area? Good reception is of prime importance; putting first things first, the program must be seen. After this the questions multiply. How effective are the commercials? What are the characteristics of the audience? What types of programs do television viewers like best? How well does television wear with average set owners? How good is the talent? Will program pretesting help to put on a more effective show? These and a score of other questions must be answered for the sponsor and the television industry if the medium is to take shape so that all its potentialities as an entertainment and educational medium are developed (granting that it will develop into a unique art form with its own laws, as distinct from those of radio and motion pictures).

Of the 22 television research organizations operating on a continuing basis, six compile information on number of sets. Baltimore Television Circulation Committee. Television Forecast, Inc. (for WKBB, Chicago), and Washington Research Committee limit their activity to estimating number of sets in their areas. The Radio Manufacturers' Association gives monthly figures on total number of TV sets manufactured in the United States. Quarterly, the figures are adjusted by distribution areas, but since only 90% of the sets manufactured are produced by RMA members, the figure is not definitive.

Hooper estimates the number of sets in the nine metropolitan areas through his radio coincidental telephone survey. All the homes checked are asked, in addition to the Hooper radio program questions, "do you own a TV set?" The percentage of owners saying "yes" is projected to the homes in the area as defined by the U.S. Census Bureau.

NBC, which, like Hooper, does more research-wise than estimating number of sets, uses figures from RMA and other manufacturers to determine the number of sets in the areas covered by the network. Cross checks are made by the network over the same areas to determine the accuracy of its estimates.

Hooper, Pulse, and Radox (Sindlinger, Philadelphia) rate TV programs and estimate the sets-in-use in the areas in which they operate. Hooper is currently rating TV evening programs from 6 to 11:00 p.m., every half hour, by days of the week. This TV Hooperating will be reported six times a year in New York, and three times yearly in Philadelphia, Baltimore, Washington, Cleveland, Detroit, Chicago, St. Louis, and Los Angeles (in these latter cities as TV set ownership epands and creates demand by the trade for the service). In these ratings, television will be compared with radio, using total radio homes as a base. Hooper's "Teleratings," based only on TV homes, report coincidentally on programs in nine city areas. Diary-based Teleratings in ten other cities are made periodically on order.

Pulse, which rates programs throughout the television day, uses the roster-recall method in a door-to-door polling technique in New York, Philadelphia, and Chicago. Pulse uses TV homes as a base for its TV-rating. Radox, which surveys programing from 9 a.m. to midnight, listens in on homes in Philadelphia via telephone

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Directory of TV Research Services

ORGANIZATION	INFORMATION COMPILED: NUMBER OF SETS	SETS IN USE	PROGRAM RATING	QUALITATIVE	SPECIAL	TV TEST† TOWNS	STATION COVERAGE
Audience Research, Inc.				√	√		
Baltimore Television Circulation Committee	√						
Broadcast Measurement Bureau, Inc.	√						√
CBS				√		√	
Hofstra College				√			
Hooper	√	√	√		√		
James E. Jump & Associates				√	√		
Jay & Graham Research Organization				√	√		
McCann-Erickson				√			
NBC	√			√	√		
Neilsen		√*	√*		√*		
Newell-Emmett				√	√	√	
Northwestern University				√			
Pulse		√	√		√		
Radox and Teldox		√	√	√	√		
Radio Manufacturers Association	√						
Rutgers University				√		√	
Schwerin Research Corporation				√	√		
Television Forecast, Inc.	√						
Television Research Institute					√		
Washington Research Committee	√						
Young & Rubicam				√			

*Neilsen TV service in New York area begins 1 May 1949.

†Specific towns selected for intensive research.



In paneled setting such as this, George Gallup made reports on the public's reactions to important trends of the day for MLPFB

Broadcasting and the broker

Merrill Lynch, Pierce, Fenner & Beane nine-week test proves that securities can be sold on the air

Selling investment counselling usually leaves the seller feeling like Columbus, after he tried to convince 15th century scientists the world was round. Nine out of ten Americans still don't know the difference between a stock and a bond, according to most Wall Street brokers. Those same Americans look upon the investment counsellor as a cross between a crystal-gazer and the *Daily Racing Form*, or else as a smooth-talking front man for Brooklyn Bridge Preferred.

In terms of advertising, this means that the investment counsellor must first break down a wall of ignorance and misinformation before he can even begin to sell. He has to do what amounts to an educational job explaining basic principles of buying and selling securities. People who are unfamiliar with securities aren't likely to invest in them.

This in its essence is the problem that prompted the Wall Street brokerage firm of Merrill Lynch, Pierce, Fenner & Beane to seek part of the answer in television during the Fall of 1948. The big firm, known far and wide as "The Thundering Herd of Wall Street" because of its non-stop name and its still-longer list of 86 partners, had used broadcast advertising a few times in the past. They sponsored a nightly 5-minute business news roundup on WOR, N.Y., from 1945 to 1947. In January of 1947, they had experimented with TV, sponsoring the showing on WCBS-TV, N.Y., of a 20-minute film about the New York Stock Exchange with comments by MLFB's president, practical Yankee-born Winthrop H. Smith.

There had been other attempts at selling investment counselling in the past, but from none of them could MLPFB draw encouragement or positive guidance. In the period between 1928 and 1932, several major financial services or investment trusts—Babson Statistical, Investor's Syndicate, Distributor's Group, and Halsey, Stuart—had sponsored network programs. One of those programs, *The Old Counsellor*, had left a bad taste in the mouths of radio executives. The unctuous-voiced Old Counsellor was a straight stock-selling operation which, in the

(Please turn to page 42)

Wall Street's big problem is to sell the American public on what happens when stocks and bonds are sold. Most listeners and viewers don't know the difference between stocks and bonds



Commercials with a plus

make them timely

make them local



How timely and how localized can a commercial be? As timely as the news that comes off the wire, and as localized as the city served by the radio station. Yet year after year the timely and local factor continues to be ignored in commercials. Few sponsors intrigue the listener at the time economic and emotional urges need satisfying.

Timeliness and localization are not by any means mutually exclusive—oft-times one cannot be separated from the other. Ford achieved timeliness and, at the same time, localization by tying-in its commercials with California, early in January, tongue-in-cheeking: "Here in California, this week, we had a little sun and—six inches of snow . . ." Commercial went on to give weather news of Minnesota (where it was snowing), Arkansas (raining), and Alabama (heat wave). Selling came into the copy when the commercial explained that Ford heaters were working in Minnesota — and California — windshield wipers were working in Arkansas, and Ford convertibles had their tops down in Alabama. The previous week, the commercial tied in with California by noting that more cars are registered in that state than in any other. Pitch angled that the more cars there are on the road, the more Fords are seen.

Localization is achieved in San Francisco by the Rexall Drug Chain via a jingle which brings in the city's famed cable cars, a means of transportation that can be duplicated only in Seattle, Washington. The Rexall

cable car sound effect localizes Owl Drug commercials

store, Owl Drug Store, is located at the terminus of the cable line. The jingle is sung to the tune of *The Irish Washerwoman*, and a cable car bell clangs in rhythm in the background as the lyric unfolds:

Sure, the cable car's loadin' on Mason and Powell,
Because of the bargains they're sellin' at Owl;
From Market and Mission and Sacramen-TO
They're rushin' to Owl because they all know . . .
(VOICE ON ECHO CHAMBER)
You buy BETTER for LESS . . . at OWL!

Timeliness can be achieved by tying in the commercial with weather or the season of the year, an important event, or inventory needs. And even more fundamentally, with time itself. Time signal station-breaks are used by Bulova, Benrus, and Longines. American Chicle Company, at one time used a jingle which began by announcing the day of the week. But the most common use of timeliness in commercials is weather or seasonal tie-ins.

Localization is accomplished by tying in the commercial with an event local in nature, with a local personality, with a physical attribute of the locality, or with, from the sponsor's standpoint, distribution or inventory needs.

Drug companies have for years timed the pushing of their products with the season of the year—generally the period of bad weather. Block Drug uses e.t.'s in 100 markets from October through March, the season in which most of their business is done. Their commercial for Minipoo, a dry shampoo that uses no water, stresses the fact that hair need not be wet during cold weather. Scott's Emulsion uses a weather springboard for its commercial on station WBZ, Boston: "Weather, clear and cold tonight . . . and here's something you'll want to know—Scott's Emulsion builds resistance, etc., etc."

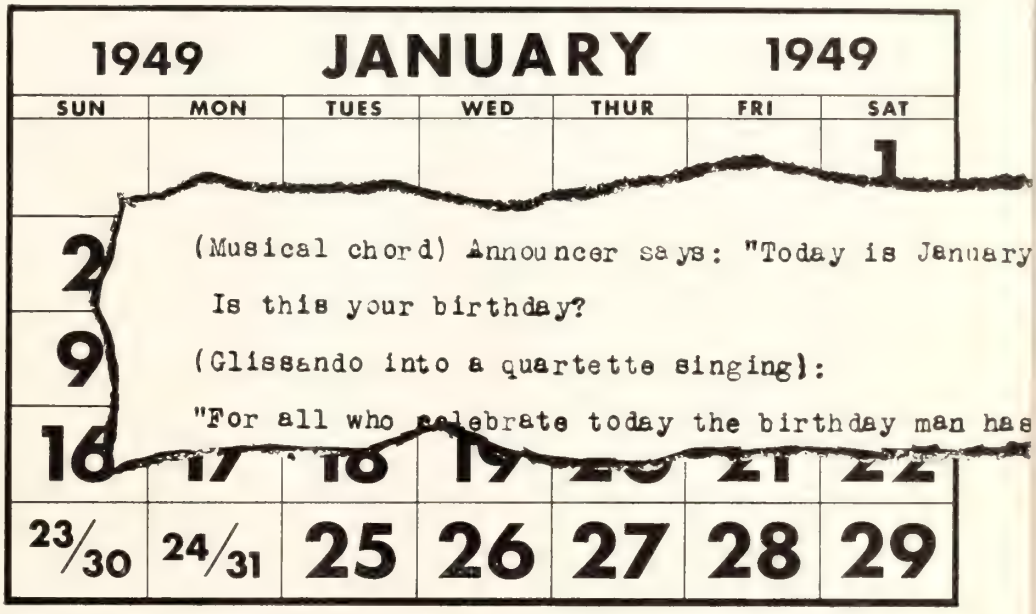
Cough remedies (Rem, Rel, Smith Bros. cough drops) have long used seasonal tie-ins for their products, reserving their heavy commercial pushes for periods of raw, cold weather.

Clothing and shoe companies also use weather in pushing goods. A national clothing firm supplies its stations with several pieces of weather copy which are used at the discretion of local station announcers. When weather threatens rain or cold, commercials plug raincoats or overcoats. This clothing chain achieves localization in its commercials by tying in with Community Chest, Red Cross

(Please turn to page 50)



timeliness is achieved by Esso through broadcasts direct from the Freedom Train in each city where the train stops and America visits its historical documents



birthday jingles enable sponsors to make every announcement as topical as the calendar. Harry Goodman has the jingles on daily transcriptions for selective sponsorship

addresses enable sponsors to localize their appeals 100%. Most famous of all signpost commercials is Barney's "Seventh Avenue and 17th Street" jingle



PART NINE
OF A SERIES

PROGRAM PRODUCERS' LAMENT

"We can't do a good job," they complain, "when our best efforts are sniped at by agency, advertiser, and network."

"If sponsors and non-radio agency executives would leave us alone, everything would be okay," is the way one independent radio producer and director sings his lament. "Don't misunderstand me, I love them all. I know they have to tell the men who produce their programs what they want, but they don't have to edit our scripts, cast our programs, and tell us just how they want a certain character played.

"If sponsors would stay in the manufacturing and sales end of business and permit the radio creative talent they buy to create without handcuffs, I venture to say that ratings, sponsor identification, and even sales effectiveness of broadcast advertising would increase. I know without sponsors I'd be in another business, but I wish they'd permit me to do my job. I haven't a single program on the air which I'm permitted to handle exactly in the way I'd like to do it."

This producer is not an exception. Over 50% of the independent producers, as well as program directors at agencies, in SPONSOR's cross-section, indicate that advertisers sponsoring their programs insist on telling the producers and directors their business.

One of the most recent cases of a sponsor deciding to become a show-business authority was in connection with a television program. The advertiser, one of America's great electrical appliance manufacturers, had a video show that lasted one night (something of a record for the medium), and had just bought a new program. On the first program, the advertiser picked the cast. It wasn't good. On the second, the advertiser was all set to pick the cast again, when the producer notified the agency involved that he wanted to cancel the program, putting it this way, "I'll continue to produce the show as long as they stay out of the program business. I'll also agree not to manufacture electrical appliances."

There was a compromise. The producer now selects a panel bigger than he actually requires for the program, and the sponsor selects from the producer's panel the actual cast. It makes extra work for the producer, but at least he's not stuck with performers who aren't telegenic and who aren't performers.

Producers lament that they have to go through this routine of giving in to sponsors on matters about which sponsors are, most of the time, ill-equipped to dictate. . . . and there's nothing they can do about it—except quit, and they like to eat.

Producers are constantly being accused of reaching the wrong audience for a sponsor, when they have never been informed of the audience they were supposed to be addressing.. As expressed by one producer, "Our 'after-the-fact' big shots who know just whom a program is supposed to be selling ought to be wised up that producers and directors are perfectly aware that they are passing the buck. Agency executives don't know, before a program goes on the air, whom they are supposed to be selling, and therefore they don't tell the producer of the program. When sales-effectiveness figures fail to satisfy the sales managers of the sponsors, they blame the producers, directors, writers, and even the cast of the show. Any good producer-director can slant his production for specific listeners as long as he knows whom he's supposed to be reaching. It's obviously impossible for him to shoot in the dark, or at the great mass of listeners, and to make certain at the same time that he's reaching a pinpointed market. Yet we're expected to do just that, time and time again. We're not miracle men."

"We have the reputation," laments a production man at one of the top five Madison Avenue agencies, "of being profligate with clients' money. Most of the time, the big-salary performers are contracted in advance for us before we are handed a program to watch over. The only client money we spend is for supporting players and writers, and usually so little is left for us to spend that we have to plead poverty with actors and musical artists all the time. It's again a case of the policy men passing spending responsibilities to the men who do the work. I'm waiting for the day when I'm given enough money to spend to, as I see it, put on a program adequately. We had budgeted $500 for a writer for a comedy spot in a daily show recently, and when it came time to spend those five centuries, I was told that I had to buy a writer for $150. Where the other $350 went I haven't the slightest idea, and it's wiser for me not to have any ideas about the matter."

Producers as a general rule don't exceed budgets. They are given certain sums to spend. It's not their responsibility if, after they spend what they're given, the program cost more than budgeted.

There is hardly a producer who

doesn't blow his top when the subject of continuity acceptance departments of networks is broached. Producers are convinced that all the nitwits in broadcasting are in the blue-pencil departments of the chains. Each producer has a couple of choice examples of how a network script clearance executive read something into a scene that never was intended. And they'll trot them out without the slightest urging.

"What's so frustrating about the networks when scripts are held up, is that you can't argue intelligently with them," explained a Midwest program producer. "They look upon every performer and director and producer as out to get the network in trouble. You can't convince a web purist that all of us haven't perverted minds.

"There was a time when every radio mother had to be good, loving, ever true. A mother could do no wrong. That block isn't on the clearance-department road any longer, but there are others just as unrealistic."

Another producer explained that he had no quarrel with the tough commercial regulations at the networks. "I know, for instance, that I can't expect clearance on copy that states that mine is the best, the only good product of its kind. I know I can't claim that 'research proves it's best,' unless I can prove it. Regulations of this kind are good for broadcast advertising. Over-enthusiastic copy writers can really smoke some of the most amazing claims for products that I've ever read.

"However, even regulation of broadcast advertising can go too far. When it does, it's seldom because of network regulations but because the chain fears what another advertiser may do about his competitor's claims. We expect ad copy censorship. We fight for what we believe to be our clients' rights, but we're never sore when we can't clear claims," was this producer's parting shot.

"A producer's job is to get programs on the air that build audiences who can be sold the sponsor's product," explains a Hollywood radio director. "We're not, for the most part, long-hair gentry but showmen with a flair for the commercial. We deliver audiences—or else we are delivered pink slips. The listening audience has discovered recently that we're in existence, but even with the air-credits that

(Please turn to page 46)

Problems with clients

1. **Most advertisers want to be creative artists as well as business men**
2. **Producers are not informed of the objective of broadcast advertising**
3. **Commercials are seldom okayed in time for producers to make certain that they do not clash with program content**
4. **Sponsors don't listen to their broadcast programs**
5. **Advertisers generally regard directors and producers as longhair out-of-this-world talent, instead of what most of them are, good businessmen**
6. **Producers still have to fight for adequate air credit**

Problems with agencies

1. **They're seldom run as established businesses but hire and discharge as their radio business fluctuates**
2. **Agencies make it almost impossible for a radio director or producer to have direct contact with clients**
3. **Many top radio executives at agencies have had no actual producing experience**
4. **They follow successful trends like sheep**
5. **The client's word is usually law, be it right or wrong**
6. **Even their transcription turntables are in run-down condition**
7. **They frequently insist on casting programs by the way the talent looks**
8. **They often admit that they "know nothing about radio," and still insist the program be done their way**

Problems with medium

1. **Network or station production men assigned to programs are generally as useless as a mechanical pencil without lead**
2. **Continuity acceptance departments of stations and networks are without imagination**
3. **Most radio executives do not like advertising**
4. **Programing is the ignored art of broadcast advertising**
5. **Broadcasting is generally more concerned with engineering than entertainment**
6. **In an argument with top station or network men, producers don't win.**

Once a year

You can sink a fortune in a single broadcast and still come out on top

Glitter and sentiment of Christmas and Thanksgiving; color and excitement of sports—the entire parade of holidays and "occasions" that can be hypoed and decked out in gala trimmings to fascinate, amuse, and titillate the emotions of listeners—these are the glamour grist of the one-shot commercial broadcast.

Properly planned and promoted, situations lending themselves lavishly to the glamorous touch can be made to pull tremendous audiences.

The most frequent situations in which the one-shot has been used profitably are (1) to intensify selling pressure; (2) to do a special one-time job; (3) to take advantage of sudden breaks in the competitive picture; (4) to take advantage of a special occasion to build institutional prestige.

One-shot commercial airings are most productive when called upon to do an immediate, specific job. They do even better when they supplement or introduce a continuing campaign. In some instances, an isolated one-time effort may be highly productive. But ordinarily it stands to lose potential value when not hooked into the momentum of a regular campaign.

The Nash-Kelvinator Corporation discovered recently, as have many sponsors before it, that a well-planned, well-promoted one-shot can pay off out of all proportion to its cost. Even so, such an effort is not necessarily low-cost.

Prior to the presidential election last November, four aggressive sales organizations had signed to underwrite the four national networks' coverage of the big event. Nash-Kelvinator bought the CBS package to announce their new model Nash car, while two other motor car manufacturers, Chevrolet and Kaiser-Frazer, together with the Curtis Publishing Company, bought NBC, ABC, and Mutual network coverage of the political event of the year.

Nash paid $25,000 for the news package and $75,000 for the time. Even without the unlooked-for windfall of the all-night reporting, the deal was a natural. On what other occasion, Nash officials figured, could they achieve practically a saturation announcement of a new car at a cost the board of directors would okay?

With a different objective they could have bought, say, 26 CBS Saturday afternoon quarter-hours for approximately the same money. Cost alone, however, is seldom the factor in deciding on a single broadcast. Radio-wise ad managers look first at their advertising objective, which normally has a long-range as well as immediate purpose.

In this connection the spender of the advertising budget is conscious that as a rule the one-shot effort doesn't buy radio's most valuable asset: the listening habit. He knows the habit of listening is built only by consistent broadcasting in the same period, on the same days, month after month.

Wrigley started celebrating the holidays with a gala two-hour CBS broadcast on Thanksgiving day



Elgin continued its holiday tradition of two hour airings on NBC. Elgin aligns itself with the American Tradition of gift giving







Elgin American compacts sponsored Thanksgiving night party on ABC-TV, first to celebrate the holidays on TV

Gillette bought New Year's day Bowl Games to sell its "notched-bar" razor and blade dispenser to America's sports fans

Only such phenomena as Franklin D. Roosevelt's fireside chats, VE Day, and a few other non-commercial events ever achieved virtually total saturation of listenership. But there are very frequent instances when local events come reasonably close.

Even the four-way network coverage of the presidential election came much closer to giving the four sponsors saturation coverage than the four-way audience split indicates. Where possible, most dialers sampled the reporting of all four networks extensively before finally settling down to one.

One of the earliest national advertisers to cash in consistently on the sentiment and glamour of two of America's most tradition-laden holidays was the Elgin National Watch Company. It sells more gift watches in the period between Thanksgiving and Christmas than at any other time during the year.

Its *Two Hours of Stars* for six years on CBS sold Elgin watches on the Thanksgiving show from 4:00-6:00 p.m., and at the same hours on Christmas day continued selling with terrific impact the idea of the Elgin, a traditional American watch, as a part of the nation's tradition, of which these two colorful holidays are a part.

The Elgin *Stars* moved from CBS to NBC in 1948, while the William Wrigley, Jr. Company took over the CBS time on both Thanksgiving and Christmas, with an equally brilliant array of radio and film stars.

The Elgin-NBC Thanksgiving and Christmas shows gathered Hooper ratings of 11 and 10, with share of audience of 38.4 and 39. The Wrigley-CBS extravaganza rated 8.5 and 6.8, with share of audience 29.5 and 26.9.

The Elgin American company, makers of compacts, cigarette cases, etc., aired its *Holiday Star Vanities* as a one-shot from 7:30-9:30 the evening of 25 November over five video stations of the ABC television network, plus WCAU-TV, the CBS outlet in Philadephia (the ABC video outlet in Philadelphia is WFIL). The show was so well-merchandised ahead of the telecast that the New York market alone took enough merchandise to underwrite the entire cost before the show went on.

The show's cost — including time, talent, and production—was $40,000. It racked up an audience of viewers in

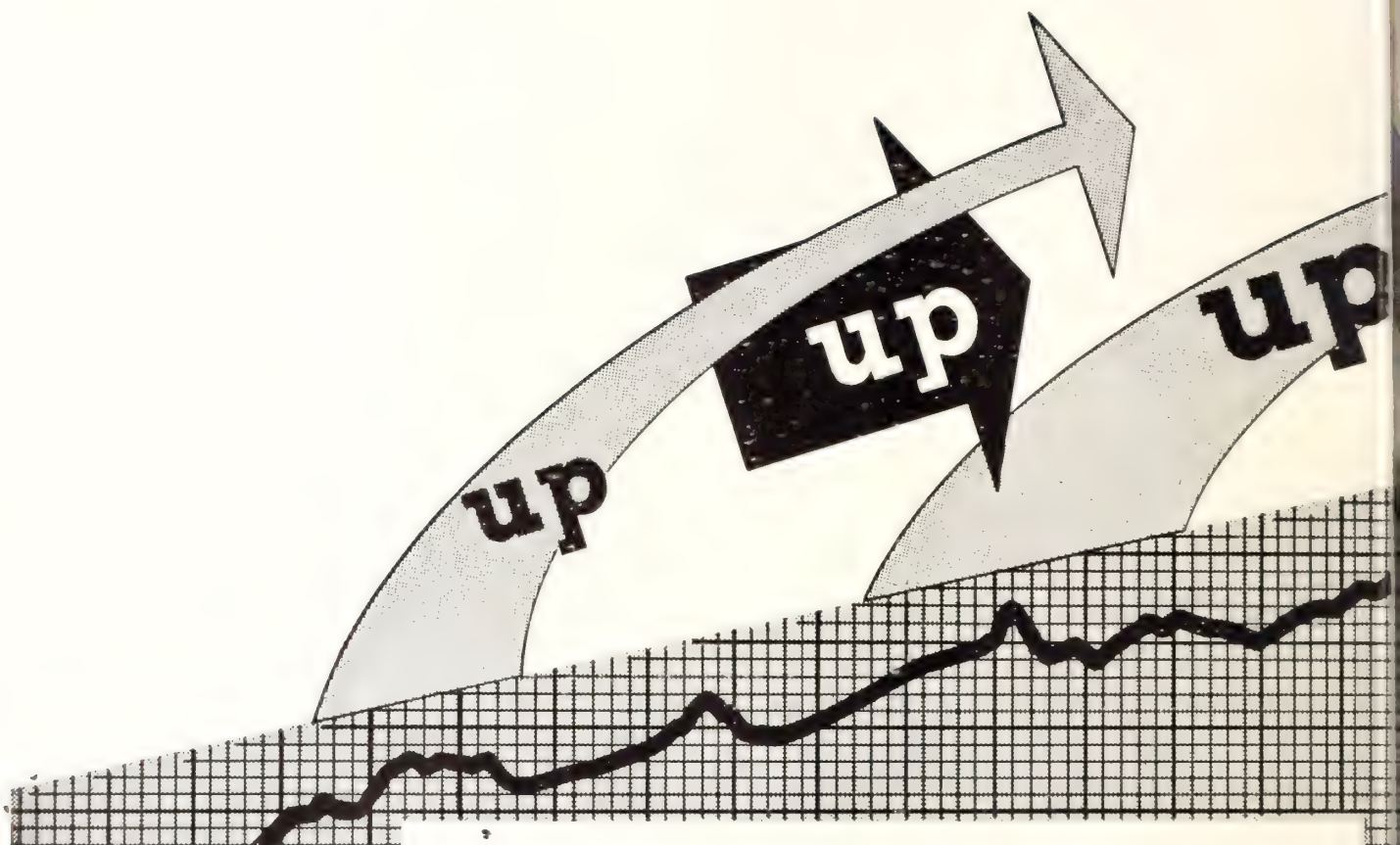
(Please turn to page 68)

Sports shop in Red Bluffs, California, sponsored the local high school quartet in pre-Christmas series of carols over KBLF

Curtis publications brought election night coverage on MBS to impress dialers with its magazines







Singin' Sam

the man behind over 200 *Successful* sales curves

For the sponsor interested in *sales*, Singin' Sam presents a unique opportunity. For never in radio's history has there been a personality like Sam . . . never before a program series with such an outstanding record of *major* sales successes unbroken by a single failure.

These are strong statements that carry tremendous weight with prospective program purchasers . . . if supported by facts. And facts we have in abundance . . . high Hoopers, congratulatory letters, expressions of real appreciation by advertisers themselves, actual before and after stories backed with the concrete figures.

This 15-minute transcribed program series is the show you need to produce results. Write, wire, or telephone TSI for full details. Despite Singin' Sam's tremendous popularity and pull, the show is reasonably priced.



Singin' Sam—America's greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters.

Write for information on these TSI shows

- **Immortal Love Songs**
- **Westward Ho!**
- **Your Hymn for the Day**
- **Wings of Song**

TRANSCRIPTION SALES, INC., 117 West High St. Springfield, Ohio Telephone 2-4974

New York—47 West 56th St., Co. 5-1544 Chicago—612 N. Michigan Ave., Superior 3053

Hollywood—6381 Hollywood Blvd., Hollywood 5600

The Swing is to WHB in Kansas City



THE 1949 SWING GIRL
Miss Vera Ralston

TO reach more people, for less money, broadcast your advertising message over the station with Kansas City's oldest call letters—WHB. Powerful WHB blankets 3½ million buyers in 133 counties of 6 states with good, *listenable* entertainment 19 hours a day. WHB cost less, does more. See your John Blair man.

10,000 WATTS IN KANSAS CITY

WHB AM FM

DON DAVIS
PRESIDENT

JOHN T. SCHILLING
GENERAL MANAGER

Represented by
JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

40 West 52nd

(Continued from page 4)

tion job. At least some broadcasters might be tempted to add two and two and get five!

This is not a complaint because somebody lost an account. It happens every week in the year and keeps salesmen on their toes. Nor is it an indictment of agency and client requests for station promotion. You know I believe that stations should do more, rather than less, promotion of national accounts, and that my business is based upon the theory that the better promotional job I do for my stations the better selling job their reps and networks will do for them. I'm on Hal Davis' side.

BOB KELLER
President
Robert S. Keller, New York

THE BANK STORY

In your issue of October or November you published a pictorial three-page story of the steps involving our client, the National Shawmut Bank of Boston, negotiating their TV show with WBZ-TV.

Is it practical to ask if we could order reprints, or purchase some part of 35 copies of this issue?

We find a growing interest in TV among our commercial, savings banks, and investment clients in the medim. and it would be very useful if we were able to use this spread for a sales promotional mailing.

LOUIS W. MUNRO
Vice President
Doremus & Co., New York

● SPONSOR at present does not reprint articles but had 20 copies available for Mr. Munro.

CAKE AND BREAD STORY

We are very interested in receiving a copy of the April 1947 issue of SPONSOR. It was in this issue that you had your story *Continental Cake and Bread Story*. If you cannot supply us with that issue, reprints of the article will be more than satisfactory. Please bill us for any expense.

ROBERT F. LARUE
Acct. Exec
Holden, Clifford, Flint, Inc.
Detroit

● Some back issues are still available. We were happy to have been able to handle Mr. LaRue's request.

Ask
your national representative

You're on the verge of a decision, and a problem. What trade papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income. But where to get the facts? The answer is simple.

Ask your national representative.

He knows. His salesmen get around. They learn which trade papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion.

Don't overlook your national representative.

SPONSOR

For Buyers of Broadcast Advertising



Mr. Sponsor asks...

"Is it possible to produce television film commercials so that they are equally effective on both large and small screens?"

Stanley M. Abrams | *Sales Promotion Manager, Emerson Radio and Phonograph*

The Picked Panel answers Mr. Abrams



Technically, production of TV film commercials is simple. Scenes must be photographed with screen size in mind. The average receiver has a 10-inch screen; therefore, all long shots should be eliminated wherever possible. This fundamental rule should apply to any object from an automobile to a bottle of beer.

Allowances must also be made for the inside dimensions of the tube, so that the image does not "bleed" off the picture area, either top or bottom. Still another factor to be considered is the fancy mountings some receivers have around the screen, thus cutting off a portion of the image.

No matter what size screen is involved, proper exposure plus balanced lighting are vital to good TV commercials. Heavy, dark areas should be avoided because of their tendency to "flare". Whites and greys, plus a transparent black area on the film, if necessary, are best suited to television reproduction.

The biggest problem is the restriction of time of a film commercial to one minute. In 16mm film this means 36 feet of film. For any scene to register or carry a message, each scene is allotted approximately four feet, allowing nine short scenes in which to get over the advertising message.

It's apparent, then, that ingenuity and originality must play the greatest part in presenting a commercial that has punch and selling strength, as well as a palatable acceptability to the TV audience.

Spoken copy accompanying a film commercial is also highly important. It must not be rushed. The oral copy must be timed very carefully to allow for roughly 12 seconds of copy to every 20 feet of film.

ROY MEREDITH
Production Manager
WCAU-TV, Philadelphia



It is a question of proportions. By that I mean a close-up on a seven-inch screen would be a close-up also on a 15-inch screen, or the proportions would be the same. However, I feel it would be better to sustain the sequence longer if the commercial is specifically produced for a small screen. The reason for this is that the smaller the screen, the more eye strain for the viewer. Therefore, a series of rapid scene changes is uncomfortable to look at, and not enough time is allowed for the message to *sink in*.

I think a good rule for commercial script writers to follow is to keep the commercial simple; the above rule goes double if the script is being propared for small screen receivers only. However, I believe it is a good rule to follow for all size receivers.

Many commercials on television today are nothing but a series of fast wipes, cuts, and dissolves, with as many as 15 to 20 scene changes in a minute. If the people who prepare these commercials would give a little study to the human eye, they would find out that the focus of the eye changes for each scene. If ten minutes of this technique were used, the viewer would wind up by bouncing the television set on the floor. Keep it simple.

BUD GAMBLE
Gamble Productions, N. Y.



If television's visual commercials are done with a reasonably intelligent use of the printed word as a selling agent, there is no necessity or reason for them to be produced differently for the various sizes of TV set screens now on the market.

Size of the screen should be no consideration in the projection of a normal advertising message via TV. Only poor or improper handling of a commercial will impair its effectiveness, and then the damage is equally evident on a 20-inch or a 7-inch screen.

Brand names and trademarks, unless improbably unwieldy and long, should be able to be viewed on the smallest screen (even the 3-inch type now available in portable sets) as on any larger

size, short of a full theatre screen. Only in the matter of lengthy slogans or involved sales messages is screen size important, and in these cases the same application of basic newspaper or magazine ad copy principles as regards amount of wordage relative to allotted space is necessary.

But under ordinary circumstances any TV commercial planned for the average screen will be as effective on small or large sets. And it must also be remembered that for correct TV viewing audience distance from the screen should be equivalent in feet to the size of the tube in inches. Proportionately, therefore, there is virtually little difference in image size to the person with normal eyesight.

C. J. DURBAN
Assistant Advertising Director
U. S. Rubber Co., N. Y.



As long as simplicity of pictorial composition is observed, no differentiation of technique for large and small screens need enter production plans, for in the final analysis the proportions are determined by one's distance from the screen.

From the standpoint of composition, the normal loss of pictorial values in transmission from studio to receiver should be carefully considered. With that in mind, and by utilizing the greatest economy of composition possible, video producers can make their sales messages attractive and highly effective on any and every set.

ROGER PRYOR
Director of Television
Foote, Cone & Belding, N. Y.



The answer to the problem of producing television commercials, title cards, credits, and so on, so that they contain the same degree of effectiveness on both small and large screens seems to me to be self-evident. It is simply this: Any proficient han-

(Please turn to page 42)

ADVERTISEMENT

Dear Joe:

This is the second in our series of Sponsor ads, and I wonder what reaction you noticed from our first. We received three calls from local agencies, all of which were favorable, but they know all about WMIE-Miami anyway.

I had a big thrill in early January, Joe, that certainly proves the point that in broadcast advertising, it's the program and advertising copy that count.

Electric Sales and Appliances, the South Florida area Philco distributor, has been a top account with us since the first week we went on the air. Through their guidance, some thirty-three Philco dealers are also appreciated WMIE-Miami advertisers. The point is though, Joe, that Earl Crawford, Manager of the distributorship, told us prior to signing his first WMIE contract that "radio advertising didn't work in Miami" and he had tried three stations to prove it. Truth of the matter is it wasn't the stations, but it must have been a poor choice of program material and talent.



We sold him on "one more trial" and he bought the University of Miami football games from us as a Philco exclusive. The results, I'm happy to say were exceptional —but, of course, it's because the vehicle was right. As you know, we had a Hooper made of one game which gave us 38.9% of the radio audience, and our next nearest competitor had only a little more than half this total. And this was on a night when one station bucked us with Band of America, Jimmy Durante, Eddie Cantor, Red Skelton and Life of Riley. Our 38.9 was overall for the entire two and one-half hour period.

Mr. Crawford told us that his sales to retailers increased each week in precise accordance with the items he selected for special treatment during each week's game. Bill Scheetz, our play-by-play man whom we think has no peer, sent a weekly letter to all Philco dealers in advance of each game which helped them stock up on items to be featured during the next broadcast.

Now, here's where the January thrill comes in: The occasion was the national Philco distributors' convention held in Palm Beach. Mrs. Venn and I were invited to attend the meeting of several days, and we saw our Philco account, Electric Sales and Appliances of Miami, receive the national first award for total sales per capita, first prize in the Southeast for sales, and first prize for service.

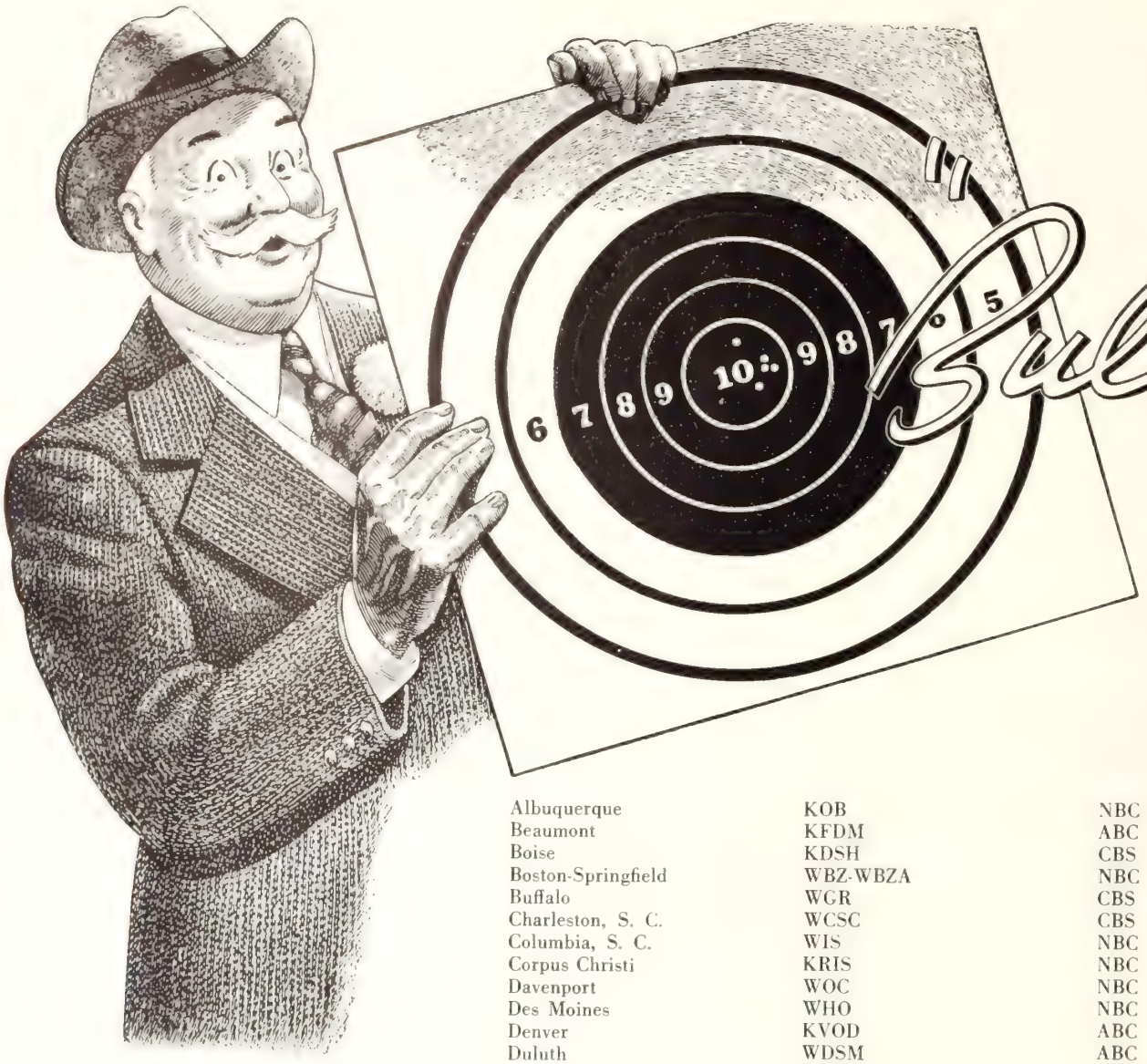
Of course, we know WMIE didn't have near as much to do with these sales attainments as Earl Crawford would have us believe, but we like to think we helped.

We do know our handling of this client was notworthy. Our commercial announcer, Joe Worthy (formerly of Selznick Studios in Hollywood) was a good salesman, Bill Scheetz gave the fans the kind of play-by-play reporting they enjoyed, and the games were just right for the product. This combination simply pays off.

The distributor and the dealers know WMIE was effective and most important of all, that "radio in Miami will work—and work extremely well."

Cordially,

Bob Venn



Albuquerque	KOB	NBC
Beaumont	KFDM	ABC
Boise	KDSH	CBS
Boston-Springfield	WBZ-WBZA	NBC
Buffalo	WGR	CBS
Charleston, S. C.	WCSC	CBS
Columbia, S. C.	WIS	NBC
Corpus Christi	KRIS	NBC
Davenport	WOC	NBC
Des Moines	WHO	NBC
Denver	KVOD	ABC
Duluth	WDSM	ABC
Fargo	WDAY	NBC
Ft. Wayne	WOWO	ABC
Ft. Worth-Dallas	WBAP	ABC-NBC
Honolulu-Hilo	KGMB-KHBC	CBS
Houston	KXYZ	ABC
Indianapolis	WISH	ABC
Kansas City	KMBC-KFRM	CBS
Louisville	WAVE	NBC
Milwaukee	WMAW	ABC
Minneapolis-St. Paul	WTCN	ABC
New York	WMCA	IND
Norfolk	WGH	ABC
Omaha	KFAB	CBS
Peoria-Tuscola	WMBD-WDZ	CBS
Philadelphia	KYW	NBC
Pittsburgh	KDKA	NBC
Portland, Ore.	KEX	ABC
Raleigh	WPTF	NBC
Roanoke	WDBJ	CBS
San Diego	KCBQ	CBS
St. Louis	KSD	NBC
Seattle	KIRO	CBS
Syracuse	WFBL	CBS
Terre Haute	WTHI	ABC

Television

Baltimore	WAAM
Ft. Worth-Dallas	WBAP-TV
Louisville	WAVE-TV
Minneapolis-St. Paul	WTCN-TV
New York	WPIX
St. Louis	KSD-TV

"Bull's-Eye Radio"

INFLUENTIAL RADIO

Everyone wants to win customers and influence people. But we know, and you know, that the background for winning new friends is first to understand them in terms of their varying local or regional ways of life—and then to act accordingly in all your contacts.

Bull's-Eye Radio (National Spot) is the only kind of radio that permits you thus to influence people, because it's the only kind of radio that lets you decide *how, when, where* and to *whom* your sales message is to be broadcast, and what it is to say in each different market.

Since 1932, we of Free & Peters have specialized in national spot radio, and believe us, we know how influential it can be when properly used. We'd certainly welcome the chance to help start this more influential radio working for you in any of the markets listed at the left. What facts do you want?

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives
Since 1932

NEW YORK CHICAGO

ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO



MR. SPONSOR ASKS

(Continued from page 39)

dling of TV video wordage is currently aimed at the average screen size of 52 square inches. Obviously, allowances must be made to insure complete readability on tubes smaller than the average, but it's safe to say that if such allowances are not made automatically, if overcrowding and illegibility result on small screens, the job was done badly in the first place.

There is no necessity to produce TV's written messages differently for vari-sized tubes. That statement becomes clearly apparent when it is realized that seeing a regular 35-millimeter motion picture in a theatre is proprotionately the same from a visual standpoint as viewing the same film reprinted in 16-millimeter width in one's own living room.

PAUL ALLEY
Editor, NBC Television Newsreel
New York

BROKERS

(Continued from page 26)

early 1930's, began to be frowned on. Finally, the Federal Radio Commission (predecessor of the FCC) cracked down on it. NBC (who had been carrying the program) almost lost its license, and promptly wrote a regulation into its books against carrying investment advertising.

What MLPFB wanted in the Fall of last year was a show which could do an educational job for the investment counsellor and for Wall Street in general, as well as build institutional prestige while selling a service directly to investment prospects. No easy order.

Lew Engle, MLPFB's ad manager, found it in a package put together by the Newell-Emmett ad agency. Newell-Emmett (not MLPFB's agency of record; Albert Frank-Guenther Law is.) had built a show around opinion-researcher Dr. George Gallup, TV announcer Rex Marshall, and a blonde ingenue named Susann Shaw.

The show was simple enough in its basic program idea. Rex Marshall and Susann Shaw asked questions of Dr. Gallup, who gave answers based on the findings of the Gallup Polls. The program attracted a fair-sized audience and rating, since at that time the uppermost topic in current events was the presidential election, and audiences hungered for details on how the election would go.



Doing BIG things in a BIG way is old stuff to Bill Macdonald, Farm Service Director of the BIG station KFAB. This month Bill Mac starts his 23rd year in radio farm service—doing more BIG things for all the folks in the BIG Middle West.

50,000 WATTS

KFAB

Your Columbia Station

OMAHA, NEBRASKA

Represented by FREE & PETERS, INC.

General Manager, HARRY BURKE

During the 9-week test that *America Speaks* was telecast for MLPFB (the first network TV for an investment broker) Gallup was high on viewer's lists.

A few viewers, particularly those in the broadcast industry, were puzzled to find the show on CBS-TV at all. It had been announced originally for NBC-TV. Had the sponsor changed networks at the last minute?

The answer was "No." The program had indeed been scheduled for NBC. Contracts had been signed, and the program accepted at that network. But, a few days before the show went on the air, a call came in to the agency from an NBC vice-president. It seemed that Charles R. Denny, NBC executive v.p., had been wondering (Denny probably was thinking back to *The Old Counsellor*) if NBC wasn't sticking out its corporate neck by accepting investment advertising. After an executive huddle at NBC, the contract was cancelled.

MLPFB promptly called Frank Stanton at CBS, who said he would be delighted to have an advertiser with the standing of the MLPFB on CBS-TV. So, to CBS the program went.

The TV commercials for MLPFB during the nine-week run are a good example of the cumulative effect of low-pressure selling. During the first three weeks' commercials, the commercials were a discussion of the standard MLPFB advertising theme of "Investigate — before you Invest." Free booklets on various aspects of the subject were offered. The "selling" was purely institutional. With the fourth telecast, the sponsor tried something new. The commercials became a fiscal soap opera.

The heroine of these debenture dramas was pretty Susann Shaw. Her problem became one that is familiar to the $5000-a-year-and-up family heads that MLPFB was slanting its sales talk to. Susann, for story purposes, had fallen heir to an estate of $3,000 or so, and was now worrying about what she should do with it.

Should she bank it?

Should she buy insurance with it?

Should she invest it?

Rex Marshall and continuity spent the show's commercial time explaining to Susann the mysteries of the stock market. They warned her against tipsters. They told her the difference between bull and bear markets. They patiently explained everything from accrued dividends to voting trusts. At the conclusion of each "chapter" of *Susann's Three Grand*, they offered more MLPFB booklets. At the close of the final commercial in the *America Speaks* series, they sprang the clincher. They advised her to invest her three thousand bucks through Merrill Lynch, Pierce, Fenner & Beane.

The TV series produced some fast sales results for MLPFB, as well as a considerable amount of prestige. The MLPFB offices in the TV cities, alert for new business, were quick to follow up the requests for booklets and investments information. A typical result (from the MLPFB Chicago office) concerned a middle-class resident of the Windy City. Wrote the contacting office:

"Upon contacting him by phone, he told [MLPFB's man] he was favorably impressed

"IT'S A DURNED EASY CROP TO MARKET!"



The next best thing to *growing* dollar bills themselves is to have lots of wonderful *cash* crops!

Our Red River Valley farmers have plenty of *them*—corn, wheat, barley, hogs and poultry. The result? Well, according to a recent Department of Commerce report, North Dakota had the *highest per capita income* of any agricultural state in the country; was topped *only* by Nevada and New York among all 48 states!

We're proud of the fact that *now*, as for the past 26 years, our Valley farmers rate WDAY their *favorite station by about 5-to-1*. Ask us or Free & Peters for more information.

WDAY

FARGO, N. D.

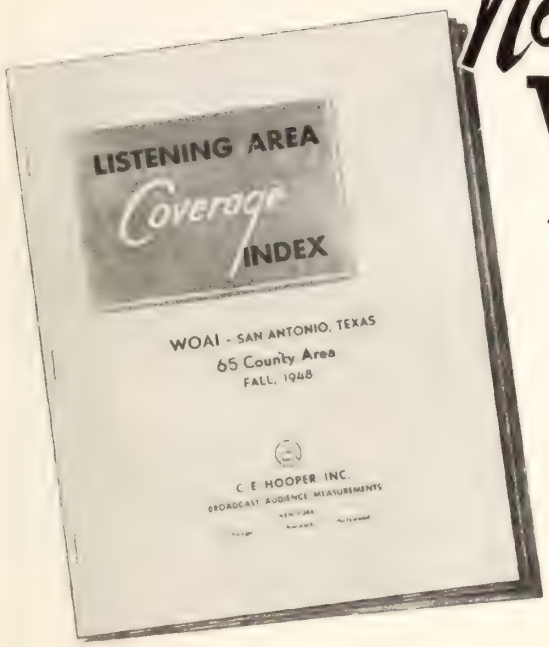
NBC - 970 KILOCYCLES

5000 WATTS

FREE & PETERS, INC.
Exclusive National Representatives

Now, MORE THAN EVER, WOAI STANDS OUT

As "The Most Powerful Advertising Influence in the Southwest"



Returns are in from a brand new Hooper Survey of family listening habits in 65 Texas counties, where 50-100% of the Radio Families listen regularly to WOAI, both Day and Night (BMB Study No. 1).

Here is a camparison of listening preference for WOAI against other network and non-network stations located within the 65-county area:

MORNING—(6:00 AM to 12:00 Noon)

WOAI	29%
All ABC Stations	16%
All CBS Stations	14%
All MBS Station	7%
Non-net. Stations	11%

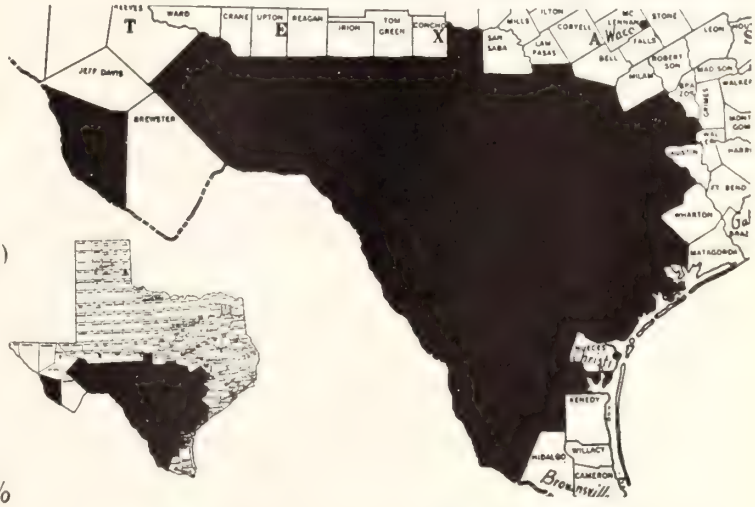
AFTERNOON—(12:00 Noon to 6:00 PM)

WOAI	30%
All ABC Stations	17%
All CBS Stations	12%
All MBS Stations	6%
Non-net. Stations	10%

EVENING—(6:00 PM to 12:00 Mid.)

WOAI	35%
All ABC Stations	14%
All CBS Stations	16%
All MBS Stations	4%
Non-net. Stations	2%

These are the 65 counties surveyed by Hooper (Total Radio Families, 320,940 — BMB 1948 estimate).



The Hooper Listening Area Index is based on a record of habitual family listening data obtained from mail ballots received from a cross-section of homes in the surveyed area.

This question was employed on the mail ballot: "To what stations do you and your family listen MOST FREQUENTLY, OR MOST OF THE TIME?"

WOAI San Antonio

NBC • 50,000 W • CLEAR CHANNEL • TQN

Represented by EDWARD PETRY & CO., INC. -- New York, Chicago, Los Angeles, Detroit, St. Louis, San Francisco, Atlanta, Boston

to invest about $4,000 in a security with the main objective, dividend returns. [We] feel that the results of this contact are good and

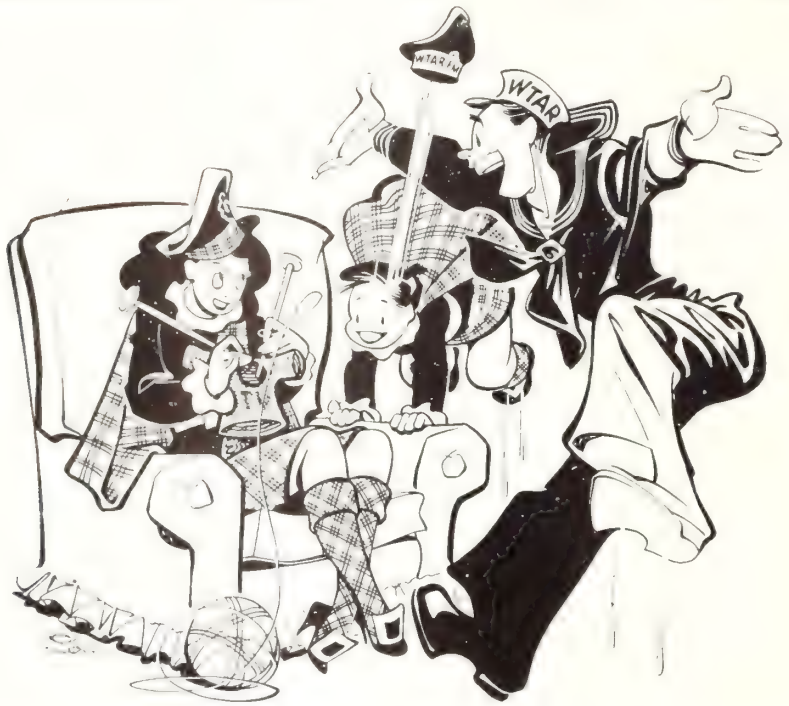
This gave MLPFB's Lew Engle a cue for a further use of the visual technique that had produced such results. Since the kinescope films of the TV show were available, Engle had the commercial portion edited out, then took the clips, wrote some continuity, added titles and music, and for about 5% of the total cost of the show (roughly $50,000 total) had a first-rate sales-promotion movie. It is being shown currently at the 95 MLPFB branch offices in 93 cities, and to men's and women's civic and social organizations, as well as to schools and colleges. Like U.S. Rubber's promotion films made from U.S. Rubber's TV commercial films, the MLPFB film gives the investment firm an additional sales tool at a very reasonable cost, thus reducing the over-all cost of the show to them.

MLPFB considers their money spent in the nine-week TV test well spent. The Wall Street firm plans further use of both radio and TV when they can again find program vehicles that will do a job for them, within the limits of their $400,000 ad budget. The members of "The Thundering Herd" like to think about the high-salaried New York executive who had been on their potential prospect lists for years. Nothing that MLPFB advertising could do, or that their salesmen could say, would open the door to his office.

Then one day, after the TV show had been on the air a few times, a letter arrived. The letter started out by congratulating the firm on the excellence of their newspaper and TV advertising in telling a story that was "thoroughly convincing and self-evidently sincere." The letter went on to say:

"More important than my opinion about your advertising, however, is its effect upon me. Finally it has convinced me that you sincerely want my own small account and are willing to deliver me a great deal of extra-ordinary service to get it. I don't quite understand why this is so, but you have firmly sold me on the idea THAT it is so."

Once more broadcast advertising has proved that it can do a selling job . . . even for Wall Street. • • •



You, too, will hear good news

. . . when WTAR does *your* selling job in the Norfolk Metropolitan Market

Look at both sides of your advertising dollar . . .

WTAR gives you 3.5 times as many weekday morning listeners as its nearest competitor . . . 3.2 times as many weekday afternoon listeners, 3.4 times as many, evenings . . . 2.3 times as many Sunday afternoon and Saturday daytime . . .

That's what the Hooper Station Listening Index, October-November '48 says for Norfolk—Portsmouth—Newport News, Va.

Check that kind of listenership and the cost per listener, against any audience delivery of any other station on your list.

WTAR
WTAR-FM
WTAR-TV (CP)

You'll see why WTAR gets along so well with thrifty folks.

Let us tell you more about it.

NBC Affiliate
5,000 Watts Day and Night

Nationally Represented by Edward Petry & Co.

PRODUCERS' LAMENT

(Continued from page 31)

we have recently won, fans seldom know that we're around.

"Air-credits are dollars and cents to us. We don't want to seem hogs, nor do we want to take any credit away from the top performers whom we direct. It's just that producers are people, too."

A producer of a series of daytime dramatic strips speaks out this way for his craft: "We do fine jobs within the prescribed limits of the daytime formula. If our plays seem to move at a snail's pace, it isn't our fault. That's the way the average housewife wants her daytime fare. When we produce a fast moving strip, we find that we have progressively smaller and smaller audiences. It would be great to produce dramatic masterpieces in the daytime, if we could find an audience to listen to them. Every attempt to produce what clubwomen call literate daytime drama has been to nonlistening radio homes. Listeners come first —beautiful writing, superb acting, and imaginative direction long afterward."

Radio's producers want a little credit, some freedom and escape from continuity departments. They'd like a big payroll envelope, too. • • •



Year after year, they keep coming back

★ Here are some of the veterans on WFAA . . . twelve firms that have used WFAA for 15 years or longer. Thirteen others have been with WFAA between ten and fifteen years; and 26 for more than five years.

B & B Cafe	downtown restaurant
T. W. Burleson & Son	honey
Interstate Cotton Oil	Mrs. Tucker's shortening and margarine
Fant Milling Co.	flour and baking powder
W. A. Green	department store
Linz Brothers	jewelers
Lone Star Gas Co.	public utility
McGaugh Hosiery	hosiery manufacturer
"Doc" Jackson's Garage	auto repairs
Bulova Watch Co.	watch manufacturers
General Mills	food products
Proctor & Gamble	soap products

It takes "Know How" to keep sponsors happy, and WFAA is mighty proud of its renewal record, with *51* sponsors who have *kept coming back* for five, ten, fifteen years or longer.

Renewals depend on results! And these old-timers on WFAA's list of advertisers know that results are the combined product of programming know-how, fine production facilities, as well as comprehensive coverage and established audience. It takes them all to build the kind of sales that WFAA advertisers demand and *get!*

Represented Nationally
EDWARD PETRY and COMPANY

WFAA and WFAA FM
DALLAS

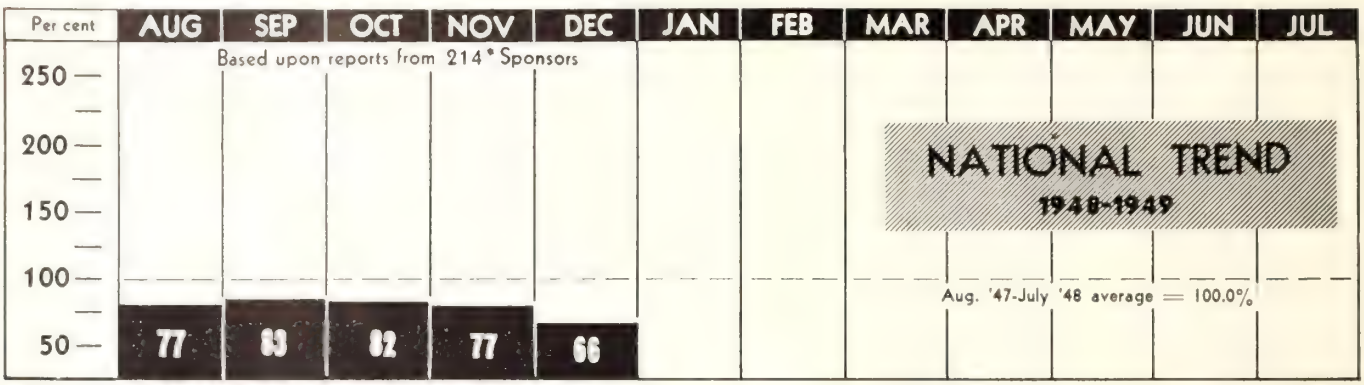
820 NBC • 570 ABC
TEXAS QUALITY NETWORK
Radio Service of the DALLAS MORNING NEWS

By order of FCC, WFAA shares time on both frequencies

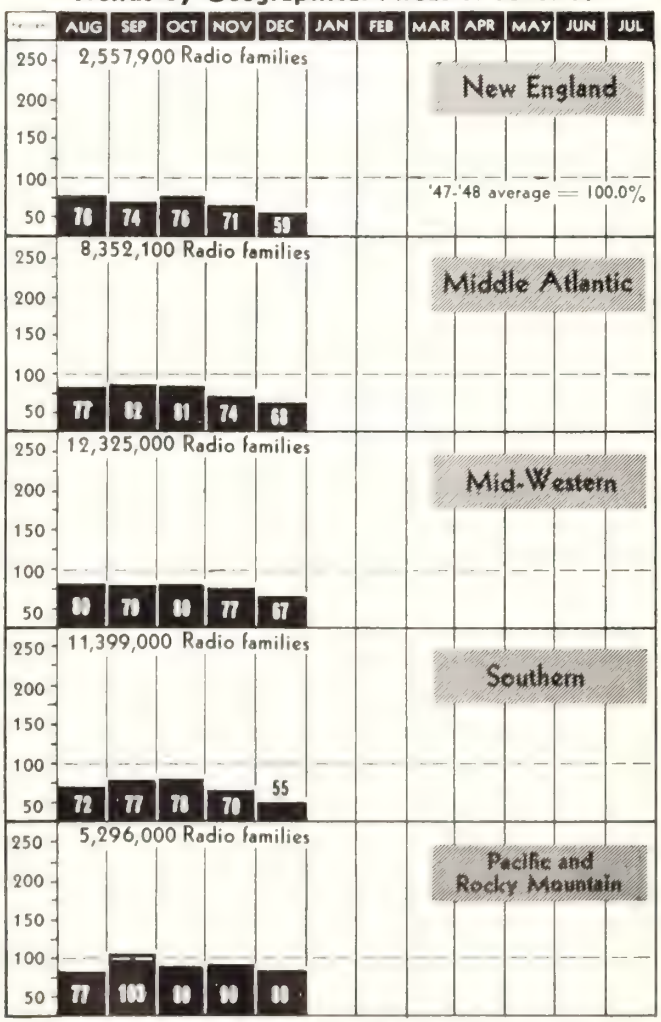
selective radio trends

Based upon the number of programs and announcements placed by sponsors with stations and indexed by Rorabaugh Report on Selective Radio Advertising. Reports for August '47-July '48 are averaged as a base of 100

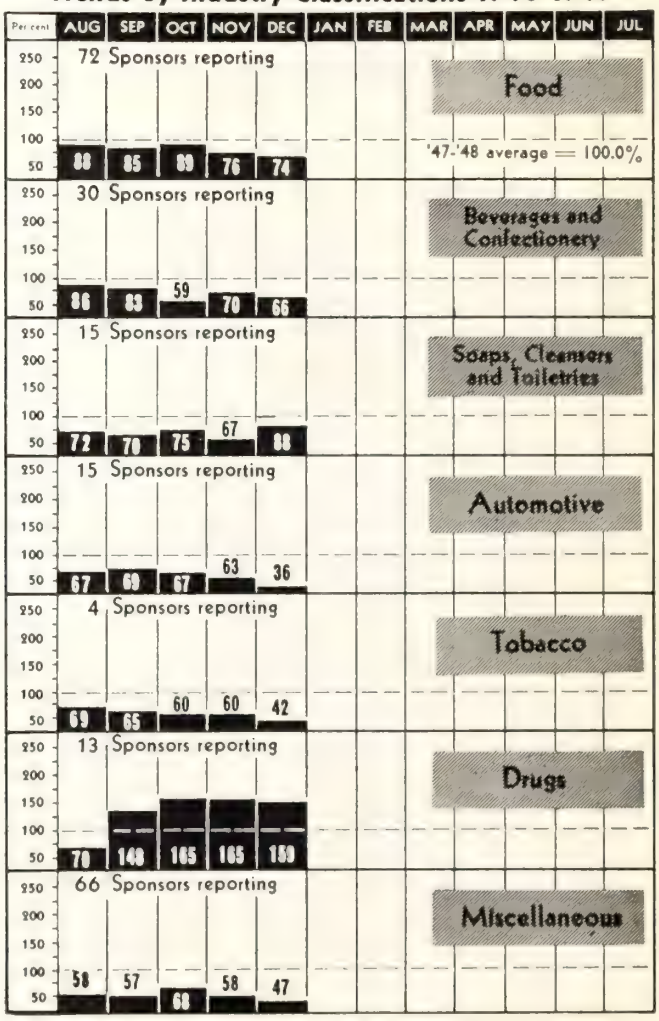
December selective placement by national advertisers was the low point of the Fall-Winter 1948 season, off nine points from November. This is normal. National advertisers do little holiday advertising via the market-by-market medium. Retail merchants on the other hand use broadcast advertising effectively. All areas were off, with the South suffering most and the Middle Atlantic least. Breakdown by industries indicates that only Soaps, Cleansers, and Toiletries increased their use of the medium during the holiday season. Expectations are that the report for January will present a different picture. Colgate, sparked by former Lever v.p. Gilman, is expected to show new life, and some 45 accounts not active in December are currently using selective radio broadcasting.



Trends by Geographical Areas 1948-1949



Trends by Industry Classifications 1948-1949



*For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.

● In next issue: TV Trends

TV RESEARCH

(Continued from page 25)

line connections direct to the radios and TV sets in homes. This system has been using an experimental panel of 38 homes containing a total of 60 radio and television sets—one out of every six receivers checked is a television set, the present ratio of TV sets to radios in the Philadelphia area.

Qualitative research is being done by 12 of the 22 research organizations. Audience Research, Inc., will do research preponderantly in the qualitative field. It will survey programing and audience behavior. It will do pretesting of program ideas and program titles. Competitive program surveys will be made to determine what sort of program can best take advantage of a weakness in audience appeal of other shows on at the same time. Film previews using the Hopkins Televote Machine on selected audience groups and the use of portable home recorders for the evaluation of live telecasts conditions will be conducted.

CBS is jointly engaged with Rutgers University in a continuing research project. The laboratory for this project is a small city with a population that runs from white collar to high income groups. The town isn't too atypical, in that it is not dominated by a single industry.

Newell-Emmett is another TV-town researcher. It uses a town in New Jersey as a laboratory for its television research. The first report, published last June, was a census of television-set ownership broken down into socio-economic status of owners. The second report covers buying motives of those purchasing a TV set, something of listening habits, and interest of non-TV owners in having a television set.

Hofstra College (Hempstead, L.I.) studies the impact of television on the living habits of set owners. TV's effect on entertainment inside and outside the home is being measured, including television's effect on radio listening habits. The effect of television on reading habits, reaction of set owners to television and its commercials are also part of Dr. Coffin's (head of Hofstra research) continuing study. The first study probed the wearing characteristics of television, as well as the impact of television on the various socio-economic groups. Northwestern University has completed a survey on the effect of television on the social habits of 331 Chicagoland families.

Jay and Graham Research Organization of Chicago uses a panel of 450 television-set owners in the Chicago area for recall and broad opinion surveys. The panel will be used for diary reports of program viewing which, when combined with coincidental, becomes what J&G call a "Videodex" rating.

NBC farms out all of its qualitative research projects to outside research organizations and analyzes the findings. NBC works closely with Schwerin Research Corporation, which has been experimenting with television research for the past two years, and is now accepting TV clients. Schwerin, McCann-Erickson, Sindlinger (Teldox), and Young & Rubicam all do qualitative research. They use listener panels, participants of which register their likes and dislikes of programs by means of electronic registering devices. These devices, which register individual and group reaction to programs or parts of programs, are useful as springboards into the reasons why



10,000 WATTS IN KANSAS CITY
WHB AM FM
DON DAVIS PRESIDENT
JOHN T. SCHILLING GENERAL MANAGER
Represented by JOHN BLAIR & CO.
MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

Beulah Karney



FOOD EDITOR
A B C NETWORK
•
LIBERTY MAGAZINE
IN A
NEW 5-MINUTE
TRANSCRIBED SERIES

MEAL OF THE DAY

Monday thru Friday
52 weeks or less

NOW AVAILABLE
locally at low announcement cost rates.

YOU GET
the nation's foremost home economist in an easy-to-sell 5-minute show, plus daily program menus and recipes including newspaper promotional mat service.

WRITE OR WIRE TODAY!

BEULAH KARNEY
228 N. LA SALLE ST. • CHICAGO 1, ILL.

panel members have reacted as they have. These interviews are conducted on established psychological bases after the panel voting session by all. Young & Rubicam is making a city-wide survey in New York City to determine penetration of selective campaigns and compare the penetration and enjoyment of commercials in simultaneous broadcasts. Future projects will include: A study to establish the effect of visual presentation upon sales penetration; reduction of television data to a cost-per-1000 formula as teleratings become available. The Teldox system sends its interviewers into the homes of its panel members with a sound recorder which catches the whole interview.

Audience Research, Inc., Hooper, Jay & Graham, NBC, Newell-Emmett, Sindlinger, Schwerin, and Television Research Institute do special research on order of a client.

The Broadcast Measurement Bureau is conducting its 1949 poll of radio and TV station coverage throughout the country. Naturally, coverage of listening to television stations can only be recorded for those areas where television stations are operating.

One fact that emerges from surveying the organizations doing television research on a continuing basis is the amazing number which have devoted themselves to serving the TV advertiser so early in the medium's stage of development. Every month brings forth an ever increasing flow of TV research reports. Research organizations, agencies, networks, and stations are paying increasing attention to television fact finding. The TV advertiser need not go it alone.

COMMERCIALS PLUS

(Continued from page 29)

drives, and sports events. During football season, openings are left in copy for the insertion of the names of the most popular game of the week, high school or college. A regional shoe chain uses weather tie-ins to plug rainy or snowy weather articles, such as rubbers and galoshes. Copy is also geared to plug items that need pushing in the various cities. In the South, it may be Summer suits; in the North, Winter wear.

Esso Standard Oil Co. is perhaps the most consistent user of timeliness and localization in its commercials. Its copy follows the weather and needs of the dealers. If one region or division is shy a product, the pressure is released. If the need exists for pushing heavy inventories the pressure is applied. In the Fall, oil-change commercials begin up North and follow the sun into the South, and in the Spring, vice versa. Esso has a teletype system set up which connects its advertising agency with all of its 42 stations. The company broadcasts four 5-minute newscasts, *The Esso Reporter*, six times a week on each of 42 stations, totalling 1008 newscasts weekly. A recent example of timeliness and localization was Esso's newscast of 6 January, when the commercial congratulated the new liner *Caronia* on her maiden voyage across the Atlantic and her arrival in New York. Commercial noted that the *Caronia*, like the Cunard White Star Line standard bearers *Queen Elizabeth* and *Queen Mary*, is powered by Esso Bunker Fuel.

G. Washington Coffee used one-minute transcribed spots in 25 major cities for about eight weeks in 1944. Commercials featured testimonials from local housewives—not big names, but Mrs. Everyday.

Timeliness can be achieved in a mass market by means of transcribed jingles. Harry S. Goodman, New York, has a list of e.t.'s suitable for use anywhere in the country. These open-end transcriptions are tailored so that they can be used for station breaks, 30-second and one-minute announcements. Among the e.t.'s available are weather forecast, musical time, birthday, name, and Christmas shopping jingles. Weather forecast jingles, 66 in number, cover every possible weather contingency (see *Weather is Commercial*, SPONSOR, June 1947). Musical time signals are tailored for every half-hour of the day. Birthday jingles cover 365 days. Birthday gimmick enables sponsors to build store traffic and mailing lists. Listeners generally go to the retail outlet and register to be eligible for birthday prizes.

By carefully promoting name jingles in Chester, Pa., (WPWA) Bond Bread (General Baking Co.) added 2,000 new customers to its bread routes in 13 weeks. Christmas shopping jingles start 30 days before the holiday, and work down to the day-before-Christmas.

Procter & Gamble's program, *Metropole*, which is heard on the French-Canadian network, consistently mentions places in its commercial which are familiar to all its listeners.

Northeast Airlines uses spots (on the Yankee net. in nine cities) which feature testimonials from prominent local businessmen.

Commercials featuring localization and timeliness are not easier to create. Nor are they the easiest to distribute. In some cases the localization of commercials entails quadrupling a copy and office staff.

Timeliness and localization in commercials require close coordination between agency, sponsor, and retailer. An advertising appeal that ties in with strong consumer interest is the most effective. The impact of the interest-compelling commercial cannot be gained without hustle and imagination. It costs more money, too, except when transcribed open-end commercials are used. But the pay-off comes in increased listenership and impact, as those who have used localization and timeliness know. . . .

OHRBACH'S

(Continued from page 23)

bach with no little trepidation. No one knew whether or not Ohrbach had decided to become, as far as radio was concerned, another Barney's.

After considerable looking around. Ohrbach's finally bought a program. It was WNBC's Mr. and Mrs. team of Tex and Jinx McCrary. Jinx Falkenburg, eye-filling feminine part of the duo, was well-known as a top-flight fashion model and fashion expert. Tex McCrary had a following too, among literate readers of the *American Mercury* and the somewhat less erudite *Daily Mirror*. The Tex and Jinx team fitted perfectly into the Ohrbach advertising approach of class at a price, then costing the firm $400,000 (about 1% of sales) a year.

By the time Ohrbach's had decided to join the westward trek of many large American firms, lured by the business boom on the West Coast, they had learned in a short time many radio lessons that were to guide them through their campaign to open the new L.A. store. The market was good. In Los Angeles county alone in 1948, 32 national firms established $65,000,000 worth of industrial facilities. Los Angeles merchants, who found (for the most part) that the swiftly rising population curve obviated the need for special sales or low prices, were hide-bound with manufacturers' suggested prices (40-

(Please turn to page 56)

With a Single Contract



PACIFIC NORTHWEST BROADCASTERS

KXL	Portland	KXLK	Great Falls
KXLE	Ellensburg	KXLJ	Helena
KXLY	Spokane	KXLQ	Bozeman
KXLL	Missoula	KXLF	Butte

KING Seattle

EASTERN Sales Manager . . . Wythe Walker . . . 551 - 5th Avenue, New York City

WESTERN Sales Manager . . . Tracy Moore . . . 6381 Hollywood Blvd., Hollywood, Calif.

for
NETWORK
CALIBRE
PROGRAMS



. . . at local
station cost

See your station
representative or write

LANG-WORTH
feature programs, inc.
113 W. 57th ST., NEW YORK 19, N. Y.

PROGRAM CHANGES

(*Continued from page 21*)

low ratings and did nothing to ease the tension. *Lum and Abner*, taking their cue from the change from a daily strip show to a weekly 30-minute show of *Amos 'n' Andy*, subsequently went to the half-hour format, but not for Miles.

In recent years, an increasingly familiar reason for sponsors changing programs has been to meet the demands and "needs" of the sponsor's sales force. Most changes of this type occur only after a long sponsorship.

The historic reason cited by most sales managers for this type of change is the sponsorship by the Celanese Corporation, some years ago, of a musical show starring Jean Tennyson. By a somewhat "strange" coincidence, Jean Tennyson was the wife of Dr. Camille Dreyfus, board chairman for Celanese. The show went on the air with pomp and circumstance. Dr. Dreyfus thought it was swell. What the stockholders, as well as the sales force, thought and later said was something else. The show went off the air, amidst some internal fireworks at Celanese. The memory of it has remained to serve as a reminder to many sponsors who might otherwise buy programs that primarily please the boss, rather than the sales force and listeners. After *l' affaire Tennyson*, Celanese dropped out of radio completely.

Despite this classic example, such shows are still bought, and are eventually changed, although seldom for quite as obvious a reason. The Cities Service Co., one of radio's earliest major advertisers, until last year sponsored the *Cities Service Highways of Melody*, the oldest continuously-sponsored network show in radio. From all appearances, it looked as if *Highways*, after a quarter-century, was indeed here to stay. Many in the industry were extremely surprised when Cities Service changed over last Fall to another program, *Band of America*. The reason for the change was this. With the oil industry going into a highly-competitive postwar cycle, Cities Service felt that the show was being taken for granted by all concerned. It is hard to get excited about a show that has changed little in 25 years. It is even harder to promote such a show to dealers as part of a positive, aggressive merchandising approach

Besides, tastes in programing have changed, and the ratings of *Highways of Melody* had gone gradually downhill in recent years. A change of pace was indicated. *Band of America* was tested as a summer replacement for *Highways* during 1948. The show caught on with dealers and with listeners, since Cities Service research showed them that there are nearly 20,000,000 people in the U.S. who have played in a band (high school, college, firemen, etc.) sometime or other. Cities Service, when the Fall season came around, continued with *Band of America* instead of *Highways*. They still have what they wanted—a musical show. But now, they have a music show that is getting at least two points higher in ratings than the old one, is tailored to listeners' tastes, and is being accepted and promoted by dealers.

Prudential Insurance Company recently made a similar change, for much the same reason. When Prudential started out in radio in 1941, they wanted a show that had a "red-carpet" prestige. So, they bought the *Prudential Family Hour*, a musical show that featured operatic type music (Risë Stevens), and a highly institu-



DELIVERING A
TREMENDOUS
3-CITY MARKET:

BEAUMONT - ORANGE -
PORT ARTHUR and the
Rich Gulf Coast Area

Now 5000 Watts

DAY and NIGHT — 560 Kilocycles

KFDM

New Studios . . . . . New 5000 Watts Power . . . . All to give you a more terriffic impact on this wonderful market—NOW, the nation's number one chemical industry with agriculture, lumbering and shipbuilding to swell pocketbooks.

Studios at Beaumont, Texas

Affiliated with
AMERICAN BROADCASTING CO.
and the
LONE STAR CHAIN
Represented By FREE and PETERS, INC.





Texas Rangers
Ridin' High!

The Texas Rangers transcriptions of western songs have what it takes! They build audiences . . . they build sales. The price is right —scaled to the size of the market and station, big or little, Standard or FM. And The Texas Rangers transcriptions have quality, plus a programming versatility that no others have.

Wire, write or phone for complete details.

The Texas Rangers
An ARTHUR B. CHURCH PRODUCTION
Kansas City 6, Mo.

STILL first*



in the morning (8-12 a. m.)



in the afternoon (12-6 p. m.)

and **in total rated periods**

*October-November Hooper Ratings.

This business of leading the pack is getting to be a habit at WFBR.

And we're leading not only on the Hoopers, either. We're way out in front in audience interest—audience *loyalty*, too!

Witness: recently one of our M.C.'s mentioned that he had some studio tickets available. He mentioned it *just once*—and Uncle Sam's harassed mailmen brought requests for 113,952 tickets.

Add it up: all our firsts—audience loyalty—constant newspaper and car card advertising—a house organ, modern, handsome studios—and 100,000 people that see a broadcast in those studios every year—and your total *has* to be:

AM **WFBR** FM

THE BALTIMORE STATION WITH 100,000 PLUS

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

tional brand of sales message. After six years of *Family Hour*, the sales force began to gripe. They wanted something they could promote to the public, something that had a dramatic quality and would help them sell policies, not a company name. Prudential top brass finally consented to buy, in 1947, the low-cost *Jack Berch Show* on NBC as a daytime strip. Berch had little of the "class" of *Family Hour*, but he sold a lot more insurance, which was what the large and aggressive Prudential sales force wanted. *Family Hour* remained, for a couple of years, a show more appreciated by the home office than elsewhere. As the Fall season of 1948 came around, *Family Hour* yielded finally to pressure and bowed out in favor of the *Hour of Stars*, a weekly dramatic show, modelled on *Screen Guild*, that features a repertory group of Hollywood name stars. By all accounts, the new show has the air of prestige beloved of Prudential, but has a greater sales value than its predecessor, plus a higher potential rating.

Sponsors, particularly those who have a large and far-flung sales force, are often under pressure to change their program to conform to new programing trends. DeSoto-Plymouth went on the air in the Fall of 1947 with a weekly adventure-mystery series called *Christopher Wells*. It wasn't a bad show, as shows of the type went, but it came along at a time when the trend was shifting to quiz shows. DeSoto-Plymouth dealers began to clamor for a quiz show. In mid-1948 they got it, a typical give-away opus called *Hit The Jackpot*. Almost exactly the same thing happened to *Tales of Willie Piper*, a dramatized version of young married love sponsored by General Electric to sell lamps and appliances. *Willie Piper* went on in 1947 for G-E, and went off in mid-1948 for a give-away show, Arlene Francis' packaged *What's My Name?* . This last went off the air at the end of the 1948 season, having failed to better the ratings and sales record of *Willie Piper*. No new replacement is in, although *G-E House Party* has moved over to ABC from CBS to hold down the balance of the time contract. Changes such as these are not always made because the show under fire doesn't produce. They are most often made because some segment of the sponsor's organization is anxious to follow along in one of radio's then-popular trends of programing.

There is another type of program changing by sponsors that is almost the diametric opposite of the trend change. Just as the trend to give-away shows was hitting its peak in the 1948 season, American Oil Co., which had sponsored *Professor Quiz* successfully for several years (it produced a consistently good rating and some real sales successes), changed programs to sponsor *Carnegie Hall*, a straight music show. The official reason most often given for this change is that American Oil was changing its merchandising policy at the time to one of institutional advertising. Actually, top management of American Oil felt that *Professor Quiz* did not have the requisite air of importance of a show like *Carnegie Hall*. With the ever-growing clamor against give-away shows sounding in the press and many advertising associations, the outward prestige of *Professor Quiz*, even though the show continued to produce, had slipped. There were just too many quiz shows around to risk an institutional campaign based on one of them. *Professor Quiz* had to go. Even sponsors with more than one show on the air face these problems. Philip Morris sponsored *Everybody Wins* on CBS for nearly a season before they changed over to the *Philip Morris Playhouse*, a change that is outwardly an exact counterpoint to the *Christopher Wells-Hit The Jackpot* change of DeSoto-Plymouth. *Playhouse* uses name stars, and leans heavily on story material of the mystery-suspense nature. To the fact that Philip Morris ad men felt that there were too many quiz shows on the air for theirs to be particularly effective was added another factor that eventually resulted in the change. Philip Morris' big promotion push is behind *Horace Heidt* now, increasingly so since Jack Benny moved to CBS and Heidt got the Benny spot. Promoting one audience participation show at a time to the sales force, Philip Morris considered, was enough. They needed something in the way of a dramatic program to counterbalance Heidt and to reach new audiences. Toward the close of the 1948 season, *Everybody Wins* lost out.

Programs change, although infre-

WMT is up to its neck in

Deep River (IOWA)

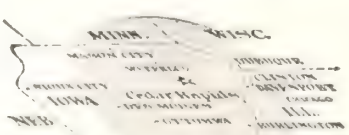


. . . and Deep River is up to its ears in WMT. As in 1058 other Iowa communities*, WMT keeps on rolling up impressive BMB ratings. The Eastern Iowa audience listens when WMT speaks, or sings, or plays.

Stupendous bumper crops, humming industries, and peak prices are putting more money than ever before into the pockets of WMT's prosperous audience.

Come on in to Deep River and the rest of WMTland . . . the water's fine for WMT advertisers. Ask the Katz man for details about Eastern Iowa's exclusive CBS outlet.

**within WMT's 2.5 mv line*



WMT

CEDAR RAPIDS

5000 Watts 600 K.C. Day & Night

BASIC COLUMBIA NETWORK

quently, because both sponsor and agency feel that the andience potential or the rating potential is just about played out on the current show, and that a change of program will better the picture. Such a change was made by Procter & Gamble and Dancer-Fitzgerald-Sample last October in the long list of hardy P&G soap operas. *Joyce Jordan*, who for nearly a decade had suffered, through clinical and matrimonial tribulations, for P&G, was replaced in the 10:45 a.m. time slot on NBC by a new serial, *The Brighter Day*. The change came about finally after repeated attempts to improve the rating for the time period. Since P&G, with its huge list of programs, tends to think not of programs as such, but as an allocated piece of time-on-the-air, both sponsor and agency felt that the only way to sell more of the product (Dreft) to either a larger version of the same audience or an entirely new audience was to get a new program. P&G at the same time had been considering *The Brighter Day* as a program buy for some time, and had been wondering just where they were going to put it in their daytime schedule. When the two factors were added—the need for a fresh program element in a proved time slot, and the desire to buy a new show—out went *Joyce Jordan*. The new serial, which features an inspirational theme (a country preacher) as opposed to Joyce Jordan's problems of career-vs-marriage, is already outrating the older show, and is bringing in what P&G considers to be an adequate sales return.

The change of program by the Electric Companies of America from the familiar *Hour of Charm* to the newer *Electric Theater* (Helen Hayes) was due to much the same thinking on the part of client and agency. When the electric association first turned to radio to tell their advertising story, the agency (N. W. Ayer) found that the sponsoring firms could only agree on one kind of program. It had to be a music program, because music was "safe." Their first program was *Nelson Eddy*, later replaced by the more popular *Hour of Charm*. The recent change (1948) to the *Electric Theater* was made only after the member firms of the association felt they had had enough experience in radio to justify the move to a nighttime dramatic show. From the agency's point of view, it will enable the electric firms to gain a higher rating potential (the time was changed too, from Sunday afternoon to Sunday night) and a greater audience penetration. The other programs did a job for the association, but in both cases the ability of the show to produce was known by the agency, and when the limit was reached, the agency suggested a change.

Programs are changed for many other reasons. National Dairy's changes in the *Sealtest Village Store* in recent years have been star changes, as individual stars (Jack Haley, Joan Davis, Eve Arden, Jack Carson, etc.) made other programing deals elsewhere. Rexall's changes in the *Durante-Moore* show (Garry Moore left), finally switching to the *Faye-Harris* show, were involved in both star changes and agency changes. Some changes are due to expanding ad budgets, some are due to budgets being reduced. Some are due to the death of the star performer. Some are due to the changing competitive radio picture, or to a need of quicker sponsor identification with a program. All anyone can be certain of is . . . sponsors will change programs as long as they have to sell products. . . .

FOR SALE

THE HOUSE *YOU* WANT

IN SCARSDALE

It's made for family living, and you and your family will love every minute you spend in it, just as we and our four children have loved it. I must sell it because I'm moving to California.

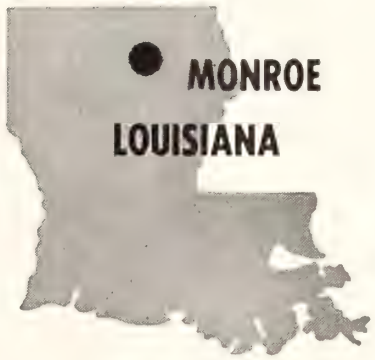
The living room is 14 x 25, with a solid wall of built-in bookshelves. The sunroom has 12 windows, and it's ideal for kids' rainy-day play. There are 5 bedrooms, 3 baths, and a first floor powder room. You will be attracted to the dining room, and the pleasant breakfast room. Everything in the house —including the six burner stove, the electric dishwasher, the heating equipment—is modern and in excellent working condition.

The house is on a large corner plot, beautifully landscaped with fruit and ornamental trees. The large yard, enclosed by greens, is an excellent playground, and an inviting place for outdoor entertaining. It's very convenient to shopping, schools, churches and commuting, but no heavy traffic to endanger little children.

Upkeep on this house is *low*. For complete details, call me at Plaza 5-2000, daytime, Scarsdale 3-5122, evenings. ARTHUR HULL HAYES, General Manager, Station WCBS, New York.

KMLB

KEY TO RICH NORTHEASTERN LOUISIANA MARKET . . . .



FACTS—

*KMLB serves a 223 million dollar market encompassing 97,410 radio homes—all within KMLB's one milevolt contour. In area this includes 17 parishes in northeastern Louisiana and 3 counties in Arkansas.

* BMB report.

5,000 WATTS DAY
1,000 WATTS NIGHT

•

AFFILIATED WITH
American Broadcasting Company

•

Represented by
Taylor-Borroff & Company, Inc.

OHRBACH'S

(Continued from page 50)

50% mark-up) as well as fair-trade agreements on national-branded goods.

The Prudential Insurance Co. was planning to build a handsome new building, which would afford 150,000 square feet of floor space in a 3-story-and-mezzanine wing for a new store. Ohrbach's, after brow-wrinkling decisions in the New York office and many consultations with their retail-wise Grey Agency, decided to lease the Los Angeles store.

The advertising campaign went into the works last September, almost exactly a year after they bought *Hi, Jinx!* on WNBC, New York. The campaign was broken down roughly into three phases: (1) the period before the opening, (2) the opening day, (3) the follow-up. The budget set for the whole opening was about $100,000.

Originally, the campaign was to plug the new store alone, and to leave out the New York connection. At first, this seemed like a good idea, since "14th Street" to most fashion-conscious Hollywood women is slum shopping. Half-way through the planning of the "leave out New York" theme, it went on the scrap heap.

A little checking by the agency revealed the fact that West Coast women look to New York, not Paris, as the heart and center of the women's fashion industry. New York's famed Garment Center, where a Lincoln Continental and a mink for the wife are the palms on the *Croix de Guerre* of a never-ending war for new feminine fashions, today makes 75% of the women's clothes worn in the U.S. and sets the pace for the world. Many a shopper at the New York Ohrbach's is an out-of-town housewife, brought there by the promise of good clothes at low prices.

Radio was used to cover an intensified three-week period, the campaign breaking 15 November. All time-buying was done in New York, all copy written in New York, and all planning was done in New York. In this way, the various department heads in the agency were able to integrate copy themes in radio, newspapers, and billboards. It was the same copy theme, expressed in different media.

On 15 November, Ohrbach's started with selective announcements and chainbreaks on the four Los Angeles network stations, plus a heavy schedule of participations. They were teasers. The straight copy was plugging the fact that a "new kind" of store was opening; the participations were handled mostly by local personalities who had toured the new store and who air-gushed at length about its beauty, its big parking lot, etc.

No Mr. and Mrs. shows were used, chiefly because Ohrbach couldn't find one in the Los Angeles area that they felt could measure up to the one they had in New York. Tex and Jinx, meanwhile, came to L.A. (their N.Y. show was done on e.t.'s during their Hollywood appearances) and began a merry-go-round of guest shots, spreading the gospel of Ohrbach's new store.

About six days before the opening, the campaign went into the real ballyhoo stage. The number of stations was stepped up to seven, with the same approach of announcements and chainbreaks being used. By this time, heavy publicity guns were being levelled at Los Angeles radio. In addition to the dozen or so Tex and Jinx appearances, Nathan Ohrbach was set to be interviewed as "Per-

(Please turn to page 64)

BMI



DO YOU SAMBA?

Millions of Americans in the U.S.A. do . . . and they can rhumba and tango as well.

The music of our Good Neighbors has been warmly accepted here. The exotic tones, the rhythmic beat, the rich musical heritage of Latin-American music never fail to gain the response of music lovers in this country everywhere.

Broadcasters have found a faithful audience among listeners who prefer the best in "Good Neighbor Music." Because of this nation-wide interest, BMI has maintained a leading role in bringing to radio the very finest in Latin-American music.

BMI controls exclusive performance rights in most of the music of Brazil, Chile, Columbia, Cuba and Mexico among others.

When you look for "Good Neighbor Music"—look to BMI.

BMI

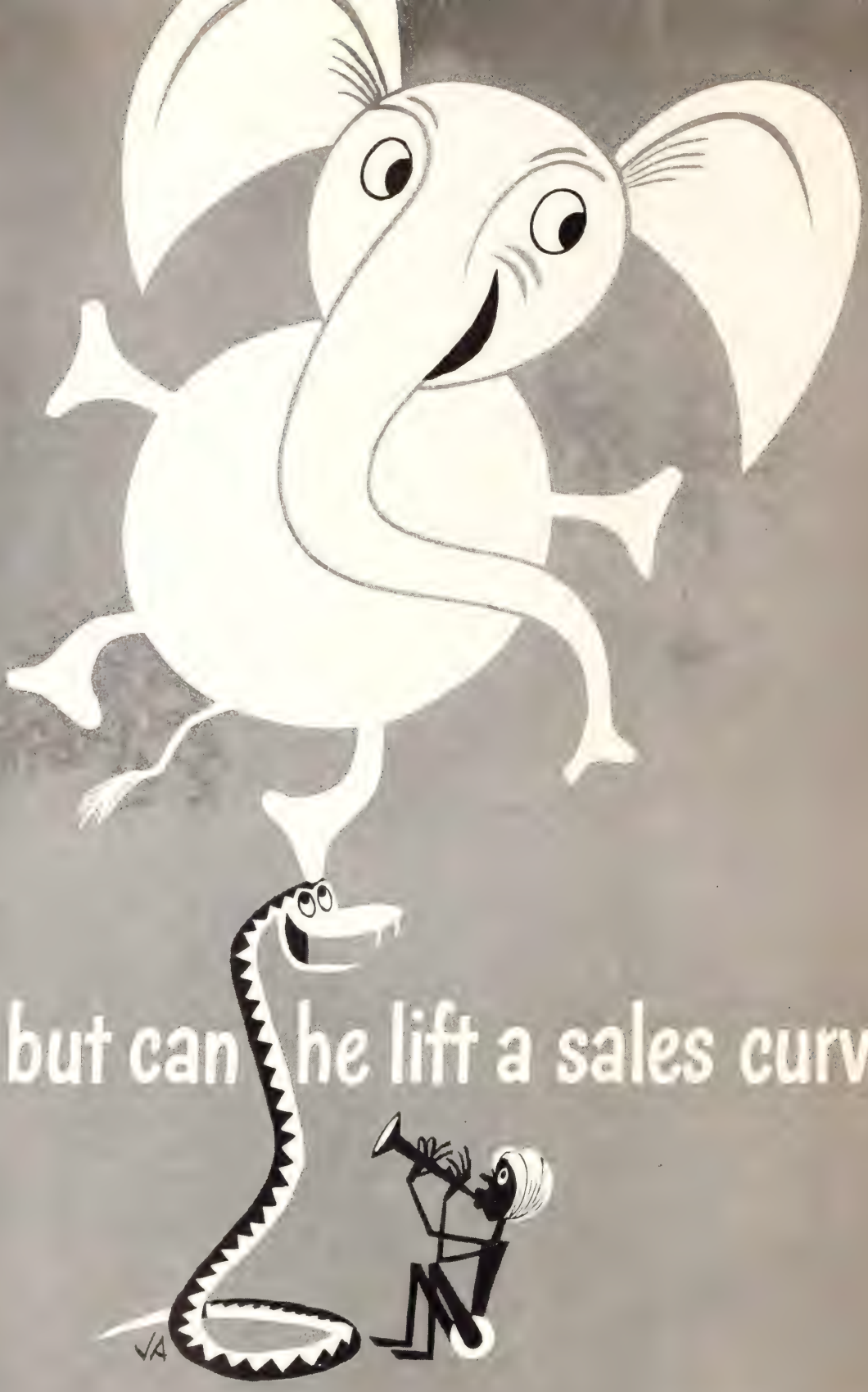
BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD



Paul W. Morency, Vice-Pres.—Gen. Mgr. Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.

WTIC's 50,000 WATTS REPRESENTED NATIONALLY BY WEED & CO.



Yeah, but can he lift a sales curve?

We don't wish to underestimate the power of a Hindu horn-blower but if you're looking for power where it counts most, CBS is your man. The total authorized nighttime and daytime power of its listed stations makes CBS the most powerful network in all Radio—and the obvious choice of advertisers who want to lift their sales curves.

The Columbia Broadcasting System

CBS

SPONSOR COMPARAGRAPH

February 1949

TV Comparagraph in next Issue

SPONSORS

45 p.m.	Pittsburgh	Su	8:45 p.m.
4 p.m.		W	10 p.m.
2 p.m.	Adams	Su	2:30 p.m.
1:15 p.m.	Chevrolet	Su	3:30 p.m.
8:45 p.m.		Su	9:30 p.m.
8:30 p.m.	Wed Pack Tab	M	9:30 p.m.
10:30 p.m.	Manhattan Soap	Su	11 p.m.
11:30 p.m.		Su	12 Midnight
4:00 p.m.		MWS	8:00 p.m.
3:30 p.m.	Mars	W	9:30 p.m.
4:00 p.m.		W	10:30 p.m.
4:00 p.m.		W	5:30 p.m.
4:00 p.m.	Menthol	MWF	8:00 p.m.
10:45 a.m.	Metropolitan Life	M-F	11 a.m.
6:00 p.m.		M-F	6:30 p.m.
6:00 p.m.	Miles Laboratories	Tu,Th	7:00 p.m.
1:45 p.m.	Miss Margaret McWilliams	Su	2:00 p.m.
12:00 noon		Su	12:30 p.m.
6:00 p.m.		M-F	6:30 p.m.
4:30 p.m.		M-F	5:00 p.m.
10:45 a.m.		M-F	12:00 noon
3:45 p.m.		M-F	5:30 p.m.
5:45 p.m.		M-F	6:30 p.m.
7:00 p.m.		M-F	7:30 p.m.
2:00 p.m.		M-F	2:30 p.m.
5:45 p.m.	Mogen David Wine	M-F	6:30 p.m.
2:00 p.m.	Moldon	Su	2:30 p.m.
5:45 p.m.	Monsanto Chemical	M-F	6:30 p.m.
5:00 p.m.	Morrell	Su	5:30 p.m.
8:00 p.m.	Mutual Benefit Life	Su	8:30 p.m.
10:30 p.m.	Nash Motors	Su	11:00 p.m.
8:00 p.m.		M-F	8:30 p.m.
6:45 p.m.		M-F	7:00 p.m.
9:00 p.m.		M-F	9:30 p.m.
9:30 p.m.	National Biscuit	Su	10:30 p.m.
6:00 p.m.		M-F	6:30 p.m.
4:30 p.m.		M-F	5:00 p.m.
2:30 p.m.		M-F	3:00 p.m.
8:30 p.m.		M-F	9:00 p.m.
6:30 p.m.		M-F	7:00 p.m.
8:30 p.m.		M-F	9:00 p.m.
10:30 p.m.		M-F	11

SPONSOR COMPARAGRAPH

February 1949

TV Comparagraph in next issue

PROGRAMS

Adult Education	Th	8:00 p m	Lawrence Jones
Adult Education	Fri	8:00 p m	Lum n Abner
Adventures of Ellery Queen	Su	8:00 p m	Mr. Keen - Tracer
Adventures of Ozzie & Harriet	Su	6:30 p m	Ozzie & Harriet
Am. Boy's Week		7:00 p m	Ted Malone
America Dances	Su	9:30 p m	Marjorie Reed
America Song	Su	7:30 p m	Jack Haskell Sing
Amos 'n' Andy	Tu	8:00 p m	Amos 'n' Andy
Anniversary	Wed	8:30 p m	Mary Margaret
Anne Ellis	Wed	8:00 p m	Anne Ellis
Author Meets the Critics	Su	4:00 p m	Author Meets
Ballantine Ale	Su	9:30 p m	Ballantine Ale
Barn Dance	Sa	8:30 p m	Barn Dance
Bandstand	Su	4:30 p m	Bandstand
Bandstand	Su	4:30 p m	Bandstand
Barrie Craig	Wed	9:30 p m	Barrie Craig
Battle of the Sexes	Wed	8:30 p m	Battle of the Sexes
Beat the Clock	Tu	8:30 p m	Beat the Clock
Beat the Clock	Th	8:30 p m	Beat the Clock
Beauty Box Theatre	Th	8:30 p m	Beauty Box Theatre
Beauty Box Theatre	Fri	8:30 p m	Beauty Box Theatre
Bedside	Su	11:00 a m	Bedside
Bedtime Story	Su	6:45 p m	Bedtime Story
Bedtime Story	M-F	6:45 p m	Bedtime Story
Beulah	M-F	12:15 p m	Beulah
Beulah	M-F	6:45 p m	Beulah
Big Jon & Sparky	M-F	5:30 p m	Big Jon & Sparky
Big Story	Th	9:30 p m	Big Story
Big Town	Th	8:00 p m	Big Town
Bill Cullen Show	Th	8:30 p m	Bill Cullen
Bill Goodwin Show	Th	8:30 p m	Bill Goodwin
Bill Stern Sports Newsreel	Th	10:45 p m	Bill Stern
Bing Crosby	Tu	8:00 p m	Bing Crosby
Bishop Sheen	Tu	4:00 p m	Bishop Sheen
Blackstone Plantation	Th	8:30 p m	Blackstone Plantation
Blind Date	Wed	8:30 p m	Blind Date
Blondie	Th	8:30 p m	Blondie
Blue Ribbon Town	Th	8:30 p m	Blue Ribbon Town
Bob Hawk	Su	2:30 p m	Bob Hawk
Bob Hope	Tu	9:00 p m	Bob Hope
Bobby Benson	M-F	5:45 p m	Bobby Benson
Bobby Benson	Sa	10:30 a m	Bobby Benson
Bonnie Baker	M-F	10:45 a m	Bonnie Baker
Boston Blackie	Fri	8:00 p m	Boston Blackie
Boston Symphony	Sa	8:30 p m	Boston Symphony
Boxing	Fri	10:15 p m	Boxing
Breakfast Club	M-F	8:30 a m	Breakfast Club
Breakfast in Hollywood	M-F	9:30 a m	Breakfast in Hollywood
Bride & Groom	Sa	11:30 a m	Bride & Groom
Bride & Groom	Su	11:30 a m	Bride & Groom
Brighter Day	M-F	4:45 p m	Brighter Day
Bring & Buy Quiz	Th	8:00 p m	Bring & Buy Quiz
Bring & Buy Quiz	Fri	8:00 p m	Bring & Buy Quiz
Broadway Bandbox	Sa	9:30 p m	Broadway Bandbox
Broadway Open House	M-F	12:30 p m	Broadway Open House
Broadway Open House	Sa	12:30 p m	Broadway Open House
Broadway Open House	Su	12:30 p m	Broadway Open House
Brown Derby	Th	9:30 p m	Brown Derby
Bruce Elliott	Th	8:30 p m	Bruce Elliott
Buck Rogers	Sa	11:00 a m	Buck Rogers
Bulldog Drummond	Th	8:00 p m	Bulldog Drummond
Bulldog Drummond	Fri	8:00 p m	Bulldog Drummond
Bunny Berigan	Th	8:30 p m	Bunny Berigan
Burns & Allen	Th	8:00 p m	Burns & Allen
Buster Brown	Sa	10:30 a m	Buster Brown
Buzz Adlon	Th	8:30 p m	Buzz Adlon
Cabin B-13	Th	8:30 p m	Cabin B-13
Cal Tinney	Th	8:30 p m	Cal Tinney
Calling All Cars	Th	8:30 p m	Calling All Cars
Calling All Cars	Fri	8:30 p m	Calling All Cars
Calling All Girls	Th	8:30 p m	Calling All Girls
Calling All Girls	Fri	8:30 p m	Calling All Girls
Campbell Playhouse	Th	9:00 p m	Campbell Playhouse
Can You Top This	Th	8:30 p m	Can You Top This
Candid Microphone	Th	8:30 p m	Candid Microphone
Candy Matson	Th	8:30 p m	Candy Matson
Capitol Cloakroom	Th	8:30 p m	Capitol Cloakroom
Capitol Cloakroom	Fri	8:30 p m	Capitol Cloakroom
Captain Midnight	M-F	6:00 p m	Captain Midnight
Carnival of Books	Th	8:30 p m	Carnival of Books
Carnival of Books	Fri	8:30 p m	Carnival of Books
Carol Channing	Th	8:30 p m	Carol Channing
Carol Channing	Fri	8:30 p m	Carol Channing
Carter Family	Th	8:30 p m	Carter Family
Carter Family	Fri	8:30 p m	Carter Family
Cavalcade of America	Th	8:00 p m	Cavalcade of America
Cavalcade of America	Fri	8:00 p m	Cavalcade of America
Cavalcade of Bands	Th	8:30 p m	Cavalcade of Bands
Cavalcade of Bands	Fri	8:30 p m	Cavalcade of Bands
Cavalcade of Music	Th	8:30 p m	Cavalcade of Music
Cavalcade of Music	Fri	8:30 p m	Cavalcade of Music
Cavalcade of Sports	Sa	10:45 p m	Cavalcade of Sports
Cecil Brown	M-F	6:45 p m	Cecil Brown
Celebrity Time	Th	8:30 p m	Celebrity Time
Celebrity Time	Fri	8:30 p m	Celebrity Time
Chamber Music	Th	8:30 p m	Chamber Music
Chamber Music	Fri	8:30 p m	Chamber Music
Chance of a Lifetime	Th	8:30 p m	Chance of a Lifetime
Chance of a Lifetime	Fri	8:30 p m	Chance of a Lifetime
Chandu	Th	8:30 p m	Chandu
Chandu	Fri	8:30 p m	Chandu
Charlie Chan	Th	8:30 p m	Charlie Chan
Charlie Chan	Fri	8:30 p m	Charlie Chan
Charlie McCarthy	Su	7:00 p m	Charlie McCarthy
Chesterfield Supper Club	M-F	11:15 p m	Chesterfield Supper Club
Chicago Theatre of the Air	Su	3:00 p m	Chicago Theatre of the Air
Chicago Theatre of the Air	Th	8:30 p m	Chicago Theatre of the Air
Chicago Theatre of the Air	Fri	8:30 p m	Chicago Theatre of the Air
Chick Carter	M-F	5:15 p m	Chick Carter
Chick Carter	Sa	10:30 a m	Chick Carter
Children's Hour	Su	5:00 p m	Children's Hour
Children's Hour	Th	8:30 p m	Children's Hour
Children's Hour	Fri	8:30 p m	Children's Hour
Chuck Wagon Jamboree	Sa	8:30 p m	Chuck Wagon Jamboree
Cinderella Theatre	Th	8:30 p m	Cinderella Theatre
Cinderella Theatre	Fri	8:30 p m	Cinderella Theatre
Circle Theatre	Th	8:30 p m	Circle Theatre
Circle Theatre	Fri	8:30 p m	Circle Theatre
Clark Dennis	Th	8:30 p m	Clark Dennis
Clark Dennis	Fri	8:30 p m	Clark Dennis
Clem McCarthy	Th	8:30 p m	Clem McCarthy
Clem McCarthy	Fri	8:30 p m	Clem McCarthy
Clyde Beatty	Th	8:30 p m	Clyde Beatty
Clyde Beatty	Fri	8:30 p m	Clyde Beatty
Coast Guard	Th	8:30 p m	Coast Guard
Coast Guard	Fri	8:30 p m	Coast Guard
Cocktail Time	Th	8:30 p m	Cocktail Time
Cocktail Time	Fri	8:30 p m	Cocktail Time
Columbia Workshop	Th	8:30 p m	Columbia Workshop
Columbia Workshop	Fri	8:30 p m	Columbia Workshop
Command Performance	Th	8:30 p m	Command Performance
Command Performance	Fri	8:30 p m	Command Performance
Concert Hall	Th	8:30 p m	Concert Hall
Concert Hall	Fri	8:30 p m	Concert Hall
Concert Orchestra	Th	8:30 p m	Concert Orchestra
Concert Orchestra	Fri	8:30 p m	Concert Orchestra
Concert Time	Th	8:30 p m	Concert Time
Concert Time	Fri	8:30 p m	Concert Time
Confidentially Yours	Th	8:30 p m	Confidentially Yours
Confidentially Yours	Fri	8:30 p m	Confidentially Yours
Contented Hour	Th	8:30 p m	Contented Hour
Contented Hour	Fri	8:30 p m	Contented Hour
Cooking Show	Th	8:30 p m	Cooking Show
Cooking Show	Fri	8:30 p m	Cooking Show
Corliss Archer	Th	8:30 p m	Corliss Archer
Corliss Archer	Fri	8:30 p m	Corliss Archer
Counterspy	Th	8:30 p m	Counterspy
Counterspy	Fri	8:30 p m	Counterspy
Crime Classics	Th	8:30 p m	Crime Classics
Crime Classics	Fri	8:30 p m	Crime Classics
Crime Doctor	Th	8:30 p m	Crime Doctor
Crime Doctor	Fri	8:30 p m	Crime Doctor
Curtain Time	Th	8:30 p m	Curtain Time
Curtain Time	Fri	8:30 p m	Curtain Time
Dance Orchestra	Th	8:30 p m	Dance Orchestra
Dance Orchestra	Fri	8:30 p m	Dance Orchestra
Dangerous Assignment	Th	8:30 p m	Dangerous Assignment
Dangerous Assignment	Fri	8:30 p m	Dangerous Assignment
Dangerous Paradise	Th	8:30 p m	Dangerous Paradise
Dangerous Paradise	Fri	8:30 p m	Dangerous Paradise
Dark Fantasy	Th	8:30 p m	Dark Fantasy
Dark Fantasy	Fri	8:30 p m	Dark Fantasy
Dave Garroway	Th	8:30 p m	Dave Garroway
Dave Garroway	Fri	8:30 p m	Dave Garroway
David Harum	Th	8:30 p m	David Harum
David Harum	Fri	8:30 p m	David Harum
Dear Mom	Th	8:30 p m	Dear Mom
Dear Mom	Fri	8:30 p m	Dear Mom
Death Valley Days	Th	8:30 p m	Death Valley Days
Death Valley Days	Fri	8:30 p m	Death Valley Days
Deep River Boys	Th	8:30 p m	Deep River Boys
Deep River Boys	Fri	8:30 p m	Deep River Boys
Defense Attorney	Th	8:30 p m	Defense Attorney
Defense Attorney	Fri	8:30 p m	Defense Attorney
Detective Story	Th	8:30 p m	Detective Story
Detective Story	Fri	8:30 p m	Detective Story
Dick Haymes	Th	8:30 p m	Dick Haymes
Dick Haymes	Fri	8:30 p m	Dick Haymes
Dick Tracy	Th	8:30 p m	Dick Tracy
Dick Tracy	Fri	8:30 p m	Dick Tracy
Dinah Shore	Th	8:30 p m	Dinah Shore
Dinah Shore	Fri	8:30 p m	Dinah Shore
Dinner Date	Th	8:30 p m	Dinner Date
Dinner Date	Fri	8:30 p m	Dinner Date
Dixie Dinner	Th	8:30 p m	Dixie Dinner
Dixie Dinner	Fri	8:30 p m	Dixie Dinner
Doctor Christian	Th	8:30 p m	Doctor Christian
Doctor Christian	Fri	8:30 p m	Doctor Christian
Doctor I.Q.	Th	8:30 p m	Doctor I.Q.
Doctor I.Q.	Fri	8:30 p m	Doctor I.Q.
Dollar a Second	Th	8:30 p m	Dollar a Second
Dollar a Second	Fri	8:30 p m	Dollar a Second
Don McNeill	Th	8:30 p m	Don McNeill
Don McNeill	Fri	8:30 p m	Don McNeill
Don Winslow	Th	8:30 p m	Don Winslow
Don Winslow	Fri	8:30 p m	Don Winslow
Double or Nothing	Th	8:30 p m	Double or Nothing
Double or Nothing	Fri	8:30 p m	Double or Nothing
Dr. Christian	Th	8:30 p m	Dr. Christian
Dr. Christian	Fri	8:30 p m	Dr. Christian
Dr. I.Q.	Th	8:30 p m	Dr. I.Q.
Dr. I.Q.	Fri	8:30 p m	Dr. I.Q.
Dramatic Workshop	Th	8:30 p m	Dramatic Workshop
Dramatic Workshop	Fri	8:30 p m	Dramatic Workshop
Duffy's Tavern	Th	8:30 p m	Duffy's Tavern
Duffy's Tavern	Fri	8:30 p m	Duffy's Tavern
Dunninger	Th	8:30 p m	Dunninger
Dunninger	Fri	8:30 p m	Dunninger
Earl Godwin	Th	8:30 p m	Earl Godwin
Earl Godwin	Fri	8:30 p m	Earl Godwin
Earl Wilson	Th	8:30 p m	Earl Wilson
Earl Wilson	Fri	8:30 p m	Earl Wilson
Easy Aces	Th	8:30 p m	Easy Aces
Easy Aces	Fri	8:30 p m	Easy Aces
Ed Gardner	Th	8:30 p m	Ed Gardner
Ed Gardner	Fri	8:30 p m	Ed Gardner
Ed Wynn	Th	8:30 p m	Ed Wynn
Ed Wynn	Fri	8:30 p m	Ed Wynn
Eddie Cantor	Th	8:30 p m	Eddie Cantor
Eddie Cantor	Fri	8:30 p m	Eddie Cantor
Edgar Bergen	Th	8:30 p m	Edgar Bergen
Edgar Bergen	Fri	8:30 p m	Edgar Bergen
Edwin C. Hill	Th	8:30 p m	Edwin C. Hill
Edwin C. Hill	Fri	8:30 p m	Edwin C. Hill
Elmer Davis	Th	8:30 p m	Elmer Davis
Elmer Davis	Fri	8:30 p m	Elmer Davis
Elmo Roper	Th	8:30 p m	Elmo Roper
Elmo Roper	Fri	8:30 p m	Elmo Roper
Emphasis	Th	8:30 p m	Emphasis
Emphasis	Fri	8:30 p m	Emphasis
Escape	Th	8:30 p m	Escape
Escape	Fri	8:30 p m	Escape
Ethel & Albert	Th	8:30 p m	Ethel & Albert
Ethel & Albert	Fri	8:30 p m	Ethel & Albert
Eve Arden	Th	8:30 p m	Eve Arden
Eve Arden	Fri	8:30 p m	Eve Arden
Exploring Tomorrow	Th	8:30 p m	Exploring Tomorrow
Exploring Tomorrow	Fri	8:30 p m	Exploring Tomorrow
Fabian of the Yard	Th	8:30 p m	Fabian of the Yard
Fabian of the Yard	Fri	8:30 p m	Fabian of the Yard
Fairy Tales	Th	8:30 p m	Fairy Tales
Fairy Tales	Fri	8:30 p m	Fairy Tales
Family Hour	Th	8:30 p m	Family Hour
Family Hour	Fri	8:30 p m	Family Hour
Fashion Parade	Th	8:30 p m	Fashion Parade
Fashion Parade	Fri	8:30 p m	Fashion Parade
Fat Man	Th	8:30 p m	Fat Man
Fat Man	Fri	8:30 p m	Fat Man
Fats Waller	Th	8:30 p m	Fats Waller
Fats Waller	Fri	8:30 p m	Fats Waller
Fibber McGee & Molly	Th	8:30 p m	Fibber McGee & Molly
Fibber McGee & Molly	Fri	8:30 p m	Fibber McGee & Molly
Fifth Estate	Th	8:30 p m	Fifth Estate
Fifth Estate	Fri	8:30 p m	Fifth Estate
Fifty Fifty	Th	8:30 p m	Fifty Fifty
Fifty Fifty	Fri	8:30 p m	Fifty Fifty
Film Fun	Th	8:30 p m	Film Fun
Film Fun	Fri	8:30 p m	Film Fun
Fine Arts Quartet	Th	8:30 p m	Fine Arts Quartet
Fine Arts Quartet	Fri	8:30 p m	Fine Arts Quartet
First Nighter	Th	8:30 p m	First Nighter
First Nighter	Fri	8:30 p m	First Nighter
Fishing & Hunting	Th	8:30 p m	Fishing & Hunting
Fishing & Hunting	Fri	8:30 p m	Fishing & Hunting
Flying Patrol	Th	8:30 p m	Flying Patrol
Flying Patrol	Fri	8:30 p m	Flying Patrol
Football	Sa	1:30 p m	Football
Football	Su	1:30 p m	Football
Football Roundup	Sa	5:30 p m	Football Roundup
Football Roundup	Su	5:30 p m	Football Roundup
Football Scores	Sa	5:00 p m	Football Scores
Football Scores	Su	5:00 p m	Football Scores
Football Thoughts	Sa	5:15 p m	Football Thoughts
Football Thoughts	Su	5:15 p m	Football Thoughts
Football Today	Sa	5:45 p m	Football Today
Football Today	Su	5:45 p m	Football Today
Football Today	Th	8:30 p m	Football Today
Football Today	Fri	8:30 p m	Football Today
Forever Free	Th	8:30 p m	Forever Free
Forever Free	Fri	8:30 p m	Forever Free
Fort Laramie	Th	8:30 p m	Fort Laramie
Fort Laramie	Fri	8:30 p m	Fort Laramie
Fort Pitt	Th	8:30 p m	Fort Pitt
Fort Pitt	Fri	8:30 p m	Fort Pitt
Frank Parker	Th	8:30 p m	Frank Parker
Frank Parker	Fri	8:30 p m	Frank Parker
Frank Sinatra	Th	8:30 p m	Frank Sinatra
Frank Sinatra	Fri	8:30 p m	Frank Sinatra
Fred Allen	Th	8:30 p m	Fred Allen
Fred Allen	Fri	8:30 p m	Fred Allen
Fred Waring	Th	8:30 p m	Fred Waring
Fred Waring	Fri	8:30 p m	Fred Waring
Frontier Gentleman	Th	8:30 p m	Frontier Gentleman
Frontier Gentleman	Fri	8:30 p m	Frontier Gentleman
Gabriel Heatter	Th	8:30 p m	Gabriel Heatter
Gabriel Heatter	Fri	8:30 p m	Gabriel Heatter
Gang Busters	Th	8:30 p m	Gang Busters
Gang Busters	Fri	8:30 p m	Gang Busters
Garry Moore	Th	8:30 p m	Garry Moore
Garry Moore	Fri	8:30 p m	Garry Moore
Gay Nineties	Th	8:30 p m	Gay Nineties
Gay Nineties	Fri	8:30 p m	Gay Nineties
George Burns	Th	8:30 p m	George Burns
George Burns	Fri	8:30 p m	George Burns
George Jessel	Th	8:30 p m	George Jessel
George Jessel	Fri	8:30 p m	George Jessel
Gil Dodds	Th	8:30 p m	Gil Dodds
Gil Dodds	Fri	8:30 p m	Gil Dodds
Gildersleeve	Th	8:30 p m	Gildersleeve
Gildersleeve	Fri	8:30 p m	Gildersleeve
Gillette Fights	M-F	8:30 p m	Gillette Fights
Gillette Fights	Sa	10:30 p m	Gillette Fights
Gillette Fights	Su	10:30 p m	Gillette Fights
Gillette Talent Scouts	M-F	8:30 p m	Gillette Talent Scouts
Gillette Talent Scouts	Su	8:30 p m	Gillette Talent Scouts
Gina & Tabor	Th	8:30 p m	Gina & Tabor
Gina & Tabor	Fri	8:30 p m	Gina & Tabor
Gospel Singer	M-F	7:45 a m	Gospel Singer
Grand Canyon	Su	7:00 p m	Grand Canyon
Grand Ole Opry	Sa	10:00 p m	Grand Ole Opry
Grand Slam	M-F	10:30 a m	Grand Slam
Great Gildersleeve	Su	7:30 p m	Great Gildersleeve
Great Moments	M-F	8:30 p m	Great Moments
Great Moments	Su	8:30 p m	Great Moments
Great Scenes	Th	8:30 p m	Great Scenes
Great Scenes	Fri	8:30 p m	Great Scenes
Green Hornet	Th	8:30 p m	Green Hornet
Green Hornet	Fri	8:30 p m	Green Hornet
Grouch Club	Th	8:30 p m	Grouch Club
Grouch Club	Fri	8:30 p m	Grouch Club
Guess Who	Th	8:30 p m	Guess Who
Guess Who	Fri	8:30 p m	Guess Who
Gunsmoke	Th	8:30 p m	Gunsmoke
Gunsmoke	Fri	8:30 p m	Gunsmoke
Hallmark Playhouse	Th	8:30 p m	Hallmark Playhouse
Hallmark Playhouse	Fri	8:30 p m	Hallmark Playhouse
Happy Gang	Th	8:30 p m	Happy Gang
Happy Gang	Fri	8:30 p m	Happy Gang
Harmony Ranch	Th	8:30 p m	Harmony Ranch
Harmony Ranch	Fri	8:30 p m	Harmony Ranch
Harold Peary	Th	8:30 p m	Harold Peary
Harold Peary	Fri	8:30 p m	Harold Peary
Harry James	Th	8:30 p m	Harry James
Harry James	Fri	8:30 p m	Harry James
Harry Wismer	Th	8:30 p m	Harry Wismer
Harry Wismer	Fri	8:30 p m	Harry Wismer
Hawaii Calls	Th	8:30 p m	Hawaii Calls
Hawaii Calls	Fri	8:30 p m	Hawaii Calls
Headliners	Th	8:30 p m	Headliners
Headliners	Fri	8:30 p m	Headliners
Hear It Now	Th	8:30 p m	Hear It Now
Hear It Now	Fri	8:30 p m	Hear It Now
Hedda Hopper	Th	8:30 p m	Hedda Hopper
Hedda Hopper	Fri	8:30 p m	Hedda Hopper
Henry Aldrich	Th	8:30 p m	Henry Aldrich
Henry Aldrich	Fri	8:30 p m	Henry Aldrich
Henry Morgan	Th	8:30 p m	Henry Morgan
Henry Morgan	Fri	8:30 p m	Henry Morgan
Herb Shriner	Th	8:30 p m	Herb Shriner
Herb Shriner	Fri	8:30 p m	Herb Shriner
Hi Jinx	Th	8:30 p m	Hi Jinx
Hi Jinx	Fri	8:30 p m	Hi Jinx
Hilltop House	Th	8:30 p m	Hilltop House
Hilltop House	Fri	8:30 p m	Hilltop House
Hit the Jackpot	Th	8:30 p m	Hit the Jackpot
Hit the Jackpot	Fri	8:30 p m	Hit the Jackpot
Hobby Lobby	Th	8:30 p m	Hobby Lobby
Hobby Lobby	Fri	8:30 p m	Hobby Lobby
Hollywood Mystery Time	Th	8:30 p m	Hollywood Mystery Time
Hollywood Mystery Time	Fri	8:30 p m	Hollywood Mystery Time
Hollywood Star Time	Th	8:30 p m	Hollywood Star Time
Hollywood Star Time	Fri	8:30 p m	Hollywood Star Time
Hollywood Theatre	Th	8:30 p m	Hollywood Theatre
Hollywood Theatre	Fri	8:30 p m	Hollywood Theatre
Home Decorating	Th	8:30 p m	Home Decorating
Home Decorating	Fri	8:30 p m	Home Decorating
Home Party	M-F	1:30 p m	Home Party
Hop Harrigan	Th	8:30 p m	Hop Harrigan
Hop Harrigan	Fri	8:30 p m	Hop Harrigan
Horace Heidt	Th	8:30 p m	Horace Heidt
Horace Heidt	Fri	8:30 p m	Horace Heidt
Horn & Hardart	Th	8:30 p m	Horn & Hardart
Horn & Hardart	Fri	8:30 p m	Horn & Hardart
House of Mystery	Th	8:30 p m	House of Mystery
House of Mystery	Fri	8:30 p m	House of Mystery
Howard Barlow	Th	8:30 p m	Howard Barlow
Howard Barlow	Fri	8:30 p m	Howard Barlow
Howard Miller	Th	8:30 p m	Howard Miller
Howard Miller	Fri	8:30 p m	Howard Miller
Hunting & Fishing	Th	8:30 p m	Hunting & Fishing
Hunting & Fishing	Fri	8:30 p m	Hunting & Fishing
Hymns of All Churches	Su	8:30 a m	Hymns of All Churches
I Love a Mystery	Th	8:30 p m	I Love a Mystery
I Love a Mystery	Fri	8:30 p m	I Love a Mystery
I Was There	Th	8:30 p m	I Was There
I Was There	Fri	8:30 p m	I Was There
Ice Capades	Th	8:30 p m	Ice Capades
Ice Capades	Fri	8:30 p m	Ice Capades
Ice Follies	Th	8:30 p m	Ice Follies
Ice Follies	Fri	8:30 p m	Ice Follies
Ice Revue	Th	8:30 p m	Ice Revue
Ice Revue	Fri	8:30 p m	Ice Revue
Ice Show	Th	8:30 p m	Ice Show
Ice Show	Fri	8:30 p m	Ice Show
Ice Skating	Th	8:30 p m	Ice Skating
Ice Skating	Fri	8:30 p m	Ice Skating
Ice Time	Th	8:30 p m	Ice Time
Ice Time	Fri	8:30 p m	Ice Time
Ice Vanities	Th	8:30 p m	Ice Vanities
Ice Vanities	Fri	8:30 p m	Ice Vanities
Ice Varieties	Th	8:30 p m	Ice Varieties
Ice Varieties	Fri	8:30 p m	Ice Varieties
Ice Vogues	Th	8:30 p m	Ice Vogues
Ice Vogues	Fri	8:30 p m	Ice Vogues
Ice Waltzes	Th	8:30 p m	Ice Waltzes
Ice Waltzes	Fri	8:30 p m	Ice Waltzes
Ice Wonders	Th	8:30 p m	Ice Wonders
Ice Wonders	Fri	8:30 p m	Ice Wonders
Ice Wonderland	Th	8:30 p m	Ice Wonderland
Ice Wonderland	Fri	8:30 p m	Ice Wonderland



"RODNEY" in Harness Racing,* Station WHEC In Rochester.....

....FIRST BY LENGTHS!

*"Rodney" of the R. H. Johnston stables has been named,—by a national poll of sports editors and turf writers,—the "No. 1 Trotter of 1948." "Rodney" did not lose a race all year,—in fact, habitually *swept* to each win *by lengths.*

WHEC sweeps the Rochester Hooper—*all three*—morning, afternoon, evening—and *by lengths!*

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated!

Furthermore, Station WHEC is one of the select Hooper "Top Twenty" stations in the U.S! (Morn. Aft. and Eve.)

Latest Hooper before closing time.

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 A.M. Monday through Fri.	**39.3**	25.6	7.0	5.0	14.0	7.4
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	**38.5**	27.0	8.9	9.3	11.0	5.1
EVENING 6:00-10:00 P.M. Sunday through Sat.	**35.7**	34.6	6.5	7.4	14.2	Station Broadcast til Sunset Only

OCTOBER-NOVEMBER HOOPER, 1948

Latest before closing time.

BUY WHERE THEY'RE LISTENING:—

CBS

WHEC of Rochester N. Y.

MEMBER GANNETT RADIO GROUP

5,000 WATTS

Representatives: EVERETT & McKINNEY, *New York, Chicago,* HOMER GRIFFITH CO., *Los Angeles, San Francisco*

NOW!
5000 WATTS
KHMO
HANNIBAL
COVERING THE HANNIBAL-QUINCY TRI-STATE MARKET

42 COUNTIES OF
PROSPEROUS Mark Twain Land
ILLINOIS • IOWA • MISSOURI
NATIONAL REP. — JOHN E. PEARSON CO.
KHMO
Mutual Network
1070 KC
SERVING THE RICH TRI-STATE AREA
1000 WATTS ☆ NITE

You can SPOT more SPOTS that are HOT SPOTS on JOHN BLAIR STATIONS!
JOHN BLAIR & COMPANY
REPRESENTING LEADING RADIO STATIONS
Offices in Chicago • New York • Detroit
St. Louis • Los Angeles • San Francisco

OHRBACH'S

(*Continued from page 56*)

sonality of the Week" by the ABC Pacific Network. Peter Pringle of KNX was lined up for a stunt, in which he acted as a floorwalker for the morning of the opening, and then did a human-interest broadcast on his reactions. KMPC scheduled a special 15-minute show for noontime of the opening day to be done from the store. KFWB made plans for a nighttime 30-minute show covering the close of business the first day, from a news standpoint.

Possibly the one place in the campaign where Ohrbach's stuck its neck out was during the opening day. Ohrbach's reasoned, on the basis of the type of radio they were using, combined with the basic commercial appeal of their New York Mr. and Mrs. show, that they would do a land-office first-day business. Therefore, they scheduled a seven-hour campaign for opening day, written and set up weeks before, to ask people to stay away. Fortunately for Ohrbach's, the preliminary campaign had done its job well. Some ten minutes after the doors opened, there was a crowd of 20,000 shoppers in the store.

The follow-up campaign lasted nearly a week. On the day after the store opened its doors (and quickly closed them lest there be a riot), the radio copy, handled for the most part here by transcriptions, plugged the theme of "Love that store." The same theme was carried out in the other media that Ohrbach was using. It was actually kidding hucksterism, because Ohrbach's had little to worry about. The neighboring merchants down the street, who had sought in vain for just one teeny price mention that they could undersell, had to take a shot in the dark and run big out-of-season sales to fight the New York intruder.

There are no official figures on how much business was done on opening day, or how much Ohrbach's expects to do in its Los Angeles location. For the time being, these figures are an Ohrbach state secret. There is, however, an interesting comment on how much of this business can be traced to the pull of Ohrbach's selective radio.

Grey agencyman Chuck Lewin, like many other Grey Advertising personnel, was there on opening day. His unofficial check showed that half of the shoppers were there due to word-of-mouth propaganda, the rest about evenly divided among the three media used — radio, newspapers, and billboards. Since most of the "word-of-mouth" could be traced fairly well to the radio publicity done by Ohrbach's, radio had the edge.

With the success of the store reasonably assured, Ohrbach's plans to continue using radio in Los Angeles. It will follow the same basic copy slant of *Hi, Jinx!*, the New York radio, stressing the quality of the fashions and the over-all low price policy. Whether a Mr. and Mrs. show will finally be used will depend upon many factors. Orhbach's has looked at many in Los Angeles, and as yet found none it likes. Indications are that the announcements-and-participations will be used for the time being.

In any case, Ohrbach's is thinking now of expanding to several other cities if the Los Angeles store survives the acid test of competition and makes money. Of one thing Ohrbach's is sure. Wherever they expand to, selective radio will play a major part in the continuing policies of Ohrbach's merchandising. . . .

Just What The Doctor Ordered
℞ 1000 Books SOLD each month OVER WDNC
MODERN HOME PHYSICIAN publishers bought WDNC, the 5000 watts—620 kc CBS station in Durham, N. C. Results? 1000 books sold per month!
What do you want to sell more of at lower cost?
WDNC
DURHAM, NORTH CAROLINA
The Herald-Sun Station
COLUMBIA BROADCASTING SYSTEM
Rep. Paul H. Raymer

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
BORDEN CO	Instant Coffee, Cheeses, Canned Milk	County Fair	Wednesday 9-9:30 pm	Eagle Brand Dessert cook book	Free on request to local CBS station carrying show	CBS
CHESEBROUGH MFG CO	Vaseline	Dr. Christian	Wednesday 8:30-9 pm	Annual "Dr. Christian script-writing contest. $2,000 grand prize, 51 other cash prizes.	Send 30-min "Dr. Christian" script with contest release form to contest, N. Y.	CBS
CHRYSLER CORP (DeSoto-Plymouth div)	DeSoto, Plymouth	Hit the Jackpot	Tuesday 10-10:30 pm	Merchandise jackpot: DeSoto car, household articles, kitchen equipment, etc. Value varies $16-30,000	Listeners send postcard to show, N. Y., with name, address, phone number. Listeners called, guess exact wording of "Secret Saying"	CBS
EVERSHARP, INC P. LORILLARD CO SMITH BROS CO SPEIDEL CORP	Pens, razors Old Gold Cigs. Cough drops Watch bands	Stop the Music	Sunday 8-9 pm (15 min ea.)	$18,000 (minimum $1,000) in various cash, merchandise prizes	Listeners called, must identify tune played plus "Mystery Melody"	ABC
FROHSIN CO	Department Store	Frohsin's Quiz Theatre	Sunday 1:30-2 pm	Various merchandise prizes from store	Contestants selected from audience, answer 5 questions. If 3 questions answered correctly, receive merchandise prize. If 5 correct, receive chance name "Mystery Voice" for additional prize.	WRFS Alexander City, Ala.
LEVER BROS	Swan, Lux, Lifebuoy, Rinso, Spry, Silver Dust	Amos 'n Andy Bob Hope Big Town Aunt Jenny Lux Radio Theater	Sunday 7:30-8 pm Tuesday 9-9:30 pm Tuesday 10-10:30 pm MTWTF 12:15-12:30 pm Monday 9-10:00 pm	Total $50,000 "Tour The World" prizes. First prize: Cruise around world for two. All expenses, plus pocket money, clothes allowance, or $10,000 cash. Second prizes: 15 trips to Europe, plus pocket money, baggage, or $2,500 cash. Third prizes: Four hundred $10 bills	Complete 25-word sentence: "I like large or bath size (product name here) because . . ." Send to contest, New York	CBS NBC NBC CBS CBS
NATIONAL COUNCIL OF EPISCOPAL CHURCHES	Institutional	Great Scenes from Great Plays	Friday 7:30-8 pm	Booklet: "Finding Your Way." Tells what Episcopal Church is, and what it stands for in modern world	Free on request to local MBS stations carrying show	MBS
PARTICIPATING	Various	Milkman's Matinee	SMTWTFS 12-6:00 am	$1,000 worth of DeJur photographic equipment: Camera, projector, light meters	Photographic contest. Submit still photo taken after dark. Best photos win. Send to Art Ford, c/o WNEW	WNEW N. Y.
PILLSBURY MILS	Pillsbury products	Grand Central Station	Saturday 12:30-1 pm	3-piece Rogers Silver Plate set	Send Pillsbury product coupon to sponsor, Minneapolis	CBS
PROCTER & GAMBLE	Duz	Truth or Consequences	Saturday 8:30-9 pm	Cumulative jackpot: $25,000 cash, plus merchandise prizes. Weekly prize for best letter	Complete 25-word or less sentence: "We should all support the American Heart Association because . . ." Send with or without contribution to contest, Hollywood. Writer of best weekly letter called, attempts identify "Whispering Woman." Correct identification wins jackpot.	NBC
PROCTER & GAMBLE	Ivory Flakes	What Makes You Tick	MTWTF 2:45-3 pm	Two plastic storage bags	Send 50c and two box tops to sponsor, Cincinnati	CBS
PROCTER & GAMBLE	Ivory Snow	Fashions On Parade	Friday 8-8:30 pm	$5,000 in various merchandise prizes	Three viewers called each week. Must identify "Miss Terry" from clues. To be eligible, must write slogan, send with/without contribution for USO Drive to program	WABD N. Y. Dumont Network
PROCTER & GAMBLE	Ivory Snow, Crisco	Rosemary	MTWTF 11:45-12 noon	Cook book: New Recipes for Good Eating	Send 25c and Crisco wrapper to sponsor, Cincinnati, Ohio	CBS
PRUDENTIAL INSURANCE CO	Insurance	Jack Berch Show	MTWTF 11:30-11:45 am	Occasional offer of booklet	Free on request to program, Newark, N. J.	MBS
RADIO ART CLUB OF AMERICA	Art prints	Great Voices of Great Singers	Sunday 1:45-2 pm	Five reproductions of great masters plus various bonus print offers	Send $2.00 to sponsor c/o MBS, N. Y.	MBS
RALSTON PURINA CO	Ralston Purina	Tom Mix	MTWTF 5:45-6 pm	Miniature replica of RCA Victor table model TV receiver, plus ring whistle	Send Ralston boxtop and 10c to sponsor, St. Louis	MBS
REED CANDY CO INC	Paloops	Midget Boxing	Tuesday 8:15 pm to close	3 super deluxe Monark bicycles	Winner of the tourney receives a bike; boxer selected as best sportsman also wins a bike; boy or girl writing best short product letter wins third bike	WBKB Chi.
STERLING DRUG INC	Dr. Lyons Tooth Paste, Powder	Backstage Wife	MTWTF 4-4:15 pm	Gold-flashed love charm perfume bracelet	Send ends of product carton with name, address, $25c to sponsor, N. Y.	NBC
U. S. TOBACCO CO	Model, Dill's Best, Tweed tobaccos	Take a Number	Saturday 5-5:30 pm	$5 for questions used: contents of jackpot if missed. $50 for correctly-answered jackpot questions	Listeners send quiz and jackpot questions to program, N. Y.	MBS

TV results

BUBBLE GUM

SPONSOR: Leaf Gum Company AGENCY: Turner Advertising
CAPSULE CASE HISTORY: *To popularize Pal Bubble Gum, Leaf Gum Company sponsors a chapter of Tom Mix's old serial, "The Miracle Rider" every week over WBKB. One-minute film commercials precede opening and closing of each episode. Commercials feature animated shots of Pal Bubble Gum, counter displays of the product, and flavor appeal copy. A sample free-offer of five one-cent pieces of bubble gum pulls more than 800 requests per show.*
WBKB, Chicago PROGRAM: "The Miracle Rider"

APPLIANCES

SPONSOR: B. F. Goodrich Store AGENCY: Placed direct
CAPSULE CASE HISTORY: *George Dopp, supervisor of the B. F. Goodrich store in Covington, Kentucky (greater Cincinnati) bought a single participation on WLWT's "Kitchen Klub." Cost was split with Nash-Kelvinator. Adding $20 to the prize given guests of the program, the Dixie Heights High School Band Mother's Club, and a small amount for give-aways, the participation cost $75. Immediate sales totaled $750. Value of appliances in which prospects were actively interested amounted to $1,825.*
WLWT, Cincinnati PROGRAM: "Kitchen Klub"

TOYS

SPONSOR: WBKB Sustaining
CAPSULE CASE HISTORY: *When WBKB committed itself to a Christmas party for 500 members of Chicago's Off-The-Street Club to be held on the day before Christmas, the problem of obtaining toys for so many children in short period of time arose. Ernie Simon made two 30-second plugs for gifts from citizens on his curbstone interview program (17-18 December), and the avalanche started. Over 3,000 toys were received with a retail value of over $7,000. More ice cream, cake, and candy arrived than could be consumed.*
WBKB, Chicago PROGRAM: "Curbstone Cutup"

TV AND RADIO SETS

SPONSOR: Packard-Bell AGENCY: Abbott-Kimbell Co.
CAPSULE CASE HISTORY: *"Television Talent Test," an amateur hour, received one of the largest responses in TV history during a two-hour period on Christmas night. Tidal wave of phone calls started when emcee Frank De Vol asked viewers to select winners of the program, instead of the usual panel of show-business judges. The response was so heavy that the telephone exchange serving the station was blocked many minutes at a time. Over 9,000 calls were tallied in the two-hour period for a total of 11,000 votes.*
KFI-TV, Los Angeles PROGRAM: "Television Talent Test"

APRONS

SPONSOR: L&P. Brown Co. AGENCY: Placed direct
CAPSULE CASE HISTORY: *This manufacturer of Ko-Kette Aprons tried to crack the department store field for years, with no success. When Kathi Norris came on WABD's morning television air with "Your Television Shopper" on 1 November, the company contracted for two spots a week. Two weeks later, as a result of customers asking for the "aprons that Kathi shows," Gimbels ordered 85 dozen. By the first of January Gimbels' reorders brought the total to 135 dozen.*
WABD, New York PROGRAM "Your Television Shopper"

FABRICS

SPONSOR: Martin Fabrics AGENCY: Placed direct
CAPSULE CASE HISTORY: *When WABD initiated daytime TV programing on 1 November, Martin Fabrics sponsored the Wednesday slot of the 15-minute, five-times-a-week show called "The Needle Shop" (3-3:30 p.m.). Program gives sewing lessons. Announcements on the first six programs offered a self-liquidating booklet entitled "How to Sew Velvet" to those sending in 25 cents. Over 300 requests resulted from the six announcements—a remarkable response from a new daytime program with no previously built-up audience.*
WABD, New York PROGRAM: "The Needle Shop"

WATCH STRAPS

SPONSOR: Ziploc Company AGENCY: Placed direct
CAPSULE CASE HISTORY: *Ziploc bought a one-minute participation on the "Ted Steele Show"—one a day across the board. Spot was used to demonstrate and plug a leather watch strap priced at $1.50. For each announcement used, 80 orders were received. At the end of the week, the five one-minute participations on WABD had delivered over 400 orders to the Ziploc Company.*
WABD, New York PROGRAM: "Ted Steele Show"

ONLY A COMBINATION OF STATIONS CAN COVER GEORGIA'S FIRST THREE MARKETS



The Georgia Trio



The C.B.S. Affiliates in Georgia's First 3 Markets

THE TRIO OFFERS ADVERTISERS AT ONE LOW COST:

Concentrated coverage • Merchandising assistance

Listener loyalty built by local programming • Dealer loyalties

— *IN GEORGIA'S FIRST THREE MARKETS*

The Georgia Trio



Represented, individually and as a group, by

THE KATZ AGENCY, INC.

New York • Chicago • Detroit • Atlanta • Kansas City • San Francisco • Los Angeles • Dallas

ONCE A YEAR

(Continued from page 33)

New York and Philadelphia, with a Hooper rating of 49.6 and 53.1 respectively. Sets in use for New York were 66.8, in Philadelphia, 53.1. Other stations on which the show was carried later via films, together with the rating achieved, follow:

WABD, New York	3.0
WCBS-TV, New York	3.9
WATV, Newark, N.J.	2.2
WFIL-TV, Philadelphia	2.3
WPTZ, Philadelphia	4.4

The show included seven filmed commercials each 1:15 minutes long. Weiss and Geller, Inc., Chicago, is the Elgin Amercian agency.

The Royal Typewriter Company also turned to video to step up pressure on the gift trade for its portables just before schools opened last September, and again just before Christmas. The pressure will be applied before school graduation time this Spring. Royal's agency, Young & Rubicam, New York, prepared spot film commercials for the campaign. A television spot, strictly speaking, is not equivalent, from the programing standpoint, to a one-shot program, although many spots combining the aural and visual techniques have distinctly "program" flavor.

Of course, except for convenience in detailed planning, advertising objectives can't really be separated from the occasion of the one-shot and the show or event to be sponsored.

The more successful one-time broadcasts are built around major holidays (national, State, and local), local civic occasions, special events of unusual interest to a given area, and get definite extra impact by writing into the script mood and incidents connected in some way with the particular occasion. Even a continuing series makes use of this device, insofar as possible, to achieve extra punch.

Sports consistently draw top audiences. Bowl football, championship baseball series, horse racing, etc. are well-known attractions that illustrate the pulling power of "glamour" events. Thousands of people listen to the Kentucky Derby broadcast who never saw a horse race, and who never hear another one broadcast until the Derby rolls around again the next year.

Last August, General Motors Corp., not a regular sponsor of sports, thrilled families all over the country with its presentation over CBS of the finals of the All-American Soap Box Derby in Florida.

Despite the fact that numbers of one-shot presentations have been aired over all the national networks, the webs offer a more limited opportunity for this form of advertising than local or regional airings. In most cases, a network advertiser won't be happy to have his show canceled in favor of another commercial sponsor.

Further, events of sufficient public importance or interest to justify cancelation of a regularly-scheduled program are few—and not all of them are available for commercial sponsorship, for reason of network policy.

It's commonplace for hot local events to outdraw outside attractions. When Ford dealers of Nutley and Kearney, N.J., saw a chance to saturate their areas with Ford car and service propaganda by sponsoring WNJR's (Newark) presentation of the traditional Thanksgiving football classic between Kearney and Nutley high schools, they bought it. The game easily dominated listening in those communities — just where the dealers wanted to sell their services and promote good will.

In Birmingham, Ala., the Loveman, Joseph, and Loeb department store gets together every Christmas with the Birmingham Little Theatre and station WAPI, and puts on a "thank you" show that gets tremendous listening.

Local talent doesn't have to be personally sensational (although that helps), if the event itself is sufficiently interesting. A skeptical electric appliance repairman in Lexington, Ky., was highly dubious about sponsoring a 15-minute remote pickup from the county fair. The WLAP recommendation prevailed, and the shop was flooded with new business the next day.

The Gillette Safety Razor Co., has built its major advertising campaign with a year-round series of spectacular sports one-shots. They sponsor leading events and championships in baseball, horse racing, prize-fights, bowl football, etc. Each event is intensely merchandised and promoted to both retail outlets and the public.

The most profitable use of the one-time broadcast has been where they were planned ahead so as to take full advantage of merchandising and promotion tie-ins. This has allowed the broadcast to lend weight or prestige to other regular advertising, as well as to accomplish the immediate objective.

Some ad managers like to take advantage of what might be called "internal" occasions for single broadcasts, such as openings, anniversaries, announcements of new lines and models, etc. Some such instances have been important enough to a community to stand on their own as listening attractions. In more cases, though, the broadcast will require "the works" to attract the desired audience. That means airing the right talent or event and backing it with intensive promotion.

One-shots can't as a rule be any less *entertaining* than any regularly-scheduled program. Documentary one-shots, both network and local, have consistently lost audiences, not only for the period involved, but also for the period *following* the documentary.

The answer seems to be that program people generally haven't accepted the advisability of combining the didactic purpose of the documentary with the entertainment appeal required to attract mass listening. In any event, a one-shot that ignores entertainment isn't likely to justify its cost.

The fact that a one-shot impact can be terrific doesn't mean that continuity of effort is less desirable. The habit of listening that brings prospects again and again into range of a sponsor's voice is built like any other habit — by repetition.

But the one-shot is an invaluable tool when used in the special situations it is adapted for. • • •

A 1½ BILLION DOLLAR MARKET

spread over two states

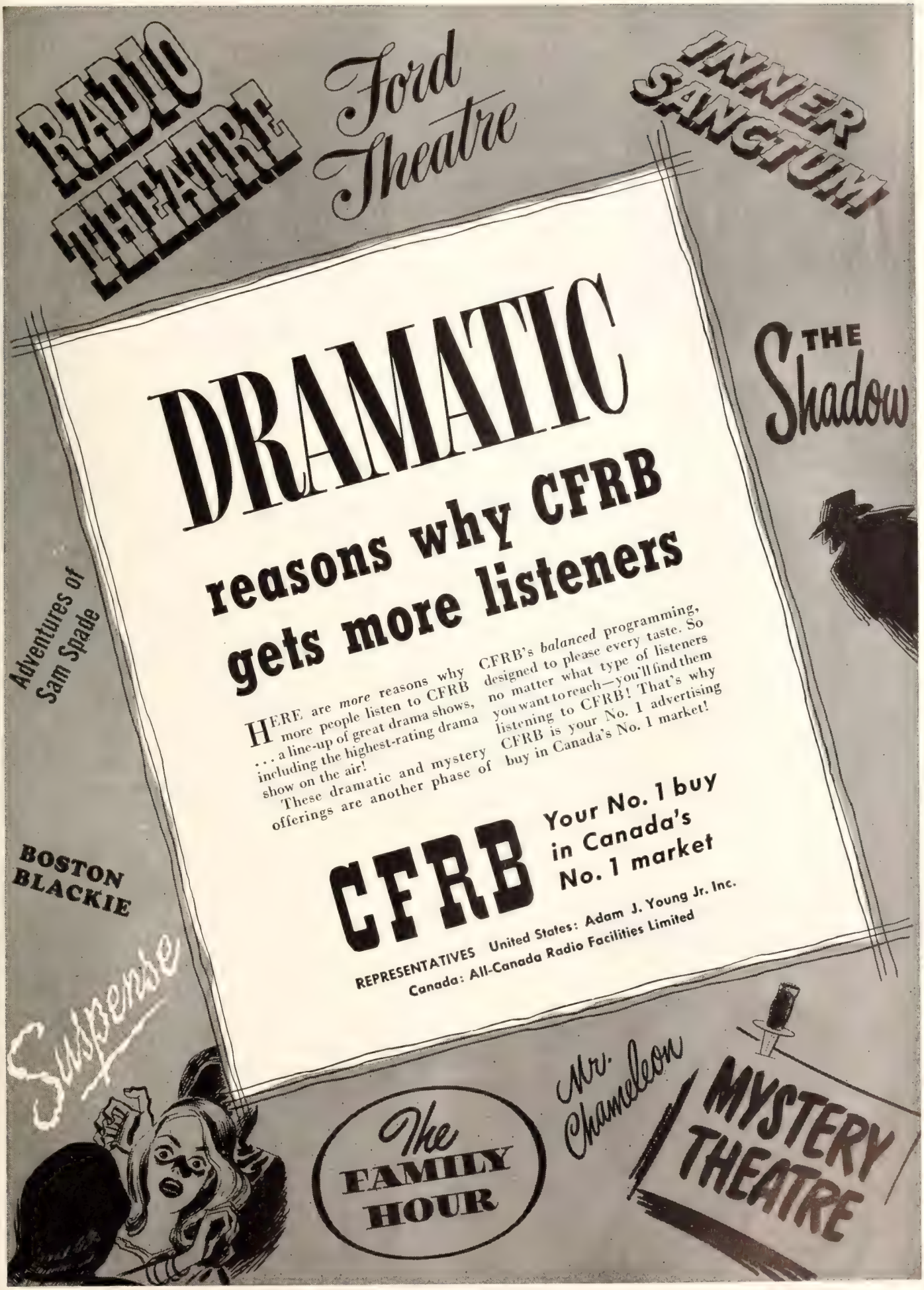
Take our BMB Audience Coverage Map, match it with the latest Sales Management "buying power" figures, and you'll see that KWFT reaches a billion and a half dollar market that spreads over two great states. A letter to us or our "reps" will bring you all the facts, as well as current availabilities. Write today.

KWFT

THE TEXAS-OKLAHOMA STATION

Wichita Falls—5,000 Watts—620 KC—CBS

Represented by Paul H. Raymer Co., and KWFT, 801 Tower Petroleum Bldg., Dallas


RADIO THEATRE
Ford Theatre
INNER SANCTUM
DRAMATIC
reasons why CFRB gets more listeners
HERE are more reasons why more people listen to CFRB . . . a line-up of great drama shows, including the highest-rating drama show on the air!
These dramatic and mystery offerings are another phase of CFRB's balanced programming, designed to please every taste. So no matter what type of listeners you want to reach—you'll find them listening to CFRB! That's why CFRB is your No. 1 advertising buy in Canada's No. 1 market!
CFRB
Your No. 1 buy in Canada's No. 1 market
REPRESENTATIVES United States: Adam J. Young Jr. Inc.
Canada: All-Canada Radio Facilities Limited
THE Shadow
Adventures of Sam Spade
BOSTON BLACKIE
Suspense
The FAMILY HOUR
Mr. Chameleon
MYSTERY THEATRE



P&G's Show Business Hedge

Procter & Gamble's move to set up a special million-dollar corporation to handle all their broadcast advertising is no accident. For the past several years P&G has been experimenting in Hollywood, producing motion picture films for the visual air advertising medium. This West Coast experimental production activity was incorporated separately from its angel, and is presently serving a number of clients aside from P&G with TV custom-filmed programs. The aim of the soap firm is to develop a video program formula which will permit it to operate as cheaply as it does on the daytime radio air.

P&G wants to keep its activity as a show producer apart from its production of soap and soap by-products. It is convinced that advertising agencies by themselves may not be in a position to develop quickly a daytime TV formula. P&G doesn't experiment at the consumer level. Before a P&G product, or an advertising campaign, has been introduced it has been well tested. The only way a sponsor can be certain, believes the great Queen City soap manufacturer, is to make broadcast advertising something apart from its regular advertising operation. When both the entertainment and the advertising must be created, it's wise to make building the entertainment a business too.

P&G is setting a new style for advertisers. Just as it was the first great advertiser to spend multi-millions in daytime serials, just so is it the first manufacturer to make show business part of its business. Broadcast advertising is changing, and so is the approach of firms like P&G, who use it as a major part of their sales plans.

Expect several great drug and soft drink manufacturers to incorporate program producing organizations as part of their advertising departments. They can no longer leave a keystone of their operations to chance . . . and they won't. This doesn't mean that sponsors will bypass advertising agencies, but that they'll take part of the entertainment off the agency shoulders.

TV Research

SPONSOR, in this issue, reports on the status of TV research. It's a factual report, not an evaluation of what the 22 firms reported upon are doing. At some future time SPONSOR will put each research firm on the scales and check its contribution to broadcast advertising. Radio research grew on a trial-and-error basis. It has grown to a point where its charges against the medium are larger than the research charges assumed by any other advertising medium.

TV research thus far appears to be a more costly operation than radio audience measurement and evaluation. It appears that it will continue to be more costly. Thus, some action must be taken to eliminate services that duplicate each other, that confuse both the buyer and the seller of broadcast time.

Broadcast advertising in all its facets must have the best that America's research minds can produce. It must not be forced to purchase services that are variations of each other. Naturally, SPONSOR is not suggesting that the industry or any group of advertisers or agencies combine to eliminate unnecessary research services through restraint of trade activities. It does suggest that it's better to support a small number of worthwhile researchers than to buy a service because it appears to flatter station, network, advertiser, or sponsor.

If broadcast advertising and advertising in general aren't discriminating in their support of TV research, they're liable to find themselves supporting a research structure that is more than they can afford and one which is making little or no contribution to television advertising.

The time to be discriminating is now.

Applause

A Ratner-Good Presentation

Victor Ratner is a tough fighter. He rides roughshod over people and things standing in the way of a job that he believes must be done. As a result, he frequently leaves behind him a considerable number of people who dislike him bitterly. He seldom, however, leaves behind him a job undone.

While it isn't possible to credit Ratner with the new spirit at CBS, it can be pointed out that the upswing commercially started shortly after his return to the network.

At the moment when CBS is hitting its full stride for the first time in network history, he's taking a leave of absence to prepare broadcasting's "all-industry" presentation. A number of other promotion men tried their hands at writing the story of broadcast advertising without satisfying Ratner or other members of the committee which is guiding the promotion.

Ratner is a supreme egotist. However, it's only the egotist with a complete belief in himself and the industry he represents who can do the job that the broadcast industry deserves.

The "all-industry" presentation rates the job that Ratner can and will do. Few men would be willing to step out of a v.p.'s position at the most aggressive network in broadcast history to do an industry job—a job that is certain to be thankless when completed.

Ratner is that kind of a person. The "all-industry" promotion is now certain to mean something to advertisers, agencymen, and all who want the story of broadcast advertising well told—well sold.

OPERATION:
KNOWLEDGE



No crystal ball can answer the manufacturer's question, "Is my product what the people want?" No isolated, one-shot trial in an isolated city can really prove the strength of a selling appeal. But there is a way to learn the answers to these and many other questions:

It's a test in WLW-land . . .
an "Operation: Knowledge"

In WLW's merchandise-able area, you'll find a mirror of America. Here is not just one city; but many cities of many sizes. Here live not just farming folks and not just workers in the mines or mills; but people from every walk of life—with every type of income.

Here are nearly fourteen million persons, in parts of seven states—states of the north, the south, the east and middle west. Here is a true cross section of our mighty land.

And in this vast area is a radio station unique—a station which covers the area as a network covers the nation. WLW reaches millions of people every day; but it reaches more of them in some cities than others—just as a network does. It gives vast coverage but not complete coverage—no medium or combination of media can do that for the country.

The advertiser who uses WLW alone is in the same position in WLW-land as the advertiser who embarks on a nation-wide program is in the country as a whole. What works on WLW is pretty sure to be sound throughout the land.

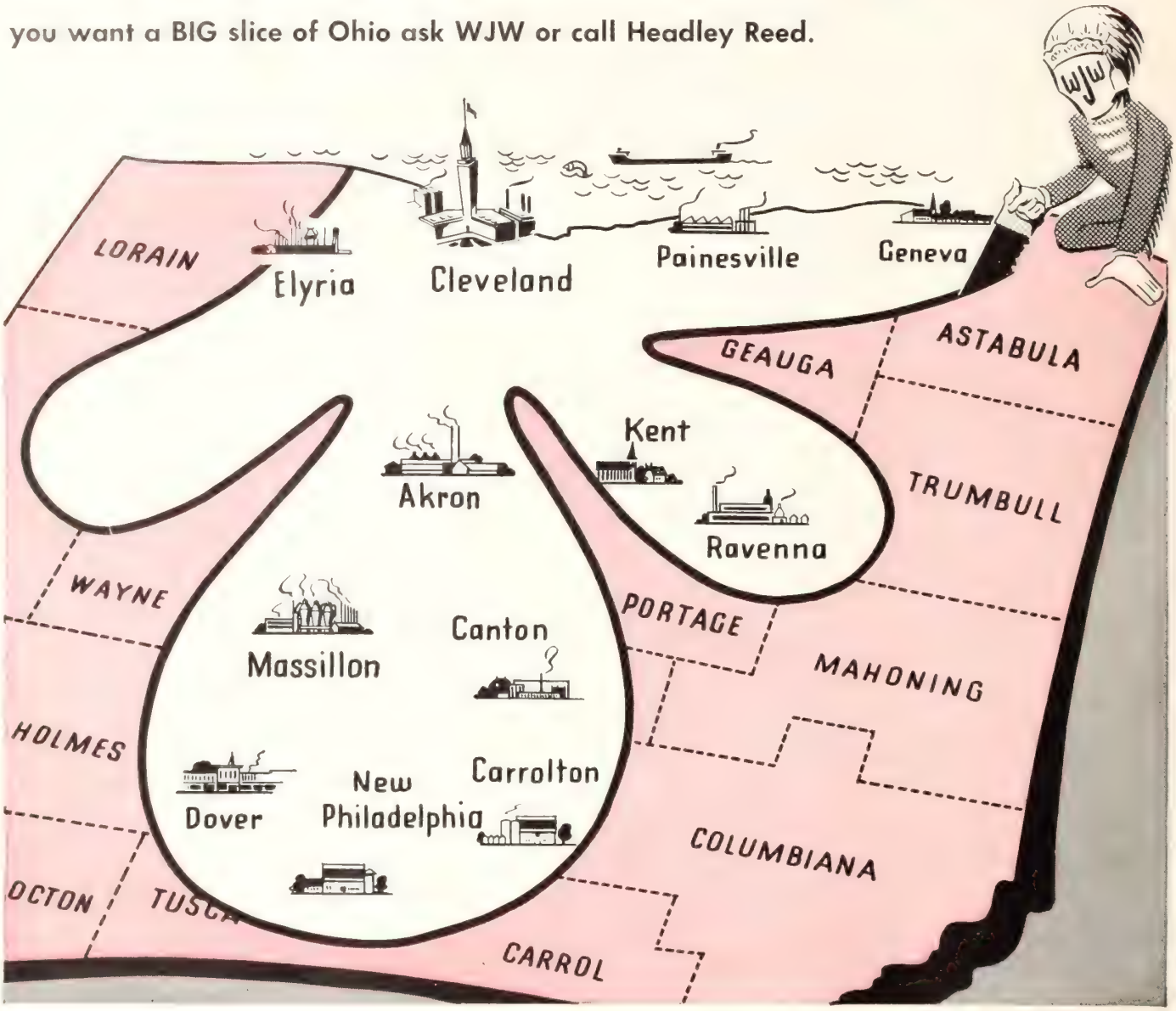
WLW

THE NATION'S MOST MERCHANDISE-ABLE STATION

Crosley Broadcasting Corporation

Want a big slice of Ohio?

Cleveland's Chief Station with its 675,000 radio families . . . $2,300,000,000 in sales, gives time buyers more for their money in this great market. If you want a BIG slice of Ohio ask WJW or call Headley Reed.



BILL O'NEIL, *President*

WJW

CLEVELAND

BASIC
ABC Network

850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

4 FEBRUARY 1949 • $8.00 a Year

SPONSOR

For buyers of broadcast advertising

12 farm advertising results—p. 24

Outlook: what's ahead—p. 12

TV headache—p. 20

Bond Bread uses selective radio—p. 22

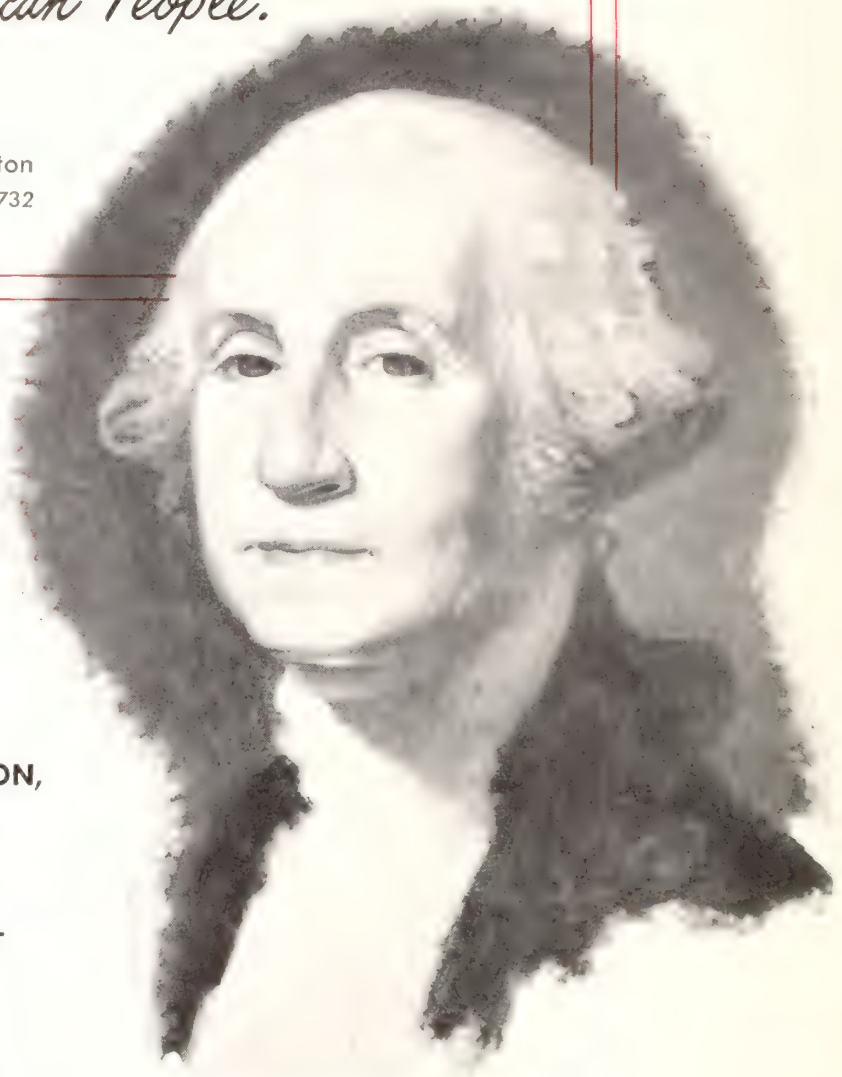
Horace Heidt includes Junior in his travels—p. 26



Look for SPONSOR every other Monday

The preservation of the sacred fire of liberty and the destiny of the Republican model of Government are justly entrusted to the hands of the American People."

from the MAXIMS of George Washington
born February 22, 1732





YOU'RE RIGHT, MR. WASHINGTON, AND AS AMERICANS, WE ARE DOING OUR LEVEL BEST TO BE WORTHY OF THIS SACRED TRUST

50,000 WATTS
CLEVELAND

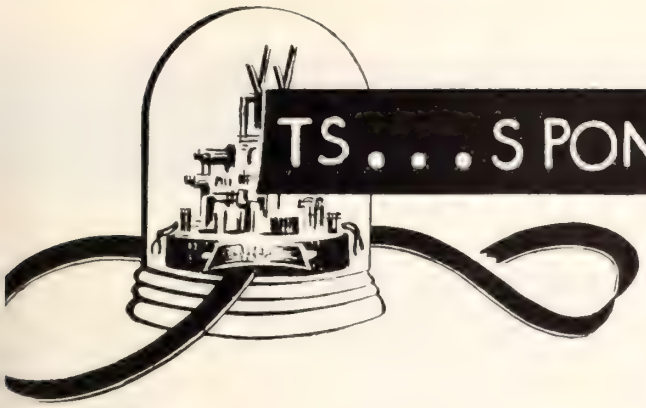
50,000 WATTS
DETROIT

50,000 WATTS (DAYS)
LOS ANGELES

WGAR ★ WJR ★ KMPC

G. A. RICHARDS, *CHAIRMAN OF THE BOARD*

THE GOODWILL STATIONS



TS...SPONSOR REPORTS...

..SPONSOR REPORT

14 February 1949

TV time sales pass $1,321,344 in January

TV network business for January was $300,000 for time alone, it's reported for first time by Rorabaugh. Selective TV business for same period was $636,163, and local-retail telecasting amounted to $385,181. This was projected from 42 stations' reports to Rorabaugh Report on TV for week of 2-8 January.

-SR-

Stations start buying time on other outlets

Number of fulltime stations are buying time on daytime operations to push their evening schedules. WFIL, Philadelphia, started 5 February buying time on five parttime airers in and around Philadelphia.

-SR-

Radio still has 97.84 of U.S. audience

Television is growing quickly, but Hooper's figures on comparative share of U.S. audience indicates as of 1 January radio had 97.84 and TV 2.16.

-SR-

New transcription network starts this month

Long expected transcription network (first is Keystone Broadcasting System) starts 15 February with more than 116 stations. Currently titled Transcription Broadcasting System, network bows with five shows (19 weekly programs).

-SR-

After-midnight audience increases

After-midnight listening is on increase according to special Pulse survey in New York. Pulse recorded sets-in-use figure for from midnight to 1 a.m. of 13.9, while last survey made (April 1947) tabbed 9.4 as sets-in-use figure. Listeners per set-in-use were reported as 1.76. Art Ford (WNEW's "Milkman's Matinee") was rated 4.0 between midnight and 1 a.m.

-SR-

N.Y.-TV producing at viewing cost competitive with newspapers

According to CBS, TV viewers are being reached in New York at figures competitive with newspapers. CBS claims viewers for "Toast of the Town," sponsored by Emerson Radio, at $7.21 per thousand, while a full page in New York Times delivers at $7.15 a thousand, World-Telegram at $7.44 and Herald-Tribune at $9.10. CBS' "Lucky Pup" produces at $3.77, and "Winner Take All" at $6.45 per thousand.

-SR-

Turnover factor in listening indicated by new WLW-Nielsen report

Importance of turnover of audience is indicated in latest WLW-Nielson report. Station during four measured weeks (February-March 1948) reached 83.9% of all 3,539,580 radio homes in its "Merchandise-Able Area", yet it only received 19.5% of all listening in that area which is covered by 213 stations.

SPONSOR, Volume 3 No. 4, 14 February 1949. Published every other Monday by SPONSOR Publications Inc. 32nd and Lex. Building, 11 Mo... Editorial, Circulation Offices 40 West 52 Street, New York 19, N.Y. $8 a year in U.S. ... elsewhere. Application for ...

REPORTS...SPONSOR REPORTS...SPONSOR R

1,200,000 TV homes by middle of Feb. Although NBC reported 1,000,000 TV sets in homes as of 1 January, this figure is already outdated, with nearer 1,200,000 TV homes available to advertisers as of 15 February. Set manufacture is leaping, with nearly 200,000, including kits, produced in January.

–SR–

Video storecasting arrives Video storecasting has been added to other point-of-sale broadcast advertising. Grand Union chain, ABC-TV, and Modell and Hasbruck have joined to bring visual entertainment to giant markets in New York area. Twenty stores are scheduled for operation by 1 March, with 4 TV 16-inch receivers in each market. Eventual New York installation is scheduled to be 160 giant markets, with TV selling programs aired from 2 to 4 p.m. daily and from 10 to 12 a.m. on Saturdays. Twenty-four one-minute commercials are being offered for sale in two-hour period.

–SR–

Berle rates high in N.Y. with his radio show Milton Berle's ABC radio network program rates in top ten of Pulse reported programs. Since Berle never made top ranking in any previous radio attempts, credit is being given his TV Texaco program for making them listen in metropolis.

–SR–

"Set in Every Room" builds sales 31-150% Radio Manufacturers Association "Radio in Every Room" campaign runs from 27 February to 12 March in Des Moines. Campaign, which has been run in Hartford, New Orleans, Salt Lake City, Indianapolis, and Trenton, has increased sales from 31 to 150%.

–SR–

City Hooperatings now in 100 areas Charleston, W.Va., is 100th city to have City Hooperatings. Subscribing stations in this area include WCAW, WCHS, WGKV, WKNA, and WTIP. New York reports will be issued 12 times a year instead of six, and same increase in frequency is planned for Los Angeles and Chicago.

THIS ISSUE

FARM CASE HISTORIES prove that rural stations both serve and sell. Twelve reports on **page 24**

EARLY A.M. MARGINAL TIME includes "A" selling hours. "Rise and Shine" reports why and how it sells. **page 17**

OUTLOOK, SPONSOR's newest feature, isn't cheerful this month. Its forecast is vital. **page 12**

TV 4-NETWORK PROGRAM COMPARAGRAPH reports complete list of sponsors and programs on TV networks. **page 59**

HOW TO TRAVEL A SHOW tells in three pages of pictures some of the facts of road-life. **page 26**

TEN YEARS OF SELECTIVE RADIO history has Bond Bread. Its success is no accident. **page 22**

BLACKSTONE ESTABLISHES its washing machine name with a dealer-co-op program that's different. **page 29**

LOOKING AHEAD

Automobile industry's use of broadcasting will be studied in a four-part analysis, covering car manufacturers, dealers, parts manufacturers, and gasoline and oil. It starts 14 March.

Station merchandising and how it works is scheduled for 28 February issue

Daytime television has problems all its own. What they are is another 28 February story

The INTERMOUNTAIN FARM NETWORK

Sells the prosperous Intermountain farmer through 9 stations.

Programs slanted to farmers' local interests.

☆ ☆ ☆

INTERMOUNTAIN FARM GROUP

KMON
Great Falls, Mont.
5000W-560kc

KID
Idaho Falls, Ida.
5000W-1360kc

KFXD
Nampa-Boise, Ida.
1000W-580kc

KVNU
Logan, Utah
1000W-610kc

KSVC
Richfield, Utah
1000W-690kc

KOVO
Provo, Utah
1000W-960kc

KPOW
Powell, Wyoming
1000W-1260kc

KWYO
Sheridan, Wyoming
1000W-1410kc

KVMV
Twin Falls, Ida.
250W-1450kc

ALL NINE FARM MARKETS.

Only the INTERMOUNTAIN NETWORK FARM GROUP covers ALL of the important farm areas in the Intermountain West. This includes: 72% of all the farms and 80% of all the farm income in Utah. 82% of the farms and 84% of the farm income in Idaho. 100% of all the farms and 100% of all the farm income in Montana. 33% of all the farms and 42% of all the farm income in Northern Wyoming.

NO WASTE COVERAGE.

Metropolitan centers and major urban population counties are excluded from the INTERMOUNTAIN NETWORK FARM GROUP, as are desert wastelands. Every dollar spent on the Farm Group is for rural coverage, assuring advertisers of intense penetration of the nine farm markets.

FARM STATIONS FOR THE FARM AUDIENCE.

Each station in the Farm Group programs for its particular type audience. This includes: KID, located in the heart of the rich potato producing Snake River Valley. KVNU, nerve center of the highly developed dairy industry of the lush Cache Valley. KMON, KPOW and KWYO, serving the prosperous wheat and cattle farmers of Montana and Northern Wyoming. Each of these station's program structures are slanted to the interests of the farming activity in the particular area it serves.

PROSPEROUS FARM MARKETS.

Here in the Intermountain West farmers have the money to buy. Cash income per farm in 1947 shows Wyoming in 4th place nationally, Montana in 7th, Idaho 15th and Utah 24th.

ECONOMICAL GROUP RATE.

Two or more stations of the FARM GROUP earn 10% discount. See Standard Rate and Data.

EASY TO BUY.

One scheduling, one contract, one affidavit, one billing.

THE INTERMOUNTAIN NETWORK Inc.

Concentrated Coverage where the farmers live

Avery-Knodel, Inc. National Representatives

New York — Chicago — Los Angeles — San Francisco — Atlanta

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Published by SPONSOR PUBLICATIONS INC.

SPONSOR PUBLICATIONS INC.

COVER PICTURE: The only way that Horace Heidt could be happier would be talking how about the Philip Morris Heidt program [illegible]

40 West 52nd

REYNOLDS FIRST

I just read "Broadcasting and the Broker."

You might be interested to know that our client, Reynolds and Company, was the first member of the New York Stock Exchange to use Television in America. We paved the way, and you write a story without even mentioning this show. It was on Station WPTZ for 15 weeks, 15 minutes each week.

HERBERT RINGOLD
Director
Philip Klein
Philadelphia

COLGATE OBJECTS

You can well imagine our astonishment at the article that appeared in your January 17th issue of SPONSOR, in your *Sponsor Reports* column, to wit:

"Colgate Toothpaste is number one tooth scrubber in U.S. It's only Colgate-Palmolive-Peet product that leads its field."

We don't know who your source is, but we would like to call to your attention the fact that the Colgate-Palmolive-Peet Company has many leaders among its products. Colgate Tooth Paste is a leader which you have reported correctly, but so is Halo Shampoo the leader in the Liquid Shampoo field, while another one of our good products, Lustre-Creme Shampoo is the leader in the Cream Shampoo field. It also happens that the largest selling Lather Shaving Cream in this country is Palmolive Lather Shaving Cream.

I think we've blown our horn loud enough to let you know that we have many leaders in our field and could not resist the temptation to so inform you so that you might check your source.

R. E. HEALY
v. p.
Colgate-Palmolive-Peet Company
Jersey City, N. J.

WRONG TIME

I was very much astonished to read the portion of your story *Down to Earth* on page 73 wherein you say we will not allow an e.t. announcement on the air until eight o'clock at night.

(Please turn to page 6)





FIRST IN BMB
FIRST IN HOOPER
FIRST IN THE SOUTH'S FIRST MARKET

All "vital statistics" show that Houston and its great Gulf Coast market are growing lustily.

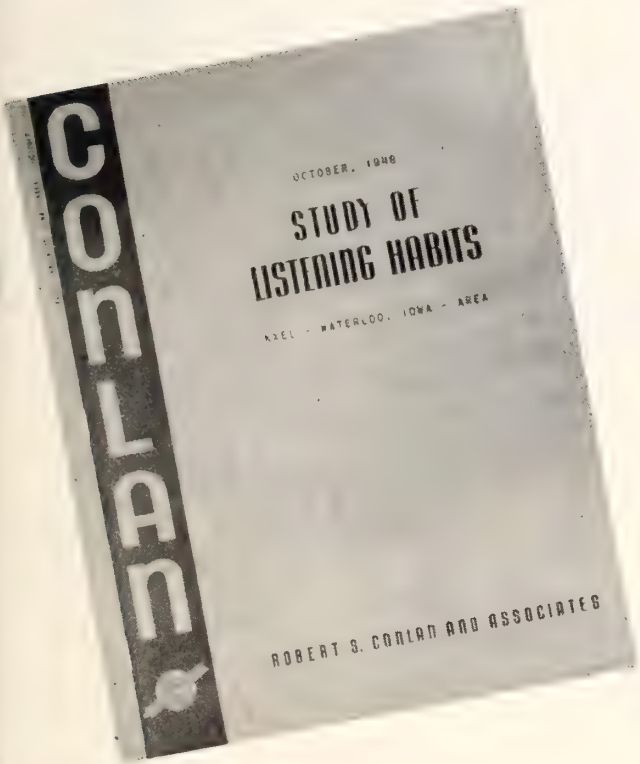
Department store sales are up 23% for the first 11 months — tops among Texas cities. Building permits for 11 months jumped from $65,080,064 in 1947 to $92,273,372 in 1948. Harris County population increased from 740,000 to 780,000.

To sell Houston and the Gulf Coast, buy KPRC — FIRST IN EVERYTHING THAT COUNTS.

KPRC HOUSTON
950 KILOCYCLES • 5000 WATTS
NBC and TQN on the Gulf Coast
Jack Harris, Manager
Nationally Represented by Edward Petry & Co.

Here's the UNVARNISHED TRUTH!

KXEL HAS CHANGED LISTENING HABITS IN IOWA



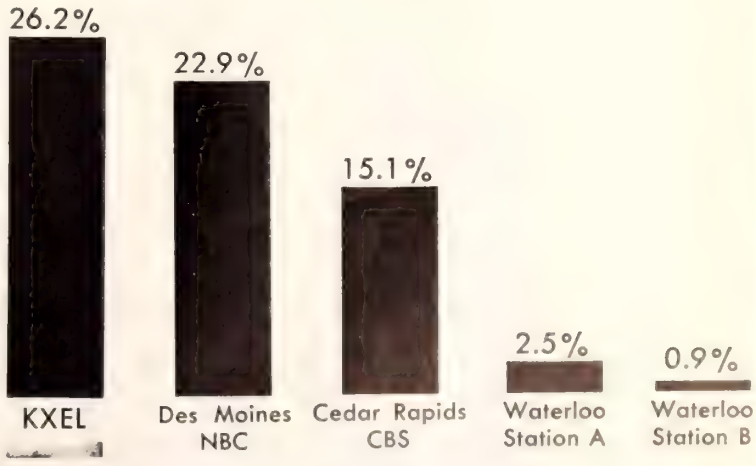
Conlan's newest comprehensive study of listening habits in Northeast Iowa proves conclusively that KXEL has MORE LISTENERS in Iowa's richest market than any other radio station. These authoritative figures are *not a poll or a prediction.* They are the *unvarnished truth* showing results of listening habits based upon *34,914 contacts.*

Here are just a few of these important facts contained in the latest Conlan comprehensive study.

★ ★ ★

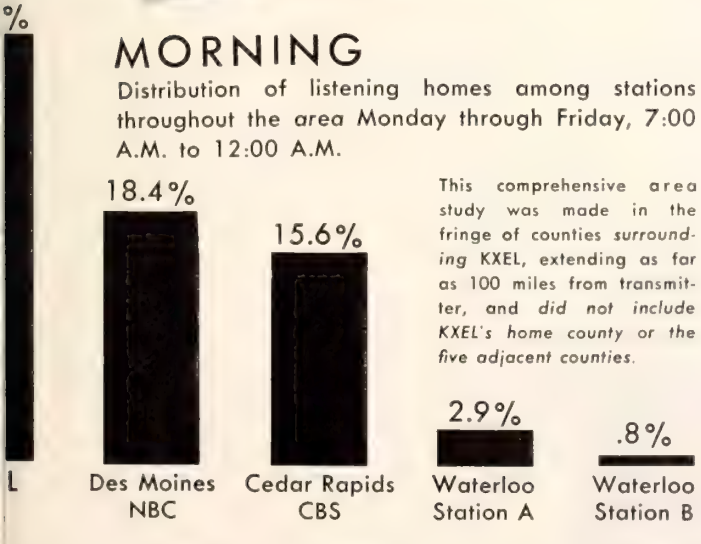
AFTERNOON

Distribution of listening homes among stations in the same *area* Monday through Friday 12:00 P.M. through 6:00 P.M.



MORNING

Distribution of listening homes among stations throughout the *area* Monday through Friday, 7:00 A.M. to 12:00 A.M.



This comprehensive area study was made in the fringe of counties *surrounding* KXEL, extending as far as 100 miles from transmitter, and *did not include KXEL's home county or the five adjacent counties.*

National Champion farm programs are tops in production, tops in manship, tops in selling and tops in listening response.
meets the selling and promotional requirements of every sponsor who to reach the rich Northeast Iowa market area.
our Avery-Knodel man and get the *unvarnished truth* pertaining to eat market area and the station that sells it completely.

KXEL 50,000 WATTS ABC

Josh Higgins Broadcasting Company,

Waterloo, Iowa

Represented by Avery-Knodel, Inc.

Covering the great "KXEL Rural City".

WFBL

SYRACUSE, N. Y.

1ST with the NEWS

Ray Owens
Newscaster
11:30-11:45 a. m.

Highest Hooper in Town for Any Local Program Day or Night

9.7 Latest Report



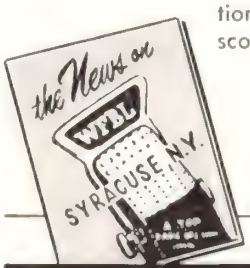
FRANK J. COSTELLO, Mayor of Syracuse, says: *"I heartily approve your present method of handling the news. Mr. Owens commands the respect of everyone in the City Hall for his unbiased treatment of the news. It is my opinion that this type of broadcast is preferred to one in which personal opinions enter."*

● ***Straight News Reporting***

WFBL reports the FACTS — not opinions, a rigid policy which has paid off in the BIGGEST SHARE of DAY and NIGHT AUDIENCE in Syracuse!

● ***14 Newscasts Daily***

WFBL keeps folks informed on the local, national and international scene. WFBL not only scoops the town, BUT other stations as well!



Ask Free & Peters for the WFBL News Booklet and Availabilities

WFBL BASIC CBS

IN SYRACUSE . . . THE NO. 1 STATION

40 West 52nd

(Continued from page 4)

Our ruling is no transcribed announcements before 8:00 a.m. and no transcribed programs before 9:30 a.m.

BEN LUDY
General Manager
WIBW
Kansas City

LOST COPY

In the early part of 1948 you ran an article on the candy manufacturers' use of the broadcast medium, which article I found very interesting and passed on to one of our other clients.

Unfortunately, this client has lost the magazine, and I would appreciate it very much if you could forward to me immediately another copy.

JOHN E. BALDWIN
All-Canada Radio Facilities
Vancouver, B. C.

● Candy "industry" report was sent to Mr. Baldwin. SPONSOR industry stories are virtually "timeless."

ON "DISTRIBUTION"

Would you be so kind as to send us by return mail, 3 additional copies of your issue of January 3, and bill us for the cost, plus postage and handling.

May we also take this opportunity to compliment you on the splendid handling of the story on Glass Wax in that issue. It is one of the most workmanlike analyses of a problem of distribution and advertising that it has been our pleasure to run across.

JEAN HADLEY
Penman Neil
Seattle

CLIENTS ASK FOR SPONSOR

It is our intention to start sending subscriptions to SPONSOR to our local advertisers. We have found that not only we, but our advertisers as well, get a great deal of valuable information from your publication and it is practically impossible to keep a copy of SPONSOR here long enough to read it—because one of our salesmen finds something in SPONSOR that is useful to one of his clients. The clients themselves are now asking for the magazine.

Actually (you will be glad to know) here at CKCW, SPONSOR is everything from a program director's text book to

(Please turn to page 50)



Fingertip **MAGIC**

● Your spots and programs sound better over WFAA because of the vast technical *know-how* at the fingertips of its corps of 26 engineers. Together, they count 515 years of broadcasting experience. Singly, each is an expert specializing in one particular phase of technical operation. Nowhere in radio is specialized technical *know-how* more demanded or more evident than at WFAA, Dallas.

REPRESENTED NATIONALLY BY EDWARD PETRY and COMPANY

WFAA and WFAA FM

DALLAS

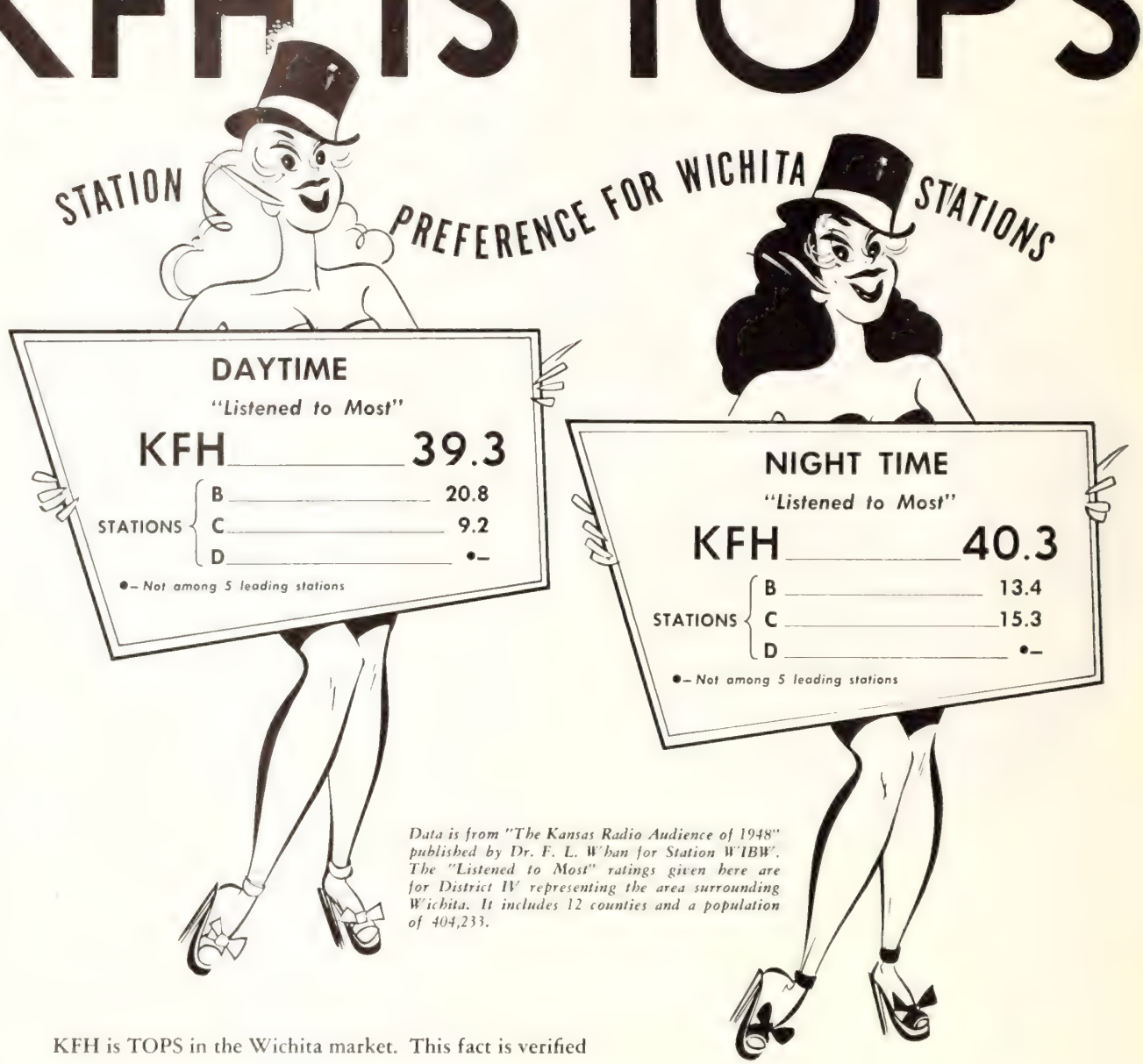
820 NBC • 570 ABC

TEXAS QUALITY NETWORK

Radio Service of the DALLAS MORNING NEWS

By order of FCC, WFAA shares time on both Frequencies

KFH IS TOPS



Data is from "The Kansas Radio Audience of 1948" published by Dr. F. L. Whan for Station WIBW. The "Listened to Most" ratings given here are for District IV representing the area surrounding Wichita. It includes 12 counties and a population of 404,233.

KFH is TOPS in the Wichita market. This fact is verified by every study of radio listening habits conducted in this area. There are definite reasons for this listener preference and advertisers with a radio message for the Wichita market will do well to consider the KFH audience — it's TOPS by every standard.

5000 Watts - ALL the time KFH CBS

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

WICHITA, KANSAS

SPONSOR

New and renew

New on Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Dr. A. Posner Shoes Inc	Hirshon-Garfield	ABC	16	Big 'N' Little Club; Sa 10:30-11 am; Jan 15; 20 wks
Homemakers Institute & Servel Gas Refrigerator Dealers	BBD&O	ABC	118	What's My Name; Sa 11:30-12 noon; Feb 5; 52 wks
International Harvester Co	McCann-Erickson	NBC	166	Harvest of Stars; Su 5:30-6 pm; Apr 3; 52 wks
Benjamin Moore & Co	St. George & Keyes	MBS		Your Home Beautiful; Sa 10:30-10:45 pm; Mar 5; 13 wks
Phillips Petroleum Co	Lambert & Feasley	ABC	68	National Barn Dance; Sa 9-9:30 pm CST; Mar 19; 52 wks
William H. Wise & Co	Thwing & Altman	ABC	120	Jane Jordan; MTWTF 11-11:15 am; Jan 24; 52 wks

Renewals on Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
George A. Hormel & Co	BBD&O	ABC	204	Girls' Corps; Sa 12-12:30 pm; Mar 5; 52 wks
Frank H. Lee Co	William H. Weintraub	ABC	259	Drew Pearson; Su 6-6:15 pm; Feb 27; 52 wks
Johns Manville Corp	J. Walter Thompson	MBS	373	Bill Henry; MTWTF 9:55-10 pm; Jan 3; 52 wks
Pillsbury Mills Inc	McCann-Erickson	CBS	130	Grand Central Station; Sa 12:30-1 pm; Feb 26; 52 wks
Shotwell Mfg Co	Wade	MBS	490	True or False; Sa 5:30-6 pm; Feb 5; 52 wks
Sterling Drug Co	Dancer-Fitzgerald-Sample	NBC	155	American Album of Familiar Music; Su 9:30-10 pm; Jan 23; 52 wks
U. S. Tobacco Co	Kudner	MBS	452	Take A Number; Sa 8:30-9 pm; Jan 1; 53 wks
Williamson Candy Co	Aubrey, Moore & Wallace	MBS		True Detective Mysteries; Su 4:30-5 pm; Feb 27; 52 wks

National Broadcast Sales Executives (Personnel Changes)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert Hoag	KTSL, H'wood., TV sls coordinator	Same, sls mgr
George E. Inghram	WMAW, Milw., vp, gen mgr	WISN, Milw., sls mgr
Paul A. Kehle	WTBF, Troy Ala.	KVER, Albuquerque N. M., sls mgr
George Lasker	WORL, Boston, mgr	Friendly Group stations, Boston, gen sls mgr
H. P. Lasker	WLW, Cinci., Card Card div dir	WLW-D, Dayton, sls dir
Charles G. O'Neill	Radio Corp of America (RCA Victor div), Camden N.J., asst to vp of tube dept	WNJR, Newark N. J., sls mgr
Herman M. Paris	——	WWDC, Wash., gen sls mgr
Peter Robeck	KNX, H'wood., mdsg mgr	KTTV(TV), L. A., sls mgr
J. E. Van Ness	KMA, Shenandoah Ia.	Wisconsin Network, Wisconsin Rapids Wisc., sls mgr
John C. Warren	WNBC, N. Y., acct exec	WNBC, WNBT, N. Y., sls mgr

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
C. M. Barnes	Firestone Tire & Rubber Co, Akron O., div chief	Same, L. A., sls mgr
Hugo L. Bell	Lehn & Fink Products Corp (Lehn & Fink div), N. Y., vp, dir	Same, vp in chg sls, mdsg
D. C. Berry	McKesson & Robbins Inc, Bridgeport Conn., asst adv mgr	Same, adv mgr
R. Stewart Boyd	National Biscuit Co, N. Y., asst adv mgr	Same, adv mgr for cereals, dog food
Henry P. Bristol	Bristol-Myers Co, N. Y., pres	Same, chairman of board
Lee H. Bristol	Bristol-Myers Co, N. Y., exec vp	Same, pres
King Cole	Kingsbury Breweries Co, Manitowoc Wisc., vp, sls mgr	Same, pres
Marc Cramer	——	Julius Wile Sons & Co, N. Y., adv dir
Austin T. Cushman	Sears, Roebuck & Co, L. A., district mgr	Same, vp in chge Pac coast territory
V. L. Donahue	——	Morton Salt Co, Chi., gen sls mgr
Hans Erlanger	Hunt Foods Inc, L. A.	Same, gen sls mgr
Albert E. Foster	Lever Brothers Co, Cambridge Mass., radio mgr	Same, media dir
Michael S. Freeman	Kompolite Building Materials Inc, N. Y., sls mgr	E. L. Cournand Co, N. Y., adv, sls prom dir
Done Gates	——	B. F. Goodrich Co, Akron O., adv, sls prom mgr Associated Lines
John R. Gilman	Lever Bros Co, Cambridge Mass.,vp, dir	Colgate-Palmolive-Peet Co, Jersey City N. J., vp
Edward A. Gumpert	Rheem Mfg Co, N. Y., asst adv mgr	National Biscuit Co, N. Y., adv mgr for biscuit, bread, specialty prods
W. C. Johnson	Admiral Corp, Chi., gen sls mgr	Same, vp in chge sls
Robert P. Kelley	——	General Mills Inc, Mnpls, sls mgr Home Appliance dept
Nathan S. Lanning	Hirshon-Garfield, N. Y., acct exec	Young's Hat Stores, N. Y., sls prom mgr
Edward A. Leroy	Pepsi-Cola Co, N. Y., asst vp	Same, vp
Frederick M. Linder	Jacob Ruppert Brewery, N. Y., exec vp, gen mgr	Same, pres
David A. Lipton	Universal-International Pictures, N. Y., exec coordinator of adv, prom	Same, adv, publ dir
C. P. Lynch	——	Lever Brothers Co, Cambridge Mass., radio timebuyer
Stanwood Morrill	——	Lambert Pharmacal Co, N. Y., vp in chge sls, adv
Maurice F. O'Shea	——	Kingan & Co, Indianapolis, adv mgr

● *In next issue: New National Selective Business. New and Renewed on TV Advertising Agency Personnel Changes. Station Representative Changes*

Sponsor Personnel Changes (Continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
C. F. Parsons	Zenith Radio Distributing Corp, N. Y., sls mgr	Same, gen mgr
Helen B. Roth	——	Lane Bryant, Pittsb., adv mgr
Raymond P. Schaffer	Chicago & North Western Railway System, Chi., asst adv mgr	Same, adv mgr
Alvin G. Schmale	Sweets Co of America, Hoboken N. J., grocery sls mgr	Honey Butter Products Corp, Ithaca N. Y., sls, adv dir
Harry F. Schroeter	National Biscuit Co, N. Y., asst adv mgr for biscuit, bread, specialty prods	Same, media dir
William V. Shaffner	Pacific American Steamship Assn, S. F., adv, pub rel dir	Wine Growers Guild, Lodi Calif., adv, pub rel dir
Walter H. Stellner	Motorola Inc, Chi., vp of home radios, TV receivers	Same, vp of mdsg
Francis J. Weber	——	Arnold Bakers Inc, N. Y., adv mgr
John Whitehead	Shirriff's Ltd, Toronto, asst to vp in chge adv	Same, adv mgr
Louis J. Whitestone	National Match Book Association, Chi.	Lion Match Co Inc, N. Y., adv mgr
Ross I. Winning	Sheffield Farms Co Inc, N. Y., dir, city prodn mgr	Same, gen sls mgr

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Adler Sons Shoe Corp, N. Y.	Shoes	Frederick Clinton, N. Y.
All Clean Maintenance Co, Oakland Calif.	Restaurant maintenance	Ad Fried, Oakland Calif.
Alumaroll of Detroit Inc, Detroit	Alumaroll home, commercial awnings	Shutran Mahlin, Detroit
Avco Manufacturing Corp (Crosley div), Cinci.	Electronics, household appliances	Benton & Bowles, N. Y.
B-1 Beverage Co, St. L.	B-1 lemon-lime soda, sparkling water	Wesley K. Nash, St. L.
Barricini Candies, N. Y.	Candy	Madison, N. Y.
Berghoff Brewing Corp, Ft. Wayne Ind.	Beer	Fletcher D. Richards, Chi.
Burk Bros Brewing Co, Chi.	Beer	Erwin, Wasey, Chi.
Block Drug Co, N. Y.	Dentu-Grip	Redfield-Johnstone, N. Y.
Boston Edison Co, Boston	Utility	John C. Dowd, Boston
Boyle-Midway Inc, N. Y.	Aerowax	W. Earle Bothwell, Pittsb.
Briston-Wheeler Inc, N. Y.	Millar Retractable Ball Point Fountain Pens	Fred Gardner, N. Y.
E. & J. Burke Ltd, N. Y.	Burke's ale	Ogilvy, Benson & Mather, N. Y.
Crosse & Blackwell, Balto.	Kippered herring, herring in tomato sauce, Keiller's Cundee Marmalade, cake, shortbread	Erwin, Wasey, N. Y.
Culver of California, L. A.	Men's clothing	Consolidated, L. A.
Dairymen's League Co-operative Assn Inc, N. Y.	Milk and milk products	Barlow, Syracuse N. Y.
Dude Ranch Foods Co, Long Beach Calif.	Dude Ranch Chuck Wagon	J. G. Stevens, H'wood.
Erwin Chevrolet Inc, Phila.	Automobiles	Gray & Rogers, Phila.
Essley Shirt Co Inc, N. Y.	Essley shirts, sportswear	Ray Austrian, N. Y.
Gibson Refrigerator Co, Chi.	Ranges, home freezers, refrigerators	W. W. Garrison, Chi.
Glemby Co (G.H.S. Corp div), N. Y.	Whirl-A-Wave	Harry B. Cohen, N. Y.
Granada Wines Inc, Cambridge Mass.	Wine	Daniel F. Sullivan, Boston
Highway 50 Assn, S. F.	Trade assn	James S. Nutter, S. F.
Holly Meat Packing Co, Oakland Calif.	Holly brand meats	Ad Fried, Oakland Calif.
International Automobile Exposition, N. Y.	Automobile show	Altomari, N. Y.
International Silver Co (Rogers Sterling div), N. Y.	Silverware	Fuller & Smith & Ross, N. Y.
Jahraus-Braun Co, Buffalo	Department stores	Adam F. Eby, Buffalo
Jarmine Inc, Sioux Falls S. D.	Pharmaceuticals	Victor Van Der Linde, N. Y.
Kiddie Seat Corp, N. Y.	Up-See-Daisy baby trainers	Moss, N. Y.
G. Krueger Brewing Co, Newark N.J.	Beer	Geyer, Newell & Ganger, N. Y.
La Crosse Breweries, La Crosse Wis.	Beer	Erwin Wasey, Mnpls.
Langendorf-United Bakeries Inc, S. F.	Bread, cake	Biow, S. F.
Lewis Howe Co, St. L.	Tums, NR tablets	Dancer-Fitzgerald-Sample, N. Y.
Lyte Aerosweep Corp, Plainfield N. J.	TV antenna rotator	Conti, N. Y.
Leo J. Meyberg Co, S. F.	RCA Victor TV receivers distributor	Honig-Cooper, S. F.
Mickelberry Food Products Co, Chi.	Mickelberry Old Farm Sausage Products	Schwimmer & Scott, Chi.
Louis Milani Foods Inc, Maywood Calif.	Foods	Jordan, L. A.
Mountain View Nursery Co, McMinnville Tenn.	Trees, shrubs	Louis A. Smith, Chi.
Nanasi Co Inc, West New York N. J.	Bracelets, watch attachments, jewelry	Stephen Goerl, N. Y.
New York, New Haven & Hartford Railroad, N. Y.	Railroad	St. Georges & Keyes, N. Y.
Nuffield Organization, Cowley England	Morris cars	Dorland, N. Y.
Old Homestead Baking Co, S. F.	Baked goods	Brisacher, Wheeler & Staff, S. F.
Pacific Guano Co, Berkeley Calif.	Fertilizers	Roy Durstine, L. A.
Nat Peterson Motors Inc, Ozone Park N. Y.	DeSoto, Plymouth dealers	Moss, N. Y.
Philippine Air Lines Inc, S. F.	Air travel	Walther-Boland, S. F.
Purofied Down Products Corp, N. Y.	Pillows, comforters, upholstered cushions	Moss, N. Y.
Rexon Inc, N. Y.	Thorens pocket, table lighter distributor, Spin-a-way ash trays mfg	Peck, N. Y.
Eugene Rothmund Inc, Somerville Mass.	Dutchman's Pork Sausage	John C. Dowd, Boston
Saratoga Racing Association, Schenectady N. Y.	1949 Saratoga race meeting	George R. Nelson, Schenectady N. Y.
Jacob Schmidt Brewing Co, St Paul, Minn.	Beer	Olmstead & Foley, Mnpls.
Segal Safety Razor Corp, N. Y.	Safety razors	Cayton, N. Y.
Spear & Co, N. Y.	Furniture chain	William Warren, N. Y. for TV
A. E. Staley Mfg Co, Decatur Ill.	Starch prods	Ruthrauff & Ryan, Chi.
Sta-Neet Corp, L. A.	Home Barber comb	BBD&O, L. A.
Standard Brands Inc (Special Products div), N. Y.	Bulk pharmaceutical, malt dept	Raymond Spector, N. Y.
Sulfur—8 Chemical Co, N. Y.	Sulfur-8 hair, scalp preparations	W. B. Doner, N. Y.
Richard E. Thibaut Inc, N. Y.	Wallpaper	Jackson, N. Y.
Television Distributors, Oakland Calif.	TV sets	Ad Fried, Oakland Calif.
Town Toast Co, Phoenixville Pa.	Town Toast Cookies, American Lady Cookies	Clements, Phila.
Tree Sweet Products Co, Santa Ana Calif.	Tree Sweet canned juices	BBD&O, L. A.
James Vernor Co, Detroit	Vernor's ginger ale	Zeder-Talbott, Detroit
Williams Potato Chip Co, S. F.	Potato chips	Hoefer, Dieterich & Brown, S. F.

With a Single Contract



PACIFIC NORTHWEST BROADCASTERS

KXL	Portland	KXLK	Great Falls
KXLE	Ellensburg	KXLJ	Helena
KXLY	Spokane	KXLQ	Bozeman
KXLL	Missoula	KXLF	Butte

KING Seattle

EASTERN Sales Manager . . . Wythe Walker . . . 551 - 5th Avenue, New York City

WESTERN Sales Manager . . . Tracy Moore . . . 6381 Hollywood Blvd., Hollywood, Calif.

Forecasts of things to come as seen by radio authorities

Outlook

Cost-of-living index continues down

Indicative of the "leveling-off" process that is taking place currently, practically all unions which have contracts tied to a cost-of-living index (wages up when living costs are up, and wages down when cost-of-living slides) have agreed, or are about to agree, to wage cuts. Little notice of the wage cuts is being given either by press or radio, but they're taking place and there will be more of them before the slide is over. Harder selling is due in most advertising, including broadcasting, and network continuity departments are sweating, checking claims in copy being submitted by many firms now on the air.

World-Wide Financial Help to Continue Past 1951

Marshall Plan, which is not only a roadblock to Russia's European expansion, but also a business stimulant here in the U.S., will not end in 1951. When the Plan is scheduled to have run its course, a new cushion to world-wide economy will be set up with both business and labor backing the move. Radio and TV will carry the ball with the press in conditioning the public to accept the picture of the U.S. as a world banker and benefactor.

Homes Not Selling

Despite housing shortages in most metropolitan areas, homes are not selling this Winter and will have to be "dumped" on the market in Spring at less than they are currently priced. Real estate advertising will begin to appear on local air in March and will increase in April and May. Black-and-white advertising is presently not moving new houses except in the low-priced category.

Vacation big business in 1949

Vacation travel during 1949 is due to set a new high. Every survey made during the end of 1948 and during January 1949 indicates that Europe this year will see anywhere from three to four times the American tourists that it saw in 1948. If restrictions are lifted to still occupied zones, the increase may be even greater. Tremendous amount of TV sustaining time devoted to travel film is given as one reason for increased distance that this year's vacationers want to travel. Bigger reason can be found in many foreign-born citizens wanting to see their old homelands. They saved for years for it.

ICC Not Likely to Grant RR Freight Rate Rise

Despite railroad advertising both on and off the air on subject of freight rates, there is every indication that the 13% increase requested by the roads will not be granted them by the Interstate Commerce Commission. Feeling of Commission is that roads are "pricing themselves out of their market" by continuous increase in rates. Roads, however, feel that they must have increase to meet increases in cost of doing business.

Men's Clothing Advertising Addressed to Women

Men's clothing industry, feeling that it's made little or no headway in making men style-conscious, is now going to work to sell women on men being "properly" dressed. Clothing sales have slid off generally during past two months and having tried most other approaches unsuccessfully, industry will now try to influence women to influence men.

Stock prices within Average Workers' Means

So many big corporations are profit-conscious that it's expected that stock split-ups will be very common during this and next year. Idea is to price stock so low that dividends per share will also be low. Plan is also to price stocks so that the average American worker can buy a few shares for himself. Stocks priced at $100 or over will be the ones most subject to the "four for one" breakup, and some may actually be broken up at a higher ratio than that (as high as "ten for one"). Advertising for these firms (once a split-up has taken place) will carry the "owned by thousand of workers, etc." now employed by AT&T and other great utilities. Broadcasts sponsored by all big companies that have been able to spread stock ownership will carry copy on the fact.

Independent Stations Start Special Programing

Realists among independent radio station operators in big city areas where a number of TV stations are on the air are turning their sales guns on hours when television isn't, as seen now, a big audience factor. Thus far there is little indication that the "rise and shine" hour will get much viewing, and the after ten p.m. audience still isn't too visual-minded. These non-network stations are also planning to pinpoint much of their programing to specific groups that may not be served by TV, which must be, to meet costs, mass entertainment.

Auto Time Payments Rules to Be Eased

Automotive industry, sparked in this case by Kaiser-Frazer, will win its point, and the number of months buyers will be permitted to take to pay for new cars will be upped gradually from the legal 18 months to 24 months and then to 30. Slow-down of customer automobile buying, ever more than industry pressure, is bringing the relaxation of time-payments rules. Once short-term credit is relaxed, car firms are expected to turn on steam in their advertising. Radio will be first medium used to tell buyers, "It's easier to buy your new car now."

The

Outlook

for WLS Advertisers this spring is for *CONTINUING RESPONSE*

WHEN they write, they're listening . . . and furthermore, letters from radio listeners are proof of an active and *responsive* audience. Consider these WLS result stories for the first three weeks of January:

- A hot cereal advertiser, with a five-a-week kid show *in the morning*, received 6,795 letters, *all with proof of purchase*, when he offered Valentines for 10¢ and a label.
- A macaroni advertiser on "Feature Foods" offered pencils for 10¢ and a label . . . and received 1,009 requests.
- Martha and Helen offered a leaflet on stain removal . . . 1,058 women asked for it!
- A sustaining, once-a-week half-hour has drawn 34,298 listener letters—request numbers, with prizes offered for numbers the entertainers cannot play.

THESE are only four of many stories to prove that *WLS Gets Results*, that people in Chicago and Midwest America listen to WLS—listen and respond. For further evidence, ask us . . . or any John Blair man.

A Clear Channel Station

WLS CHICAGO 7 — The PRAIRIE FARMER STATION

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

For Profitable Selling
INVESTIGATE

WDEL
WILMINGTON
DELAWARE

WEST
EASTON
PENNSYLVANIA

WKBO
HARRISBURG
PENNSYLVANIA

WORK
YORK
PENNSYLVANIA

WRAW
READING
PENNSYLVANIA

WGAL
LANCASTER
PENNSYLVANIA

Clair R. McCollough
Managing Director

NBC AFFILIATES

Represented by
ROBERT MEEKER
ASSOCIATES
Los Angeles
San Francisco
New York
Chicago

STEINMAN STATIONS



Mr. Sponsor

Ross D. Siragusa

President
Admiral Corporation, Chicago, Ill.

Ross Siragusa is self-made in the grand tradition. His biography reads like a blend of Jack Armstrong, Tom Swift, and Superman. Twenty-five years ago the youthful Siragusa, son of an Italian immigrant, was sitting up nights perfecting a new transformer he had designed. A salesman as well as an engineer, he parlayed his invention into the Transformer Corporation of America, refused $5,000,000 for it in 1924, was cleaned out in 1929. Siragusa landed on his feet somehow, pawned his car and furniture, raised $3,400, and started in again. The second time around produced the Admiral Corporation, a $60,000,000 (net sales for 1948) business in radios, TV sets, and various home appliances. Today, Ross Siragusa wears his 42 years with a boyish nonchalance, and divides his time between pursuing Canadian big game, Gulf Coast marlin, and greater Admiral sales gains with equal vigor.

He finds difficulty in relaxing. After buying a 260-acre farm some 40 miles from Chicago, he couldn't rest happily until it was paying for itself. Even his entertainment produces results. There are some three or four TV sets (Admiral)on Siragusa's farm, and he scoots around the house, notebook in hand, checking both performance and quality of the shows (including Admiral's own) he and his wife are looking at.

Admiral, under Siragusa's guidance, is the number three firm in the TV set business, ranking after RCA and Philco. Siragusa spotted the current price war in TV sets before it started, and turned on the advertising pressure before the other major manufacturers, with the result that Admiral now makes and sells up to 30,000 TV sets a month.

Siragusa firmly believes that TV advertising sells TV sets. More than $1,000,000 of an $8,000,000 budget goes into TV and radio advertising, and is spread over network TV (*Admiral Broadway Revue* on 38 stations in 30 cities) and selective TV and radio campaigns; the rest of the budget goes to other media. Admiral's ad-manager, Seymour Mintz, reports directly to Siragusa, who keeps close tabs on all Admiral selling efforts. Says Siragusa of today's TV set market: "The honeymoon is over."

New developments on SPONSOR stories

p.s.

See: "TV . . . More Film Than Live"
Issue: February 1948, p. 31
Subject What's the status of off-the-tube film recording

Within the past 12 months, the quality of film recordings, comparable roughly to radio's e.t. recordings, has made tremendous strides. New techniques in processing, new sound-recording circuits, new film stocks have raised the level of the film recordings (each producing organization has its own title for them, i.e., NBC's "Kinescope Recordings," DuMont's "Teletranscriptions," etc.) to a level where in sight-and-sound quality they are rapidly approaching the sought-after "one-to-one" transfer of TV picture quality. With the improved techniques of production, they have taken themselves out of the bracket of "movies" and into a specialized TV process that is comparable to motion pictures only in its basic use of a sound camera and film to record visual images.

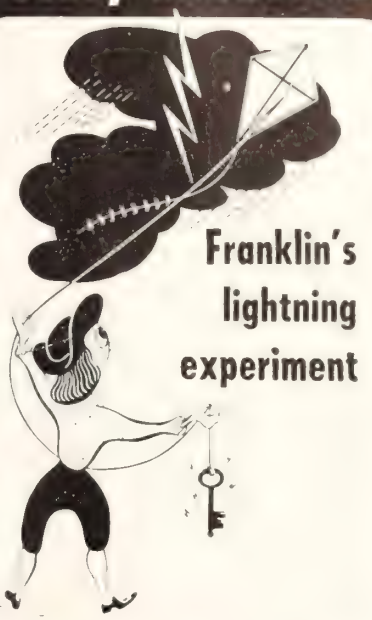
The use of film recordings has parelleled both the improved quality and the general growth of television. Each of the four major TV networks and a handful of independent TV stations are busily engaged today in film-recording anything from 2-15 hours a week of programing (the majority of it commercially sponsored) that goes out over the coaxial cable. Such shows as *Philco Television Playhouse, Admiral Broadway Revue, Original Amateur Hour, Arthur Godfrey, Colgate Theater, Toast of the Town,* and *Window on the World* are being viewed via film recordings (usually a day to a week after being viewed live in cable-serviced cities). Film recordings are the answer to the sponsor who wants to have his show telecast in markets where there is no network service on cable. They are also the answer for the sponsor who cannot send his show to the Midwest via cable because another network has been allocated the time (on the current "share-and-share-alike" basis) on the coaxial cable. Independent stations are in the picture too, and Paramount's two stations (WBKB, Chicago; KTLA, Los Angeles) are installing a Paramount-perfected system of film recordings. The two Paramount stations plan to exchange sustaining and commercial shows, which will cut down the amount of time that each station must spend now on programing, while giving advertisers direct access to the two markets.

Already advertisers are finding useful secondary reasons why they should film-record TV programs. One TV advertiser (the brokerage house of Merrill Lynch, Pierce, Fenner & Beane) built an effective, low-cost ($2,500 vs. the $75,000 it would cost to have a commercial film producer do the whole thing on sound stages) sales promotion film out of the commercials clipped from the TV film recordings made on their show, *America Speaks.* Other advertisers and producers are planning to use their TV film recordings as open-end e.t.'s, as training films, as special promotion stunts at conventions and sales meetings, etc. Many of these secondary uses depend on the degree to which union and property rights situations can be smoothed out, but indications are now that 1949 will see these problems overcome.

Although film recording costs are still fairly expensive (depending usually on the length of the show, the number of duplicate prints to be made, and the shipping charges) the off-the-tube film recording is becoming an increasingly important TV programing tool, and not merely an "expedient measure" to fill in all the gaps in TV network service.

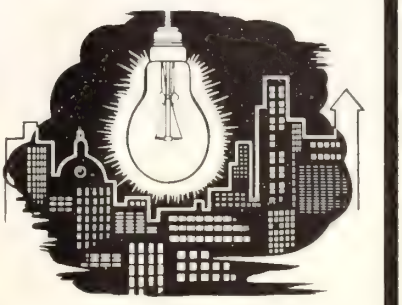
(Please turn to page 32)

Remember the story about . . .



Franklin's lightning experiment

that grew into the Age of Electricity



Many great achievements come from small beginnings. Take WWDC in Washington, for instance. It started out small . . . and then it grew . . . and grew . . . until today it is a huge power in the Washington market. Today your sales message over WWDC goes out to a buying audience that brings you profitable sales — economically. Get the whole story from your Forjoe man today.

WWDC
AM-FM — The D. C. Independent
Represented Nationally by
FORJOE & COMPANY

Our new man Jamison…is a very bright guy



Man to man…or on his feet before a large and influential group of broadcast advertisers…our man Jamison is an expert salesman. That's because he sells creatively. He sells an idea and a way of doing things advertising-wise that invariably proves enormously helpful to the advertiser who buys it. For example…

Only last week, Jamison's business friend, Advertiser X, who manufactures skid chains, was complaining about the high cost of time and space.

"X," said Mr. Jamison. "The basic trouble with your stuff is that you've been placing it, at considerable expense, in places where the skid is scarce…in places where they never heard of snow. Yours —in fact—is a product that should be promoted at the local and seasonal level only. It is a natural, I might say, for spot radio, some of which I will try to sell you now at a considerable saving over what you have been paying for other less efficient media." He then went on to suggest (just as a starter) a series of spot programs and announcements preceding the arrival of predicted bad weather in various important markets around the country.



Advertiser X is selling plenty of skid chains these days…and Weed and Company is doing more business for *all* of its clients than ever before.

Weed and company

radio and television station representatives

new york · boston · chicago · detroit
san francisco · atlanta · hollywood



Zany "Rise and Shine" sessions require mc's who really think that way, as do Richard Hickox and Frank Lee on "Yawn Patrol" over WLAW

Rise and shine

On an early morning stint, the man makes the program

selective

Smoothing out the wake-up pains of Mr. and Mrs. America with broadcast words and music can be profitable advertising. Success doesn't depend primarily on the program content of a rise-and-shine session, although the content has to be right, and skill in programing is essential.

Ingredients of the wake-up show are basically the same for all. The master catalyst is what the individual mc does to those ingredients.

Wake 'em up gently, music not too blaring; get them dressed; in to breakfast with time and temperature; off to work with a touch of human interest to smile at or ponder briefly.

The artist at doing this has a master key to the pocketbooks of most listeners. He can, and does, with amazing effect, open his listeners' minds to his sponsors' commercial messages.

The rise-and-shine period is different from its first cousin, the a.m. women's participating show. Housewives make up the major part of the service program audience. Wake-up shows may have as many men as women listeners. That picture changes gradually, of course, as more men than women leave home for work. The time of this exodus varies radically throughout the country.

The typical rise and shiner gets underway at 6 a.m. Unlike the women's participating sessions, some of which start as early as 8 a.m., the wake-up show is always mc'd by a man. There is a very special reason for this, other than the fact that the program is designed for both men and women.

Broadcasters who look to psychology for additional light on why people listen have an explanation. They point out that in most homes early-morning conversation at its best is scarcely a commodity to excite a woman's sentiment.

They cite research which indicates



F. Bost'c Wester's "Saddle Serenade" gets 'em up early on KYOR, San Diego with range music

that many women prefer a "pleasant" masculine voice over the radio in the morning to the voice of a woman broadcaster. Even Housewives Protective League programs throughout the country are all mc'd by men.

There's no outstandingly successful early-morning mc who isn't aware of this fact. Most of them can show letters in every mail to substantiate this finding of qualitative research. Not all letters are so naively outspoken as one recently received by a leading waker-upper. The housewife wrote him: "You have such a lovely masculine voice to wake up to." Thousands of letters every weekday say the same thing in one way or another.

The common denominator of qualities, according to the mail, that describes a masculine voice "lovely to wake up to" is one that is "sincere," "friendly," "considerate." These qualities obviously are no less appealing to men listeners—but they don't mean the same thing to a man. To the woman who tends more to project herself into imaginary situations, a pleasant masculine voice in the morning provides a little fantasy she can enjoy.

These qualities don't affect a female listener in the same way when expressed in the voice of a woman broadcaster (though they are no less important assets to a woman mc). To most men listeners a "pleasant" morning voice is one that gives him the news, or any other talk, as unobtrusively as possible. But there are important exceptions, which will be noted.

Ingredients common to the great majority of early musical-clock type shows are summed up in the title of the WFBR (Baltimore) 6-9:30 period, *T.N.T.*—time, news, tunes. How the mc varies these ingredients to suit his own individuality and talent is the real answer to success.

With these programs, as with women's service programs, the rating story isn't necessarily the most important signpost of achievement. A *T.N.T.* show may command an audience that makes up in loyalty what it lacks in size compared to audiences later in the day.

Surveys in all parts of the country generally agree that the single item for which the majority of dialers turn on their radios is the news. Despite this fact, however, veteran radio rise and shiners say that the quickest way to kill an audience is to talk too much. Even for news they feel about five consecutive minutes is the maximum that can be safely used. Most of them use from one to three minutes. Often news items are interspersed with music and the commercials.

A fair average of talk (including commercials) to music is a ratio of one to three. The fact that most early morning devotees of the wake-up program don't like too much talking, despite their desire for headlines and weather, has a lot to do with the mc's technique, including his handling of commercials.

There are two opposite schools of thought on the way to treat early-morning listeners. That both styles have a following simply indicates that what appeals to one group doesn't necessarily appeal to another.

Typical Sponsors Who Use "Rise and Shiners"

American Safety Razor	Cudahy Packing	Mennen Co.
Barbasol Co.	Dodge	Miles Labs.
Best Foods	Ford	Nash
Brown & Williamson	Gamberelli & Davitto	New England Confectionary Co.
Buick	General Foods	
Colgate-Palmolive-Peet	General Mills	Procter & Gamble
Conti Products	Griffen Shoe Polish	Ronson
Continental Baking	Lever Bros.	Vick Chemical
Crowell-Collier	Thom McAn	Whitehall Pharmical Co.

The most frequent approach is based on the theory that a person who is just opening his eyes will take to a quiet, rather than a positively cheerful, manner. This school gives listeners music with little brass, and spots livelier numbers a bit later in the period when listeners are presumably in higher gear.

The "cheerful" school is very bright and postive. Any tune they select is usually a waker-upper. This school tends to do more talking, and the mcs tend to use "harder" selling tactics in contrast with the "sneak-it-in" technique used by the "take it easy" school.

Both manners of handling a show find their audiences. The important thing is that the technique used must fit the personality of the mc. He must be himself. No listener is quite as sensitive to a broadcasting style as one just out of dreamland.

The greatest opportunity for appealing to a selected audience through individual styling of a rise-and-shine program lies in the wide variations possible within the simple framework of music and talk. For example, KYOR (San Diego) broadcasts a six-to-eight a.m. show called *Saddle Serenade*. All music is "modern" Western and hillbilly. Thus, mc F. Bostic Wester has built up a following of enthusiasts for his brand of music by staying strictly with what he has discovered his listeners like for morning music.

Wester has capitalized on a knack for dramatizing his conversation—each sponsor and his wares are personalized through human interest stories. He works into both commercials and entertainment the observations of two odd characters, "Tex" and "Booker T. Jones," played by Wester himself. This is an instance where an exceptional knack for unusual early-morning talk has paid off with a following. Music in this case gets only 60% of the period.

A pair of young men, Rayburn and Finch, on WNEW (New York) are engaged from six to nine-thirty in breaking still more wake-up precedents with a show that manages to live up to its name, *Anything Goes*. They're full of gags and tricks, and succeed to the satisfaction of plenty of listeners in being, as *Newsweek* put it, "very funny—for the morning." They never kid a product—but the commercials are something else again. Their fans like it, so their sponsors like it, as indicated by their being sold out as of this writing.

This pair gets away with zany fun-making in the morning, not only because they discovered enough people like it, but also because they acted that way long before the show started—it's their natural style.

WPTF (Raleigh, N.C.) slants its 6:30 *Morning Variety* to a rural audience with folk and other music, of proved appeal in the area. A frequent cause for failure of a wake-up show to gather the audience it should is the mc who takes the easy way of programing music by picking tunes more or less haphazardly from the best-seller lists, instead of carefully analysing mail and phone requests.

Shows with the most loyal followings build them by a consistent program of catering to known musical preferences. Pacing of not only the commercials but the entire show is another secret of the easy-to-listen-to rise-and-shine period.

Sibley's Dawn Patrol, WARC (Rochester, N.Y.), is an outstanding example of a show which is geared with meticulous care to accelerate progressively from start to finish of the broadcast (seven to eight). The tempo and the mood of the selections and the announcers brighten as the hour progresses. After a break at 7:30 for more news come humorous human interest stories and platters selected with an eye to the youngsters. This is in the belief that if they listen, the whole family will listen. This show (sponsored by the Sibley, Lindsay & Curr Company, a department store) won first prize in the general family category in the contest run by the National Retail Dry Goods Association.

(Please turn to page 38)

Human interest is always a plus in rise-and-shine hours. Frank Cameron (WHAV, Haverill, Mass.) gave away puppies in a contest



THE BIG HEADACHE

Unions have created plenty of woe for radio but wait and watch what TV is up against

Up to now, broadcast advertisers have been relatively untroubled by the union problems which have beset radio itself. Radio technicians, their union affiliations and pay scales have been of little concern to a sponsor, with the network or station paying its own behind-the-scenes people and worrying about any labor difficulties.

The sponsor's contact with unionization in radio has revolved only around the creative and performer angle—talent, writers, producers, directors, musicians. And although this end of radio production brings members of varied unions into a single studio, a *rapprochement* among the unions involved has seen to it that jurisdictional squabbles played no part in an advertiser's use of the air.

Television, however, has now deposited the advertiser using that medium in the middle of a union situation that is going to take a long time to iron out to everyone's complete satisfaction. It's the old recurrent union bugaboo of jurisdiction. The new spawning, sprawling art form that is TV brings together every type of performer and technician—dancers, night club and vaudeville acts, as well as actors who have never worked in radio—and cameramen, electricians, stage hands, stage property men, boom operators, scene painters, even wardrobe mistresses, all of whom had no place in audio broadcasting.

The sponsor who uses a small or medium-sized television program doesn't have the same expense or complications as the advertiser who goes in for big, elaborate productions like *Texaco Star Theatre* and *Toast of the Town*. Basic technical and production crews, sufficient to handle smaller-scale shows, are supplied by the network or station, leaving the sponsor of such programs with only the normal costs of talent and time (as in radio).

But the more spectacular the show, the more backstage personnel is necessary—and that's when sponsor expense starts to mount. It's also when an advertiser begins to get a close-up

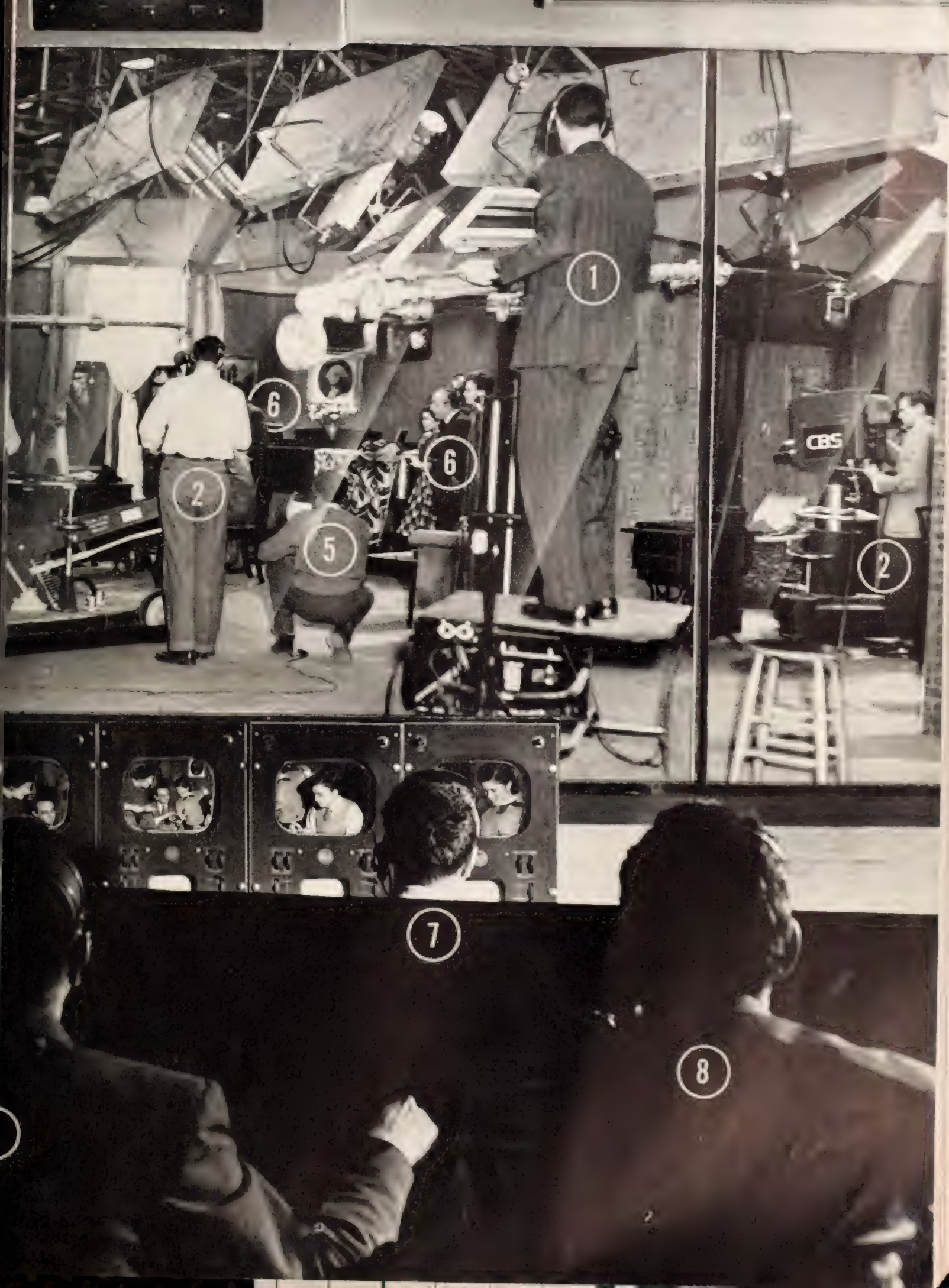
(Please turn to page 36)



A Few of the Unions* Involved in TV Production ▶

1. Boom Operators — IATSE, IBEW, and NABET.
2. Cameramen (& asst.)—IATSE, IBEW, and NABET.
3. Dolly Operator—IATSE, IBEW, and NABET.
4. Lighting Technician — IATSE, IBEW, and NABET.
5. Floor Manager — UOPWA, IATSE, and Radio Director's Guild.
6. Actors—AFRA, Actors Equity, Screen Actors Guild, AGVA.
7. Video Control Engineers — IBEW, IATSE, and NABET.
8. Director — Radio Director's Guild, Screen Director's Guild.

* Stations have contracts with only one union covering any one craft. The unions listed cover staff men at different networks, with only one union in each category working at CBS, the studio illustrated.


1
6
6
2
5
CBS
2
7
8



Youngsters attending Bond Bread Talent Hunt on WATR, Waterbury, Conn., don't forget sponsor. They go home with a loaf of the staff of life

General Baking uses selective radio

Elasticity and local impact of the medium has served Bond Bread well for ten years

Large-scale bread manufacturing hews to a relatively stable sales line. Unlike specialty or luxury items, bread, as the number one staple commodity of everyday living, needs no promotion to the public as a product in itself. Bread sales fluctuate little from year to year; as small an increase (in other businesses) as 5% would astonish and delight any bread company.

Certain variables can, of course, interrupt the more or less even tenor of a national bakery's sales chart. General conditions, season of the year, kind of weather, price of meat and other food products—these all influence the number of loaves sold daily for as long as the particular condition exists.

But in the over-all year-in, year-out picture, bread sales are as constant as the presence of the product itself in American homes and eating places. Which leaves just about one avenue open to leading bread bakeries to create extra business: take it away from the other fellow.

General Baking Company has long found radio a helpful, even necessary ally, not only in the difficult matter of enticing customers away from competitors, but also in holding its own in competitive markets. The company has no set broadcast advertising budget to promote its nationally-known Bond Bread; selective radio is currently used exclusively, and it is bought as needed, when and where conditions warrant it. The bakery's radio policy adds up to one of the most flexible uses of the medium among prominent national advertisers.

General Baking money spent during 1948 for advertising in all media ran over $1,000,000, with 30% of that total going into radio; newspapers (no magazines, however), billboards, and movie film trailers accounted for the remainder. There is an additional advertising factor, derived from normal General Baking operation, which costs nothing, but which is nonetheless potent—the billboard ads carried through a locality's streets on the sides of Bond Bread trucks. And there is the undeniable further advertising benefit stemming from the mere fact of Bond loaf displays on grocery store counters.

Air-selling Bond's 43 bakeries throughout the country represents virtually 43 separate advertising opera-

tions, since circumstances and conditions vary in each locality to such an extent that one rigid radio policy, determined arbitrarily at General Baking's home office in New York, would be expensively useless. Further, GB sells wholesale to grocers in some markets, retail door-to-door in others, and combines the two in still other territories. Advertising requirements of Bond differ with localities, and two basic thoughts guide the company in its use of radio—the partciular market and Bond's competitive position in it.

General Baking has used radio in practically every conceivable manner over the past 20 years. Its air campaigns currently are about 80% one-minute announcements and chain breaks, not used continuously in all markets, but depending upon the particular sales problem of the moment in the particular territory.

The baking firm's air schedules are as variable as the wind; four or 13 weeks of announcements in first one, then another territory may be bought, then dropped for a month or two, then resumed. On the surface it seems to be a harum-scarum, indiscriminate system; actually, it's a shrewdly planned operation to get the best, most concentrated results in each instance. Bond announcements vary from ten to 30 a week, depending upon the population in the area.

Where programs are used, the company tries to fit the type of show to the type of consumers to be reached; the format is measured against local requirements as closely as possible. Almost every sort of program has represented Bond Bread in one section or another of the U.S.—from man-in-the-street broadcasts (Bond has one on currently in Bedford, Indiana), through amateur kid shows, to basketball sportscasting.

Two teen-age amateur programs are presently producing good results for Bond in New England, one of the shows going over WATR in Waterbury, Connecticut, the other aired on WNAB, Bridgeport. Programs are identical in pattern, with both of them conducted by a former music teacher named Virginia Lyons. Success of the shows for Bond has been due less to their listening pull than it has been the result of sales promotion, with the programs used mainly as instruments to implement the promotion. Program idea revolves around small cash prizes given to the high-school kids who win vocal or instrumental honors on each show. The sales angle enters the picture via the method by which contestants win; the winners are determined by the number of votes sent in — on ballot forms which can be obtained only by buying the loaves of Bond Bread to which they're attached.



Talent is flanked by Bond Bread displays at every WNAB (Bridgeport, Conn.) broadcast

Each program is a 30-minute daytime show once a week. WATR and WNAB have been carrying the programs for only a few months, but the formula had been tried and proved the past several years in Worcester, Massachusetts, and Providence, Rhode Island. General Baking derives further benefit from these programs through Miss Lyons' formation of Bond Bread Student Music Clubs, one in each school in the Waterbury and Bridgeport areas. The good will alone that is stimulated among parents, happy at the idea that Junior and his sister are engaging in such activities, is invaluable to Bond, to say nothing of the actual bread sales to mothers.

Bond now has a similar program on WSID in Baltimore. The use of this station represents a departure from the norm for Bond, ordinarily a user of network affiliates for selective announcements. A telephone check of

(Please turn to page 52)

WSID's Bond Bread Teen-Talent is sold via point-of-sale displays in many Baltimore grocers



First of a Series

FARM case histories

The farmer has money. He loves to have radio help him distribute it

While advertisers are waking up to the fact that the farm market is a lush one, with three or four times as much money to spend as it had ten years ago, the case histories of successes are still dominated by products used by the farmer for his acres and livestock. First collection of capsule case histories runs a limited gamut from paints to limestone. Even the report on clothing sales via farm broadcasting stresses work shoes and leather helmets, rather than go-to-meeting wearables.

The new crop of advertisers who are using farm stations and programs to sell everything that city-folks buy hasn't built up sufficient facts and figures to make conclusive case histories, although SPONSOR is gathering some of these and expects in a future farm results report to focus its spotlight on how the regular manufacturer is selling the rural areas.

In several previous issues, reports on different phases of farm programing and selling were covered in detail. To top off these reports, SPONSOR has gathered these capsule result stories to emphasize the commercial side of farm programing.

Despite the fact that farm prices are coming down, the farmer is protected from the index dropping too low since the bottom in most commodities is pegged by Federal subsidy.

Farmers are great direct-mail buyers, and while only one of the capsule case histories is a direct mail report, another in the series of these result studies will be almost entirely devoted to farm direct-mail selling. Stations like WNAX, Yankton, not included in this tabulation, has an amazing record of direct mail, as has WLS, Chicago, and a number of other rural stations.

Broadcast advertising's sales-effectiveness figures are not easily accessible. Most advertisers feel that their campaigns are resultful because of some secret formula. It's the exception for an executive like Victor Van der Linde to admit that the right program on the right station sells his product—Dolcin.

Paints

SPONSOR: Keystone Varnish Co. **AGENCY: Blackstone Co.**

CAPSULE CASE HISTORY: Keystone wanted to find out who the listeners were for WJZ's "Farm News Program" and throughout what territories these listeners were spread. Company therefore offered a pint of enamel paint to those who requested same. Offer was made via one 60-second announcement over the 50,000-watt New York station between 6-6:30 A.M. Result was 4,442 requests for the pint from farmers and suburbanites in 31 states, principally New York, New Jersey, Pennsylvania and Connecticut.

WJZ, New York **PROGRAM: "WJZ Farm News Program"**

Corn

SPONSOR: Clarke Hybrid Corn Co. **AGENCY: Placed direct**

CAPSULE CASE HISTORY: "Farm Reporter" program includes farm news, weather reports, markets, and interviews with farmer users of hybrid corn, as well as other farm guests. Noon-time program has been aired for Clarke for the past six months. The company reports that it now has the largest advance sales in its 15-year history. These sales resulted, Clarke claims, from its farm program, and despite more competition in a saturated market, and in the face of a planned decrease in corn acreage in 1949.

KAYX, Waterloo, Ia. **PROGRAM: "Farm Reporter"**

Machinery

SPONSOR: Northeastern Oklahoma Machinery Dealers
AGENCY: Placed direct

CAPSULE CASE HISTORY: This farm program was originally successful enough (with one dealer of the group buying a week's program and tying it in with rest of dealer merchandise), but at the end of 13 weeks the success backfired. Farmers wondered why they were advertising unless they had plenty of machinery, which necessitated changing to institutional plugging. At the end of the year's contract, dealers had to cancel because of bad will engendered in building up farmers' hopes.

KVOO, Tulsa, Okla. **PROGRAM: "Farm Program"**

Lightning Rods

SPONSOR: Don T. Atkins **AGENCY: Placed direct**

CAPSULE CASE HISTORY: This sponsor has reported one of the most remarkable and rewarding results of using farm programs. Utilizing one-minute announcements on KDKA's "Farm Hour" over a three-month period, Atkin received as a direct result of this advertising $20,000 worth of business—at a cost of less than $500 for the announcements. Benefit derived is surprising not only from the standpoint of high profit against low cost, but also because of the product advertised—lightning arrestor equipment and installation service.

KDKA, Pittsburgh **PROGRAM: "Farm Hour"**

Clothing

SPONSOR: Weil Clothing Co. AGENCY: Huffman Advertising

CAPSULE CASE HISTORY: Specific tests conducted by Weil Clothing have proved to the company that Charley Stookey's "Farm News" program has paid off substantially. On one test, run in September of Stookey's first year for Weil, he sold, on mail orders alone, 188 boys' leather helmets, with double that figure crossing the store's counters in direct sales. Another test resulted in 40-odd pairs of work shoes being sold through mail orders alone. Weil has found that program also reaches an urban audience of as high as 40% on occasion.

KXOK, St. Louis **PROGRAM: "Farm News"**

Livestock

SPONSOR: Marysville Livestock AGENCY: Placed direct

CAPSULE CASE HISTORY: In eight months' sponsorship of WIBW's "Farm Service News," an early-morning six-times-a-week program, Marysville experienced a fantastic growth in its weekly livestock sale, to such an extent that five acres of new pens to house cattle and hogs had to be added. Company shared two of its weekly programs with Osage City Livestock Co., with business increasing so much for the latter that it was not able to handle the livestock that came in on consignment, and had to cancel.

WIBW, Topeka, Kan. **PROGRAM: "Farm Service News"**

Chemicals

SPONSOR: Carbola Chemical Co. AGENCY: R. K. Weill

CAPSULE CASE HISTORY: Carbola sponsored the "Farm Forum" three times a week over the Summer months last year, program including weather, markets, farm news, interviews, and a "bulletin board" listing of farm meetings and events. Straight commercial copy was frequently replaced by recorded interviews between WMT's Farm Director and farmers, dealers, or spraymen. Occasional on-the-spot descriptions of a Carbola spray application in a dairy barn were used. Company reported an extremely sharp increase in sales in WMT territory.

WMT, Cedar Rapids, Ia. **PROGRAM: "Farm Forum"**

Limestone

SPONSOR: Missouri Valley Limestone AGENCY: R. H. Cary

CAPSULE CASE HISTORY: Sponsor buys 15 minutes five times weekly of KMA morning farm program. Station helped the company select a trade-name for its product, making Missouri Valley unique as far as agricultural limestone products are concerned; name is Fertilime, and is being sold on the air that way. According to this sponsor, limestone sales in the Midwest are about 35% under last year's, generally speaking, but Missouri Valley's sales represent a 10% increase over a year ago. Firm feels radio has made the difference.

KMA, Shenandoah, Ia. **PROGRAM: "RFD 960"**

Rock Materials

SPONSOR: Anchor Stone AGENCY: Placed direct

CAPSULE CASE HISTORY: Fifteen-minute music program started three years ago with only 57 words of commercials about the benefits from spreading agricultural limestone on farms. At end of first year, show went to 30 minutes, keeping, however, the same 57-word commercials. Recent 20-word spot on crushed rock pulled so many orders within three days that Anchor cancelled it, returning the following Sunday to the regular institutional pitch. When company now gets ahead on stockpiles, 20-word message puts them back on a "shortage" basis.

KVOO, Tulsa, Okla. **PROGRAM: "Feed the Soil"**

Plastic Goods

SPONSOR: Plasti-Pads AGENCY: Placed direct

CAPSULE CASE HISTORY: Six one-minute announcements on WBBM's "Country Hour," heard in 30 states, produced 731 pieces of mail, enclosing $809 for 9708 Plasti-Pads (plastic scouring pads). Ninety-three per cent of the letters came from the seven states comprising the Midwest farm belt. Another sponsor, Gaylark Products, manufacturers of automobile seat covers, used ten announcements on this same program to good results, also. Announcements produced 705 orders for Gaylark covers, making for a total of $2805.90 at $3.98 each.

WBBM, Chicago **PROGRAM: "Country Hour"**

Equipment

SPONSOR: Clark Co. AGENCY: Fairbairn Advertising

CAPSULE CASE HISTORY: Company is wholesale distributor of several lines of farm equipment sold through retail farm implement dealers. Radio use has been extremely satisfying, with sponsor reporting particularly good results on tractor sales, which have "multiplied several times" in listening territory. Clark also reports that mail leads from radio yield a higher percentage of actual sales prospects than any other advertising media. Firm finds dealer relationships are strengthened through mention of dealers' names in commercials.

WTIC, Hartford, Conn. **PROGRAM: "Farmer's Digest"**

Feeds

SPONSOR: Quaker Oats Co. AGENCY: Sherman & Marquette

CAPSULE CASE HISTORY: Something new was created by WLS for Quaker Oats to advertise its Full-o-Pep Feeds, when the 30-minute "Man on the Farm" program started 10-years ago. Program is broadcast direct from the company's experimental farm at Libertyville, Illinois, and includes music, comedy, audience participation, a service talk by a member of the company, and tips for farm listeners. "Man on the Farm" is heard not only in the WLS territory, but also by transcription in 40 other markets.

WLS, Chicago **PROGRAM: "Man on the Farm"**



1 · advance man John Leer is one of seven exploitation workers who travel ahead of Philip Morris' Heidt program



2 · auditioning of local talent requires the helping hand of a tra coach like producer Jerry Browne of the Horace Heidt

Here's how to travel a show

Philip Morris Parade of Stars, featuring Horace Heidt, knows the road answers

overall It costs real money to travel a program unless the show is built around a talent aggregation like Horace Heidt's. Then part of the heavy travel cost is absorbed by dates the band plays during each week. Heidt may play as many as seven towns a week—all the weekday dates building up to the Sunday night *Philip Morris Parade of Stars* talent opportunity half-hour broadcast over the NBC network. Practically every town played by Heidt during his current tour has accounted for increased Philip Morris sales and citywide displays for the cigarette that Johnny sells.

Planning a tour for a program is like playing a chess game. Every move must be calculated in advance, with civic organizations, the mayor of the town, and everybody in the act. When it works like Heidt, it's okay.

3 · ticket sale can't be left to chance. Special ticket offices, often mobile like this truck outside Baltimore Armory, are opened days before the broadca Programs get whole town enthusiasm when they're sponsored by a local welfare or social organization that profits from the presentati





between towns show caravan builds up color, prestige and speed with the assistance of a motorcycle police escort



5 · checking in at hotels, talent looks like a cyclone at work, but a good rest is important for a troupe that travels everyday



administration duties continue as the show moves. In Oklahoma Heidt's secretary worked in a wide open field



7 · dealer meetings attended by Philip Morris executives help build solid direct sales for sponsoring company

parade through town, like this motorcade through San Bernardino, California, makes it possible for populous areas in which the program is touring to root for favorites. It also enables the sponsor to associate product with show. It has all the impact of a circus arriving with its giant calliope





9 · the show includes much more than the broadcast program whenever a commercial broadcast unit tours. Usual presentation runs two hours, with tale doing specialities, and audience builds up, until house is filled by airtime. Heidt pulled 6,000 in Baltimore. Weather was against a big turno



10 · backstage preparation is vital for a smooth presentation. Mrs. Heidt helps the girls with their makeup and their spirits



11 · Johnny, the Philip Morris trademark, increases visual effectivene by occupying the platform for all broadcast progra

12 · show's over and those 40 winks are important, even if rest of cast hasn't as much to get tired as Tiny Hutten

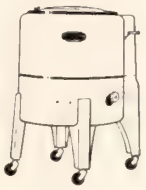
13 · payoff can't always be converted into cash by hotel, so lineu at bank in early a.m. is a frequent occurence in any to







Blackstone's magic detecting has been found the ideal way of selling the magic of the modern Blackstone washing machine

50  50 deal

Blackstone finds a transcribed dealer-co-op program puts across its new name in the washing machine field

selective

Ad-manager James E. Peters of the Blackstone Corporation of Jamestown, N. Y., was looking for a better way to make housewives think of "Blackstone" on washday. Then the gripes of some rival Bendix washing machine salesmen in New York started a chain reaction and uncovered the answer.

Bendix last Fall was sponsoring a five-a-week skein of thrillers on WNEW (New York), transcribed and called *Mysteries at Eight.* One of the series making up the group was a 15-minute show, *Blackstone, Magic Detective,* based on the famous magician, Blackstone.

Magic Detective had been aired only a few times when producer Charles Michelson, president of the radio transcription firm of that name, picked up his phone and got a shock. It was Ted Cott, WNEW Program Director. "We're cancelling *Blackstone,* Charlie," was the gist of what Cott had to say. "Bendix threatens to cancel us if we don't get it off the air pronto. Their salesmen are complaining the show gives the competition more publicity than it does Bendix . . ."

Michelson lost no time pointing out to Ad-manager Peters in Jamestown the "magic" possibilities in a tie-up of his Blackstone washing and drying equipment with *Blackstone, Magic Detective.* Michelson proposed that the company approve the transcribed package for a cooperative deal with distributors and dealers.

Blackstone was faced with a serious situation. Although its engineers designed the first crude washing machine in 1874 (organization's officials claim it is the oldest firm in the business), most of its appliances up to World War II had been supplied to chains and other outlets under private brands. To most people Blackstone performed feats only from a stage, not in a laundry.

(Please turn to page 56)

PART TEN
OF A SERIES

TALENT LAMENT

The cleavage is sharp between national and local talent problems

The lament of the talent in broadcasting is as varied as the income it makes, which ranges from a pittance to a fortune. The big names lament their creative lives being regulated by a man called Hooper. The nameless member of the American Federation of Radio Actors laments the (to him) enormous number of other nameless ones with whom he's forced to compete for an occasional call for a job.

Between the performer for whom radio is a part-time job and the stars there are the regular network mikers who work on many network programs, earn "good living", and whose major laments are the number of conflicts they have (calls from two shows that are either on the air or have rehearsals at the same time), making it impossible for them to take both jobs. These are the actors, singers, and musicians who are radio.

The nation's radio performers all have their eyes on New York and Hollywood. A few have Chicago ambitions, but the Windy City has become, during the last few years, less and less a network program origination point. (They hope TV will bring it back.) A few performers, mostly folk music artists, work far away from the gay white ways, and build themselves nationwide followings by appearing on hoedowns, barn dances, the *Grand Ole Opry*, and other homespun entertainment sessions. These are networked, some to the entire nation and some to regional loops of national networks. Neither New York nor Hollywood has national folk music sessions, but Chicago has the practically internationally famous *National Barn Dance*, originated by WLS.

Folk music talent laments the fact that, with the exception of stars like Roy Acuff, Red Foley, Lulu Belle and Scotty, Eddy Arnold, and Red River Dave, radio pays them directly little in cash and less in respect. Folk music talent plays many programs on stations, but frequently depends as much for recompense on the sales of their song books and "family albums" as they do on their salaries. Also of great financial importance to mountain and range music performers are their personal appearances. Units from stations like KSTP (St. Paul), WRVA (Richmond, Va.) and WOWO (Fort Wayne) are constantly on tour, and return to their stations for broadcasts only to take to the road almost immediately after their airings. They'd like to work less and profit more from their great followings. The big folk music stars draw royalties from their recordings which they frequently sell along with their albums and song books. (A report on folk music on the air will appear in a forthcoming issue of SPONSOR.)

There are few actors regularly employed at stations throughout the nation. When plays are broadcast, talent is usually drawn from the local little theaters, high schools, college dramatic associations, or dramatic schools. Announcing talent would like better pay at most stations and especially (where they don't get it) special fees for handling commercial announcements and programs.

All talent located away from big production centers laments the fact that talent scouts are few and far between, and that even sponsors located in the talent's home towns go shopping afield when sponsoring network programs.

Problems with clients

1. **Sponsors want programs to be successful from the first broadcast**
2. **Advertisers usually know only the stars in their programs**
3. **Every sponsor is a frustrated showman**
4. **Sponsors are too Hooperating conscious**
5. **A real radio authority at an advertiser is the exception rather than the rule**
6. **It's hard to interest a sponsor in a program that doesn't originate in New York or Hollywood**
7. **They should stay out of control rooms**
8. **Too many sponsors have radio-interested wives**

Cincinnati talent points to the fact that the greatest user of daytime programs, P&G, is headquartered in the Queen City, and yet has seldom auditioned or nationally sponsored anything originated in the town. (One of the first successful daytime serials, *Life of Mary Sothern*, as well as *Ma Perkins*, started in this Midwest city.)

Performers who work programs which originate in non-key network cities like Detroit *(The Lone Ranger)* complain that jobs are scarce, and if it weren't for productions like *LR* they couldn't be in radio. Talent (outside of production centers) laments that it just doesn't make what it calls a "living." All of the balance of the laments pales beside pay envelope complaints. More and more, talent points to the fact that the production trend is towards New York and Hollywood. Television has broadened the opportunities, but already some important TV stations are drifting towards "no local productions" thinking.

Local newscasters are still important, and once they build followings like Cedric Adams (WCCO, Minneapolis), they have little to lament about except the lack of national recognition. Adams is the exception insofar as national recognition is concerned, for Arthur Godfrey has touted him so hard and so often he's practically a national figure. The same, however, is true of a number of other newsmen who have been well publicized by their stations.

Other performers at stations who do okay for themselves and have little to lament are name disk jockeys. From a pay-envelope point of view record spinners like Kurt Webster (WBT, Charlotte), Rush Hughes (KXOK, St. Louis), Barry Gray (WKAT, Miami Beach), earn salaries that compare favorably with New York and Hollywood regulars. Disk jocks are most effective locally, and thus far most attempts to extend their popularity on a coast-to-coast basis haven't been successful. The successes of name disk jockeys on a transcribed basis are frequently linked with the ability of the local anouncer to catch the spirit of the transcribed name with whom he's working.

Local jockeys lament problems they have with disk companies — some cooperate and some don't. They feel that they "make" many recordings, and yet they only occasionally are given their due. Just a few successful jockeys lament their pay checks since most of them are paid commercial fees, plus their regular anouncing salaries. Many announcers, on the other hand, who feel they are better than their stations' disk jockeys, yell loud and long at the platter turners getting so much more money than they do. Disk jockeys stay put at stations, announcers are far more apt to drift. There are comparatively few "name" announcers at stations, while disk jockeys are generally names, as are the newscasters, with the possible exception of "Your Esso Reporter," who works anonymously.

Local talent is local only because it either hasn't the nerve to try the big time, with the exceptions itemized — newscasters, disk jockeys, and an occasional glamor-voice announcer who is tied down by home ties more important to him than fame and fortune. There is one other group at stations which frequently does all right. This group is made up of the women who handle women's participating programs. They frequently build up followings like Mary Margaret McBride (WNBC, N.Y.), Ma Parker (WEEI, Boston), Ruth Crane (WMAL, Washington), Jean Colbert (WTIC, Hartford), and Ruth Welles (KYW, Philadelphia), to mention a few. They participate usually in the commercial income derived from sponsors of their programs and thus, if they're successful, have very little pocketbook lament.

Talent with local followings still yens for New York and Hollywood unless it has worked either of the two main production centers. The only really happy non-network talent, except for a few newscasters, disk jockeys, etc., is that which has played New York or Hollywood and found the blood pressure of the first too high and the glamor of the second too false. This latter group, having had its fling, no longer eats out its heart. It continues to lament the lack of better opportunity in the hometown, but it has stopped gazing beyond the horizon.

The talent with the most consistent gripe is the fresh new performers trying to break into bigtime radio. Networks audition them, and nothing happens. Some have letters to agency directors who audition them, and again nothing happens. Some reach the

(Please turn to page 67)

Problems with agencies

1. **Too many agency directors know too little about production**
2. **Agency executives seldom stand up to clients**
3. **Agencies seldom ascertain sponsor thinking about programs until it's too late**
4. **Agency casting executives audition a great deal of talent and then seldom give "fresh" talent an opportunity**
5. **There's too much formula-thinking at agencies**
6. **Creative thinking at agencies is very low when it comes to radio programing**
7. **Agencies seldom have the last word on their programs**

Problems with media

1. **There's too little opportunity to develop artistically in radio**
2. **Type casting is the rule**
3. **Too few performers get too much work while others virtually starve**
4. **The paycheck is too small in areas away from production centers**
5. **Folk music performers have to make a substantial part of their living from sidelines rather than their broadcasting**
6. **Too few stations and networks are program minded**

if

You or Your Client Sells



HOME WARES

See PAGE 65

ask

JOHN BLAIR & Co.

about the

HAVENS & MARTIN STATIONS IN RICHMOND

WMBG—AM

WCOD—FM

WTVR—TV

First Stations in Virginia

p.s. *(Continued from page 15)*

p.s.

See: "Those Rod And Gun Millions"
Issue: June 1947, p. 5
Subject: Industrial firm appeals to outdoor fans. Pipe tobacco plugged to sportsmen on television.

More sponsors—as well as more stations in areas accessible to hunting and fishing—are discovering that sportsmen will listen faithfully to a radio program with the right kind of news and tips about their favorite hobby. One of the latest firms to make the discovery, and do something about it, is Fairbanks-Morse & Co., Chicago. They are promoting both sales and service and repair themes for their marine Diesel engines.

Kingpin of their 19 programs is the hour-long *Fisherman's Guide* over WMCA, New York (Tuesday through Sunday, 6:30-7 a.m.). Fifteen programs are five-minute sessions directed primarily to commercial fishermen. They include such information as marine weather forecasts, arrivals and departure of boats, record catches, cannery prices, union and association news, births, deaths, and other personal items. Three additional programs will tie in with fishing programs already being broadcast. Programs are on stations on the East, West, and Gulf coasts.

Capt. Al Williams' *Fisherman's Guide* started on WMCA early last August, giving data on boats and schedules. After only a dozen airings a check-up among skippers revealed such a flood of comment from fishermen clients that the skippers were offered sponsorship on a cooperative deal. Eleven of them signed up and furnished individual data for announcements on their own boats and schedules. No rates were quoted on the air.

Fairbanks-Morse representatives attended a WMCA party in December for their *Fisherman's Guide* sponsors and other skippers in the area. Terrifically impressed with what they saw and heard about the program they recommended a 13-week trial run. The home office (Chicago) signed.

The Mail Pouch Tobacco Co., sponsors of the only network program devoted to outdoor sport (Mutual's *Fishing and Hunting Club of the Air*) increased its network during last year from 43 to 112 stations. The station increase corresponded with expanded distribution.

Fifty-five stations with some 65 sponsors are carrying the show as a co-op. Local sponsors, mostly hardware and sports equipment stores, are (if possible) ever more enthusiastic about the show than the network sponsor. The Sport Shop, which sponsors the program on WLOX, Biloxi, Miss., credits it with bringing old customers back into the store as well as adding new ones.

The Andy Anderson Sporting Goods store in Oklahoma City (KOCY) and Jack Short's Sports Equipment store in Lake Charles, La. (KWSL), both of which have used radio before, claim they've made more friends with *Fishing and Hunting Club of the Air* than with any other program they ever had. These are typical of reports from the program's co-op advertisers.

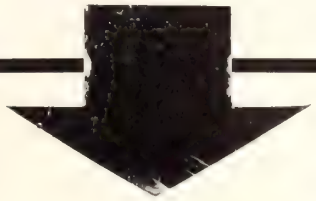
Last 3 September, Larus and Brothers, Inc., for their Edgeworth pipe tobacco, started sponsoring *Sportsman's Quiz* on the CBS Television network (five stations). The agency, Warwick and Legler, New York, reports that results from a pipe offer involving 12 Edgeworth wrappers and 50¢ in coins are "highly satisfactory."

Sporting equipment using steel and other materials in short supply may become even more scarce in 1949, depending on Marshall Plan allocations and domestic military requirements. An industry trade association (The Athletic Goods Manufacturers Association) believes, however, the industry could keep up with "normal" civilian demands, and still absorb a reasonable increase in military requirements.

Now in the Making!

A GREATER VOICE and a Greater BUY!

in the DETROIT *Area*



50,000 WATTS at 800 kc.

IN 1949

The "Good Neighbor Station," fostering Good Will through Public Service on both sides of the border, and today the Detroit Area's best radio buy, will soon hit a new high in effectiveness!

CKLW

Guardian Bldg., Detroit 26
J. E. Campeau, President

Adam J. Young, Jr., Inc., Nat'l Rep.
H. N. Stovin & Co., Canadian Rep.

5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System

"Intangibles that are the real treasures"

—General Dwight D. Eisenhower

Paul H. Raymer Company, Inc.

What constitutes the relationship between a representative and his stations? What should develop from an association of many years' duration? What benefits should accrue to each party?

The first answer, of course, is business. That's the representative's first function — to sell the station's time and programs. From this both he and the station get the revenue that supports their separate organizations.

But we at the Raymer Company put a high value on the intangibles that develop throughout years of association.

We are starting our 17th year of business. Many of our stations have been with us for most of these years. Working together for so long a time has developed intangible factors of friendship and mutual feelings of respect and confidence.

These intangibles develop smooth teamwork between us. They eliminate friction and wasted effort in this complex and fast moving business of national selective radio.

They guarantee our stations great cash values in additional business. Applied to active selling, they account for extra orders that can come only when a representative organization feels something far more than just a business responsibility to its stations.

They inspire our salesmen with the spirit that makes the difference between routine selling and outstanding success. Intangibles truly *are* the real treasures.

Are you getting these intangibles in your representation?



Radio and Television Advertising

New York Boston Detroit Chicago Hollywood San Francisco

duplication...
with a CAPITAL "D"



You get two, not one powerful selling medium when you buy WMC in the Memphis market. The station "most people listen to most" in this two-billion-dollar market simultaneously duplicates its AM schedule on WMCF, a 50 kilowatt station with 260,000 watts of effective radiated power. What a buy!

WMC NBC • 5000 Watts • 790

WMCF **50 KW Simultaneously Duplicating AM Schedule**
WMCT **First TV Station in Memphis and the Mid-South**

National Representatives • The Branham Company
Owned and Operated by The Commercial Appeal

THE BIG HEADACHE

(Continued from page 20)

view of the intricacies of entertainment unions' jurisdictional lines.

The jurisdictional battle that has already started in the television field is easily apparent when it is realized that members of the following unions are involved in TV presentations:

1. American Federation of Radio Actors (AFRA), which has had exclusive control of the wage-and-hour destinies of its radio-actor membership, and sees no reason to relinquish this control in the new sight-as-well-as-sound medium.

2. American Guild of Variety Artists (AGVA), whose previously wholly visual stage and night club acts have now found a new field in TV.

3. Actors Equity (AEA), whose legitimate theatre membership also has had new working vistas opened to them through video.

4. Screen Actors Guild (SAG), which feels that the angle of filmed telecasts literally as well as figuratively puts its members in the TV picture.

And over all is the parent organization of these four unions—the Associated Actors and Artists of America, which is now in the midst of a determined attempt to straighten out television jurisdiction.

Meanwhile, following is the interim scale that must be paid performers by advertisers using the new medium:

Length of Program	Minimum Fee (Includes Dress Rehearsal)
15 min.	$40 (½-hr. DR)
30 min.	$50 (¾-hr. DR)
45 min.	$55 (1¼-hrs. DR)
1 hr.	$60 (1¾-hrs. DR)
1½ hrs.	$75 (2½-hrs. DR)

Pre-camera rehearsal scale is $4 an hour, while rehearsal under camera and/or lights calls for $6. All rates are computed on a half-hourly basis, with any fraction of a half-hour considered. Further, rehearsal fees for days in excess of those stipulated in a performer's contract, up to and including the termination day, must be paid on a basis of one-and-a-half times the hourly rates. Rehearsal scale for days in excess of the termination day calls for twice the hourly fees.

For commercial announcements (singing or dramatic advertising), the scale is as follows:

Length of Program	Length of Commercial	Minimum Fee
15 min. or over	Not more than 10 min.	$35
30 min. or over	Not more than 5 min.	$35

Check THE RADIO FOOD SELLING PLAN THAT GOES . . .

ALL THE WAY DOWN TO "SHELF LEVEL"!



The toughest stretch in the SALES PROMOTION JOURNEY is "THE LAST THREE FEET" at POINT-OF-SALE. Here, the interested customer meets **THE ONLY SALESMAN YOU CAN HAVE** at the moment of decision-to-buy. HE IS THE FOOD STORE CLERK.

THE NEW . . .
NOVEL . . .
ABSOLUTELY DIFFERENT

WSAI "Personnel Training For Sales" plan will SHOW THE FOOD STORE CLERK:

- HOW TO DISPLAY YOUR PRODUCT
- HOW TO ADVERTISE AND HIGHLIGHT YOUR PRODUCT IN THE STORE
- HOW TO INCREASE SALES OF YOUR PRODUCT

A MARSHALL FIELD STATION
REPRESENTED BY A VERY MODEL

CINCINNATI

WSAI

A. B. C.

RUSH ME full particulars on **"SHELF LEVEL"** food selling . . .

COMPANY _____

STREET _____ CITY _____

NAME _____ TITLE _____



IN EASTERN NORTH CAROLINA TOBACCO IS KING

WGTM

Covers This Rich Market . . . with a King-Size Voice!

Write or phone us or our National Representative

WGTM

"THE VOICE OF THE GOLDEN PLAIN"

WILSON, N. C.

5000 Watts—Full-Time
590 Kilocycles
Serving 1,125,000 People

NATIONALLY REPRESENTED BY WEED AND COMPANY

Mutual Exclusive in This Area

Filmed telecasts are considered as shows which are filmed prior to and exclusively for transmission over TV. Minimum fees for this type of video program are based on rates existing in the Screen Actors Guild Basic Minimum Agreement.

Structure of the National Association of Broadcast Engineers and Technicians (NABET), which holds production-crew contracts with NBC and ABC, includes:

3 lighting men (2 NABET, 1 IATSE)

3 video cameramen (only 2 when in the field)

1 field engineer (used in the field only)

1 studio engineer (audio)

1 studio engineer (for booms)

1 studio engineer (for recordings)

1 projection engineer

(Pay scale for above technicians ranges from $250 to $526 per month)

1 field supervisor (for field work only)

1 technical director

1 dollyman

(Pay scale: $600 per month)

1 video control engineer (handles three or four TV screens)

(Pay scale: $270-$548 per month)

International Alliance of Theatrical Stagehands and Electricians (IATSE), currently negotiating with TV networks to set up a permanent scale, has a basic three-man crew for video work: one carpenter, one property man, and one electrician. Each gets $94.88 a week, $3.75 an hour for overtime or broken time, with one day the smallest unit any stagehand will work i.e., one hour's work will be charged at one-day rate, unless it's overtime.

CBS technical and production men are members of the International Brotherhood of Electrical Workers (IBEW). Basic crews consist of three cameramen, two boom operators, one audio man, one dollyman, two camera control men, one switcher, one film control man—who get from $62.50 to $125 a week, depending upon seniority with CBS—one director ($115-$130 a week), one assistant director ($80-$95 a week), one sound effects man ($57.50 a week).

Sound effects cost a sponsor $12.50 an hour. Scenic designers' and painters' services are free to sponsors, those salaries being absorbed by CBS, while estimates for scenery construction and labor, art work, etc., are submitted to the sponsor for approval.

Tentative scale for the use of live music on television, as set up last year by the American Federation of Musicians (AFM), runs as follows:

	Local	Network
Rehearsals (first hr. or fraction thereof)	$ 5.00	$ 5.63
Airtime (up to 30 min.)	$12.00	$13.50
Airtime (30 min. to 1 hr.)	$15.33	$17.25
Doubling on 1 instrument	$ 2.00	$ 2.25
Doubling on each additional instrument	$ 1.33	$ 1.50

Duplication of AM and TV shows is $7.50 in addition to AM rates; duplication for staff musicians is $7.50 additional for commercial programs. Musicians called in for make-up or costuming for either dress rehearsal or telecast must be paid $3.00 each.

Radio Writers Guild scale for TV is $130 for a five-day week and an unlimited number of shows, which vary from two or three a week on CBS to five or seven on WPIX, New York *Daily News* independent TV station. On sponsored programs, directors negotiate on their own, getting from $100 up for each show.

As stated previously, the advertiser using a small-scale television program will run into little more expense than the average radio show costs, since a network or station will provide him with the technical set-up necessary. But a lavish, one-hour TV revue or hour-length play, with numerous scene and costume changes, jumps sponsor costs considerably; expenditure for top talent may be comparable to that for names on a big-time radio show, but it's the "extras" that go into elaborate video that make a far greater program budget necessary. . . .

RISE AND SHINE

(Continued from page 19)

The dynamic selling technique favored by network sponsors just doesn't work on the typical wake-up show. One reason is that most people aren't up to high-tension talk early in the morning. Secondly, a person doing a show that is in many cases an hour (sometimes longer) in length finds it practically impossible to interrupt his leisurely tempo with sudden flurries of furious selling.

This doesn't mean that the mc can't use a direct, hard hitting technique. But experience has shown that the forceful commercial should be built up to on a wake-up show, not hurled like a thunderbolt unexpectedly. And this preparation is just what enables Richard Hickox to impart a virtual "pound and shout" effect to his com-



ALL EARS IN TULARE aren't glued to any one network. But 88% of the radio families in this $183 million California agricultural center *do* listen to ABC, says BMB. On ABC, your program rides with Crosby, Marx, Winchell and a host of other headliners into Tulare and *all* Coast markets—large and small.



BUMPER CROPS IN SALINAS fill U.S. salad bowls, and put $82 million (for field crops alone) into Salinas Valley purses. ABC harvests a rich crop here, too—89% of all radio families, according to BMB. It's one of 44 key Coast cities where more than 50% of all radio families are ABC listeners.



CHECKING IN LONGVIEW we find the saw-and-ax experts in this Washington timber town hew to the ABC line, too. BMB says 72% of all Longview radio families are regular ABC listeners. It's the same up and down the Coast; ABC reaches 95% of all radio families at the 50% BMB penetration level.

On the coast you can't get away from

ABC

FULL COVERAGE... ABC's improved facilities have boosted its coverage to 95.4% of ALL Pacific Coast radio families (representing 95% of coast retail sales) in counties where BMB penetration is 50% or better.

IMPROVED FACILITIES... ABC, the Coast's Most Powerful Network, now delivers 227,750 watts of power—54,250 more than the next most powerful network. This includes FOUR 50,000 watters, twice as many as any other coast network...a 31% increase in facilities during the past year.

GREATER FLEXIBILITY... You can focus your sales impact better on ABC Pacific. Buy as few as 5 stations, or as many as 21—all strategically located.

LOWER COST... ABC brings you all this at an amazingly low cost per thousand radio families. No wonder we say—whether you're on a Coast network or intend to be, talk to ABC.

THE TREND TO ABC... The Richfield Reporter, oldest newscast on the Pacific Coast, moves to ABC after 17 years on another network, and so does Greyhound's Sunday Coast show—after 13 years on another network.

ABC PACIFIC NETWORK

NEW YORK: 30 Rockefeller Plaza · CIrcle 7-5700—DETROIT: 1700 Stroh Bldg. · CHerry 8321—CHICAGO: 20 N. Wacker Dr. DElaware 1900—LOS ANGELES: 6363 Sunset Blvd. · HUdson 2-3141—SAN FRANCISCO: 155 Montgomery St. · EXbrook 2-6544

mercials on the WLAW (Lawrence, Mass.) *Yawn Patrol*. Hickox also gets good results with this manner of doing a commercial, apparently, because he manages to be emphatic without being high-powered. *Yawn Patrol* also uses the time-tested formula for family appeal by making birthday and anniversary dedications.

Many shows have developed a middle-of-the-road technique in handling commercials that neither "pound and shout" nor "sneak in." Joe McCauley and Les Alexander on the WIP (Philadelphia) *Dawn Patrol*, for example, do a commercial "straight," whether reading it pat, or couching it in their own words.

Most rise-and-shine mcs customarily read a commercial as written or put over its essential points in their own language, according to the wishes of the sponsor or his agency. A proved salesman nearly always gets better results by making the sales pitch in his own fashion. How much this might differ from a written text depends altogether upon the individual mc. The fact is, however, that any commercial not written especially for the personality of the announcer calls attention to itself. Being realistic, the mc may successfully minimize this effect by a skillful lead into and out of the commercial in his own words. This technique is always used for transcribed commercials, which are acceptable on most wake-up sessions. But the mc, in the position of a friend of his listeners, is most effective when making a recommendation as he would do under any other circumstances.

It is true, nevertheless, that unrestricted freedom of a broadcaster in paraphrasing a sponsor's commercials may pose certain problems. It has been the experience of some managers that when one person takes liberties in handling commercials, others on the staff, even though not in a comparable position, tend to become sloppy in reading copy, or feel they should have similar privileges. And there is always the necessity of great care in making product claims which do not overstep moral, ethical, or legal bounds. The latter problem is not one likely to be troublesome with any mc experienced in talking off the cuff.

Despite the proved loyalty of audiences to long-time experts like Al Stevens (WITH, Baltimore), Tommy Dee (WSBT, South Bend), Ed Allen (WMAQ, Chicago), and others, when it comes to both listening and buying —there are times when the most faithful morning dialers seem very fickle indeed. In short, it seems that under certain circumstances it's possible to transplant their affections quickly and cleanly.

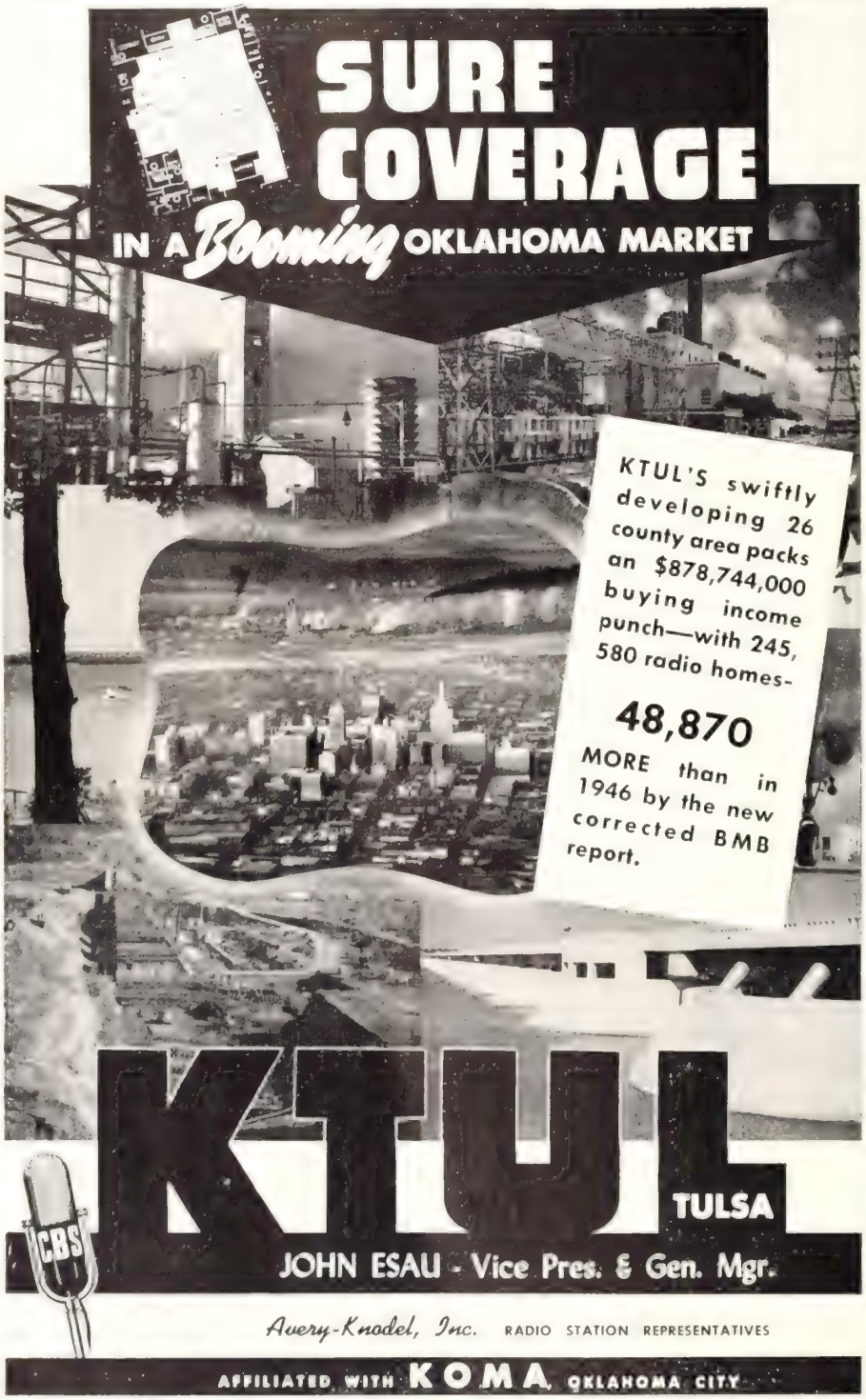
How and why can this happen?

Jim and "Creampuff" Crist, brothers, took over the six-to-nine a.m. session on WFBR (Baltimore) a few months ago when the former mc joined another Baltimore station. It was freely predicted at the time that the popular departing mc would take his top Hooper rating with him. Instead, Jim and "Creampuff" hung on to the station rating for the period, and the other stations remained in about the same relative positions.

Arthur Godfrey, conceded by most to be the all-time king of the rise-and-shine fraternity, gave up his early-morning stint on WCBS (New York) at the end of last October. Other metropolitan stations bared their kilocycles and prepared to take a bite out of that juicy audience when the king stepped down.

They reasoned that since there was

(Please turn to page 48)





WHAT WILL SHE SAY?

THE PHONE rings. . . . it's a radio survey . . . what will "Madam Housewife's" answer be? Every Time Buyer, Station Manager and Advertiser wants to know. In the North Dakota Market two out of three listeners say KSJB . . . . and they say it consistently, morning, noon and night. There are two reasons why KSJB ranks high. First of all listeners can hear KSJB and secondly they like what they hear.

KSJB's management is consistently on the alert to keep their local programming in tune with listeners' likes. And of course, like listeners all over America, more and more North Dakota families are getting "The Columbia Habit" every day.

Now is the time to take advantage of KSJB's wide audience too. Weather being what it is in North Dakota, families stay home with their radios these days. New opinions are formed, old buying ideas changed. It's your grand opportunity to tell North Dakotans why your product is best . . . and tell them often. And no other medium can do the job as well, or as inexpensively, as KSJB, Columbia's outlet for North Dakota.

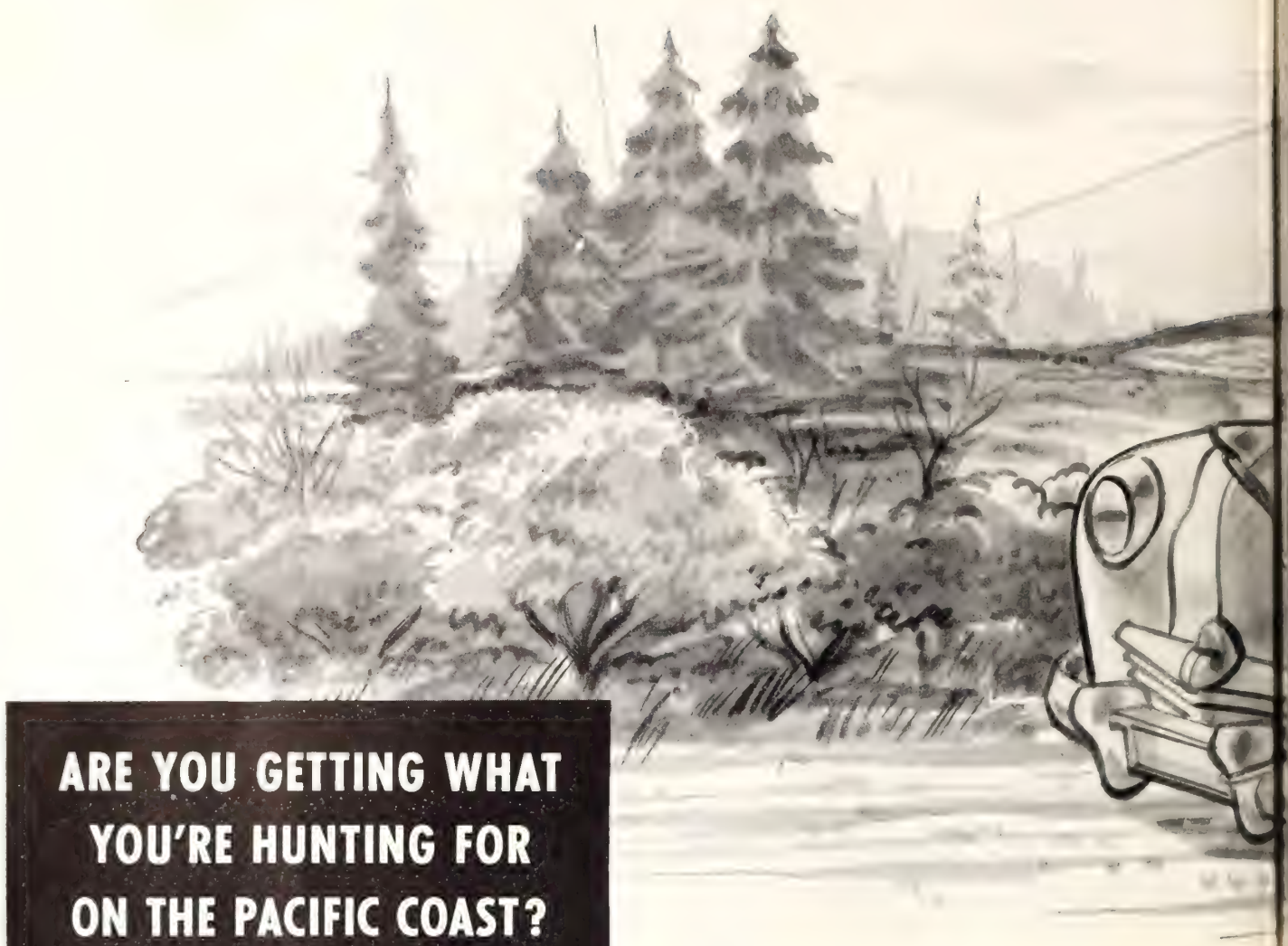
There are still some availabilities on (KSJB) North Dakota's favorite source of news, drama and amusement. Your Geo. Hollingbery representative has these availabilities listed and can get you on the air and in the market in record time. Call Hollingbery today or write direct to KSJB at either Jamestown or Fargo.

SURVEY RESULTS

	Morning	After-noon	Evening
KSJB	54.4	46.5	49.6
Station A .	18.0	21.4	23.5
Station B .	19.3	25.5	17.7
All Others.	8.3	6.6	9.2

Survey taken in Stutsman, Barnes, Griggs, Foster, Kidder, Logan and LaMour Counties, North Dakota.

KSJB, 5,000 Watts unlimited at 600 KC, the Columbia Station for North Dakota with studios in Fargo and Jamestown.



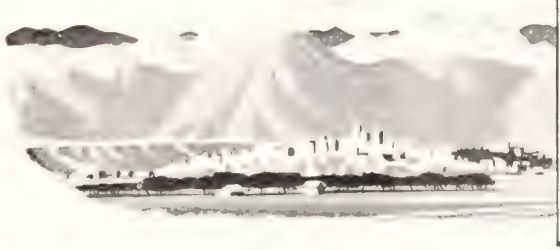
ARE YOU GETTING WHAT YOU'RE HUNTING FOR ON THE PACIFIC COAST?

THIS IS NO BULL... If you're really shooting for *maximum* sales by radio on the big Pacific Coast, use the big 45-station Don Lee Network and get what you're after. To make the most sales possible, you need the biggest network possible on the Pacific Coast, for radio listening here is *different*. People listen to their own *local network station* rather than to out-of-town or distant ones, because mountains up to 15,000 feet surround many of these markets and make long-range reception unreliable.

It takes a lot of local network stations to release your message *from within* every important buying market—and Don Lee is the only network big enough to do it.

LEWIS ALLEN WEISS, *President* · WILLET H. BROWN, *Exec. Vice-Pres.* · WARD D. INGRIM, *Director of Advertising*

1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA · *Represented Nationally by* JOHN BLAIR & COMPANY



Of the 45 Major Pacific Coast Cities

ONLY 10	3	7	25
have stations of all 4 networks	have Don Lee and 2 other network stations	have Don Lee and 1 other network station	**have Don Lee and NO other network station**



Don Lee has 45 stations . . . one in every city where the other three Pacific Coast networks have one—and to cover the rest of the Pacific Coast, Don Lee has *twice as many* stations as the other three networks *combined.* (In the "outside" market, Network A has eleven stations, Network B has three stations, and Network C has two stations . . . compared to Don Lee's *32 stations.)*

To meet 1949's increasing competition, you need radio. You need the big Pacific Coast, with its more than 13½ million people who spend over 14½ billion dollars a year in retail sales. Use the Don Lee Network of 45 stations and bag your maximum sales on the big Pacific Coast!

The Nation's Greatest Regional Network





Mr. Sponsor asks...

"Why doesn't broadcast advertising do a better job of promoting its sales effectiveness?"

George J. Abrams | *Advertising Manager, Block Drug Co., Inc., Jersey City, N.J.*

The Picked Panel answers Mr. Abrams



Two answers to this question contradict each other. The first is that broadcasters do an awfully complete job, particularly on the local program level. The NAB has a tremendous file of "success stories" which it is constantly distributing, and on which local stations base a great deal of their direct mail promotion.

Answer number two: I think relatively few sales-effectiveness stories are particularly valid—especially for nationally-advertised products. For these reasons: There are just too many factors which direct the course of the sales curve of any product to be able to tag this sale to that ad or program; to say that this success was due to this magazine or that station or network.

Further, it is obvious that price and quality of the product, distribution, dealer attitude, sales staff and advertising all go into a sale. And these factors, operating in the instance of a competitor's products, affect the first sale . . . *plus* economic conditions. To be able to say with any degree of security that "this program made more sales than that program," or that "this station got more customers than that newspaper" requires very complete (and expensive) controlled research. (On a national level, the cost of such a job has been estimated at some $2,000,000.)

Perhaps as good a way as any to assess the effectiveness of a medium—particularly an established one—is to look at the record that has been compiled by many advertisers analyzing media and their own sales experiences and, based on this, deciding where to spend their dollars. If we accept the thesis that advertising is an effective way to help sales—almost any advertising—then we can examine the number of advertisers and the number of dollars that go into each medium. Radio has certainly won its share of advertisers and advertising dollars.

This implicit testimony to a medium's sales effectiveness seems to me to be the only genuinely useful "success story"—particularly on the national level.

Louis Hausman
Director, Advertising and Sales Promotion
CBS, New York



Radio has been so busy performing miracles of salesmanship for its sponsors that it has omitted to record those miracles completely, and to present them adequately to all the advertisers of the United States.

Nearly everyone listens to the radio. Nearly everyone is influenced by radio. This means that nearly every business man uses radio to advertise his goods. Not a day goes by but what some advertiser, somewhere, is delighted over the way broadcast advertising sends his sales to new highs. But stations have been slow about spreading the word—about promoting radio's sales effectiveness.

Fortunately, this will change in 1949. All elements of the broadcasting industry are working together on the All-Radio Presentation. Those preparing this have found that radio has the facts to produce one of the greatest presentations ever built in behalf of any advertising medium.

When this is completed and released, alert advertisers will learn, better than they ever have before, how well radio advertising can increase their sales.

Eugene S. Thomas
General Manager
WOIC, Washington, D. C.



This question, which is not new to the radio industry, is being asked now more than ever, and is being transformed from question to demand.

The sound reasoning which motivated the question is also the *raison d'etre* of the All-Radio Presentation Committee.

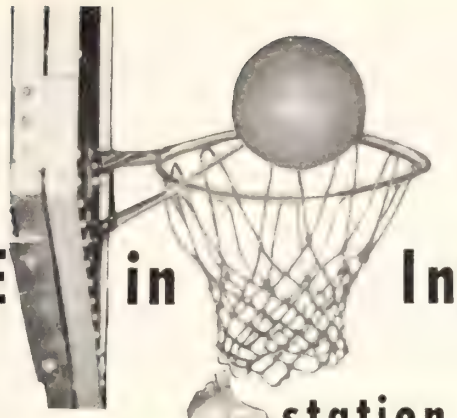
A great many of us in the industry have been working, for well over a year now, toward the production and

(Please turn to page 46)

want to SCORE in Indianapolis?

choose the ONE station that will really

follow thru





Your sales story, launched on WISH in Indianapolis, suddenly bursts into a hard-driving campaign blanketing the entire area through other media and "special promotion."

Yes—"Put Over" the WISH way, your sales figures resemble a ball team on a hot scoring spree. Here, indeed, is staff teamwork and "FOLLOW THROUGH" that are unique in the radio field.

Check these extra promotions that go with your program purchase on WISH.

- ☆ Newspaper ads
- ☆ Transit cards
- ☆ Window posters
- ☆ Billboards
- ☆ Direct mail
- ☆ Spot Announcements
- ☆ Personal calls
- ☆ Counter displays



FREE & PETERS, Inc.
National Representatives

WISH

Indianapolis

AMERICAN BROADCASTING COMPANY

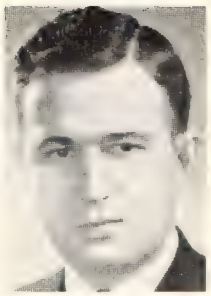
MR. SPONSOR ASKS

(Continued from page 44)

show the sales effectiveness of the one medium that goes into 94% of all the homes in these United States. Yes, radio has successfully blown the horn for everybody's business but radio's own broadcast advertising. We hope to see the fruition of our work this coming Fall.

By the same token, the Sales Managers Executive Committee of the National Association of Broadcasters recently went on record with the recommendation that in realignment of NAB's services, serious consideration be given to the devoting of one-half of NAB's budget to the Department of Broadcast Advertising, which means the department to demonstrate sales effectiveness.

GORDON GRAY, *VP*
WIP, Philadelphia



A partial solution to this problem of radio selling itself better will lie in the all-industry promotion plan, which plan I consider very, very vital to the industry at this time. My own opinion as to why broadcast advertising hasn't done a better job of promoting its sales effectiveness is three-fold:

1. Until recently, sales have come easy. Consequently, our trade association and many broadcasters expended most of their efforts on the various other facets of broadcasting, neglecting sales.

2. Success stories are difficult to obtain. Many successful users of radio think the great success they have enjoyed is unique with them, and they wish to keep it a secret from competitors.

3. Intensive competition for existing business between the networks, with network advertising vs. spot advertising and station against station, all of them selling against each other, mitigate against any constructive selling of the medium itself.

Let's all get behind the all-industry promotion plan . . . it is a partial answer to this important question.

ODIN S. RAMSTAD
Commercial Manager
KDAL, Duluth, Minn.



Broadcast advertising hasn't promoted its sales effectiveness as aggressively as other media because it has had no real need to do so. From the first, radio proved itself to be a selling medium without equal. Research into the nature and habits of listeners was broadcasting's selling tool for several years at the beginning, and the subsequent great landslide into radio by national advertisers was proof of the effectiveness of this technique. In short, radio didn't have to *sell*—just *tell*.

Timebuyers and advertisers by the

(Please turn to page 48)

FOR SALE

CHICAGO BUYERS



ONLY

56c

PER THOUSAND





In the center of the dial in CHICAGO

WIND	WMAQ	WGN	WBBM	WAIT	WLS WENR	WCFL	WJJD	WSBC	WGES
560	670	720	780	820	890	1000	1160	1240	1390

5000 WATTS **WAIT** 360 No. Mich. Ave. Chicago 1, ILL.

Represented by: Radio Representatives, Inc.

HIGHEST AVERAGE HOOPERATING IN U.S.

"Our dreams are getting sweeter all the time!"

AGAIN—WRVA LEADS THE NATION!

IN CONTINUOUS HOOPER-RATED CITIES

1ST. IN THE EVENING

2ND. IN THE MORNING

4TH. IN THE AFTERNOON

BROADCASTING • December 20, 1948

HOOPER TOP 20 STATIONS

September-October, 1948

MORNING		AFTERNOON		EVENING	
Station	Share of Audience	Station	Share of Audience	Station	Share of Audience
WCCO Minneapolis-St. Paul	47.7	WKY Oklahoma City	45.6	WRVA Richmond	46.9
WRVA Richmond	42.1	KPRC Houston	42.5	WKY Oklahoma City	44.7
KSL Salt Lake City	41.7	WOAI San Antonio	41.9	WOW Omaha	41.7
WHEC Rochester	41.7	WRVA Richmond	41.4	WHIO Dayton	40.2
WHIO Dayton	41.6	WFBL Syracuse	40.3	WBEN Buffalo	38.9
KRNT Des Moines	41.1	KOA Denver	38.8	WSB Atlanta	38.7
KOIL Omaha	40.6	WHEC Rochester	37.5	WBNS Columbus	37.8
KMOX St. Louis	40.5	KRNT Des Moines	37.2	WSPD Toledo	37.8
WSPD Toledo	38.9	WSB Atlanta	36.6	WHEC Rochester	36.6
WBNS Columbus	38.8	WOW Omaha	36.5	WAVE Louisville	36.1
WFBL Syracuse	36.1	WBNS Columbus	35.6	WOAI San Antonio	36.0
WBEN Buffalo	35.5	KDYL Salt Lake City	34.5	WCCO Minneapolis-St. Paul	35.7
WHAS Louisville	34.4	WSM Nashville	33.9	WTIC Hartford	35.6
WQAM Miami Beach	32.7	WAVE Louisville	33.1	KOA Denver	35.2
WPRO Providence	32.6	WCCO Minneapolis-St. Paul	32.9	KRLD Dallas	33.5
[illegible] Indianapolis	32.5	WIOD Miami	32.8	WJR Detroit	32.9
[illegible] Francisco	31.8	WNEB Worcester	32.1	WWL New Orleans	32.8
[illegible]lahoma City	31.7	WHAM Rochester	32.0	KSTP Minneapolis-St. Paul	32.7
[illegible]Birmingham	31.7	WIBC Indianapolis	31.7	WHAS Louisville	32.7
[illegible]Detroit	31.5	WHDH Boston	31.6	KOMO Seattle	32.4
[illegible]Pittsburgh	31.3	WJAX Jacksonville	31.6	WFLA Tampa	32.4
[illegible]Syracuse	31.2			WMAQ Chicago	32.0
[illegible]	31.2			KGW Portland	31.9
				WSM Nashville	31.9

WRVA

RICHMOND AND NORFOLK, VIRGINIA

The Edgeworth Broadcasting Service



You'd think Thomas Moore, the Irish poet, had been talking to some of our advertisers when he rhapsodized, "Music! O, how faint, how weak, language fades before thy spell." For it is music that keeps more than half a million New York families tuned constantly to WQXR and WQXR-FM . . . so constantly, no other station reaches them so effectively. These families love good things as they love good music . . . and can afford to buy them, too. That's why advertisers seek them out as the most profitable part of this biggest and richest of all markets. May we help you find them, too?

WQXR

AND WQXR FM

RADIO STATIONS OF THE NEW YORK TIMES

RISE AND SHINE

(Continued from page 40)

absolutely nobody like Godfrey they stood a good chance to grab off for their own standing features a portion of the Godfrey inheritance. Young Jack Sterling, coming in cold from WBBM, the CBS Chicago station, couldn't be expected to hold all the dyed-in-the-wool fans who for years had gotten up with Godfrey.

During the month before Godfrey stepped out, WCBS put on what was perhaps the most concentrated promotion ever given a program on that station. Godfrey himself delivered as many as five station breaks a day (in addition to plugs on his own program), seven days a week, emphasizing the central theme of all the promotion: "You listen, you'll like him!"

Three hundred-line ads appeared in the nine major metropolitan dailies just ahead of Sterling's first appearance on 1 November. Promotion during Sterling's early weeks was worked into several locally-produced WCBS shows. Posters completely saturated the area from 8 November-8 December. Starting 6 November a six-week campaign ran in *Cue* magazine. There were other efforts, but these were the big guns.

As for Sterling, he took over quietly on 1 November, with but little change in the general format of the show—but there was a decided change in its personality, for Sterling remained strictly Sterling, refusing to adopt anything remotely resembling a magic Godfrey mannerism.

The first two Pulse of New York ratings for the (November and December) 6-7:45 a.m. period showed the relative standings, quarter-hour by quarter-hour, of WCBS and the three other metropolitan stations most closely competing virtually unchanged. Running only slightly under Godfrey's last ratings, Sterling led in all periods up to the seven o'clock news on WOR, after which he took the lead again for the remaining two quarter-hours to 7:45.

During November, his first month, Sterling received nearly 1,500 letters from people identifying themselves as former Godfrey fans. Nearly all of them said they had decided they liked him. In short—as supported by a second month's Pulse ratings—the metropolitan Godfrey audience had accomplished the switch to Sterling *en masse*.

Granting that the terrific WCBS promotion campaign for Sterling predisposed Godfrey fans in his favor, does the fact that two months later they seem—as letters indicate—to have transferred their allegiance quite happily to Sterling (as WFBR listeners switched to the Crist brothers) mean that wake-up audiences are fickle listeners?

It should be remembered first of all that a large group of listeners *already had the habit* of tuning WFBR and WCBS for a wake-up show. By continuing to tune those stations to sample the new fare, the audience was actually proving itself not fickle.

There's one important plus factor available to many participating sponsors that is often denied sponsors of complete segments on early morning shows. That is the privilege of having the time of their commercial rotated so they gather the advantage of the greater listening as the morning advances. For example, Pulse sets-in-use figures (November-December) for Boston, New York, Philadelphia, and Cincinnati show the first major surge of listening beginning at seven o'clock. In Chicago the surge starts 15 minutes earlier. Listening in St. Louis shows a similar pattern, according to studies by Edward G. Doody and Company, St. Louis. Doody surveys in Iowa and Illinois rural areas also reveal a similar pattern.

The difference between a commercial delivered during the 6-6:15 period and the 7:45-8 period in Boston, for example, can be seen from the fact that the sets-in-use for the first period were 1.7, while by eight o'clock they had risen to 20.6 (Nov. and Dec. Pulse survey). Differences in sets-in-use between six and eight o'clock throughout the country are on this same order. A rotation plan is an equalizer.

The vast majority of programs on stations throughout the country is not rated before eight o'clock. For that reason, many sponsors have tended to be skeptical of their ability to do a selling job. Many are skeptical, too, of the leisurely underselling employed by the greater number of rise-and-shine specialists. One answer to that is that the greatest showmen among them not only underplay commercials, they underplay themselves. And they've been gathering audiences . . . and selling things . . . for years and years . . . ★ ★ ★



Take to the air



Use WEEI. And you'll send your sales curve soaring in Boston. Because all week long—from sign-on to sign-off all seven days of the week—WEEI delivers the biggest rating more often than all other Boston stations combined!*

To take to the air with a WEEI local origination that commands a sky-high rating, call WEEI—"Columbia's friendly voice in Boston"—or your nearest Radio Sales office.

The sales results from your WEEI program will have you walking on air.

*"Quarter-hour wins," Pulse: Sept.-Oct and Nov.-Dec. 1948





LOCAL PROGRAMS THAT Click!

- BOW-TIES AND BOW-KAYS
- MUSIC FOR THE MRS.
- PIEDMONT FARM PROGRAM

Plus NBC'S PARADE OF STAR NETWORK SHOWS

ALL ON WSJS AM-FM

THE STATIONS WHICH SATURATE NORTH CAROLINA'S GOLDEN TRIANGLE

WINSTON-SALEM
GREENSBORO
HIGH POINT

No. 1 MARKET IN THE SOUTH'S No. 1 STATE

WSJS
AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

NBC AFFILIATE
Represented by
HEADLEY-REED COMPANY

40 West 52nd

(Continued from page 6)

a salesmen's manual. We consider it by far the most useful book that comes to our station. It is quite possible that other stations would like to do the same thing and I would suggest that along with the first issue sent to a station's client, SPONSOR might send a personal note with a few words of wisdom and the proper place of radio in the advertiser's merchandising plans. This is just a suggestion.

I feel certain we shall find that they will help us show our advertisers how to use radio more effectively, with greater results for them and for us.

F. A. LYNDS
President
CKCW
Moncton, New Brunswick

READING SELLS

P-l-e-a-s-e ! !

Famous Reading Anthracite (a client of this agency for 12 years) has been selling more anthracite coal, year after year, than any other coal company in America.

That record must have taken a little "effective" effort.

Do you retract such statements (On the Hill, "Coal Selling a Problem," SPONSOR, 31 January), or just let them lie where they fall?

J. A. MCFADDEN
McKee & Albright, Inc.
Philadelphia

● Lack of aggressive selling has permitted oil and gas heating to chip away at the coal market. Reading's advertising has given it a good part of the market, but that's all.

HEALTHY ATTITUDE

We read with appreciation your fine piece on Midwest television featured in the 17 January issue of SPONSOR.

An attitude such as displayed in the writing of this article is bound to prove healthy for the industry in general and Midwest television in particular.

Just want to take this opportunity to thank you sincerely. Here's to better shows and bigger circulation this coming year.

S. C. QUINLAN
Promotion Director
WBKB, Chicago

(Please turn to page 65)

if

You or Your Client Sells



TOOLS

See PAGE 65

for NETWORK CALIBRE PROGRAMS



. . . at local station cost

See your station representative or write

LANG-WORTH feature programs, inc.
113 W. 57th ST., NEW YORK 19, N. Y.

Cheyenne County is a part of

so is **NEBRASKA**

Big Aggie



FRED KRIESEL





These photos show the Kriesel farm home as it appeared when the WNAX improvement program was inaugurated last Spring and as it looks today. More than 1,000 families in 203 counties in Big Aggie Land have joined the campaign to bring comfort, convenience and efficiency to the farm.

On December 15, in Sidney, Nebraska, 400 miles from the WNAX studios, WNAX presented Mr. and Mrs. Fred Kriesel with $1,000.00 in merchandise. Friends of the Kriesels, officers of state and county farm organizations and local civic officials joined WNAX in a banquet honoring this enterprising farm couple, Nebraska winners of the 5-state WNAX Farmstead Improvement Program.

The Kriesel family was judged winner over hundreds of entries from 38 Nebraska counties — all participating in WNAX's 3-year campaign for better living conditions on the farm.

Farm folks in Nebraska depend on WNAX for their market and weather reports, news, entertainment and spiritual needs. Yes, Big Aggie is part of Nebraska just as she is part of Iowa, Minnesota, North and South Dakota — A major market where WNAX daily *Serves the Midwest Farmer!*



Represented by
The Katz Agency

570 KC
5,000 WATTS
A Cowles Station
WNAX

SIOUX CITY - YANKTON AFFILIATED WITH THE AMERICAN BROADCASTING CO.



Right Out of the Horse's Mouth . . . and It Ain't Hay

While there are those who might claim that it's strictly off the cob, the fact remains that he's got 'em eating out of his hand, whether down on the farm or every week-day evening on the air.

Country gentleman or man-about-Washington, feeding livestock or ferreting out news, Fulton Lewis, Jr. goes about his chores with workmanlike capacity. The best measure of his success is his loyal audience.

Currently sponsored on more than 300 stations, the Fulton Lewis, Jr. program is the original news "co-op." It affords local advertisers network prestige at local time cost, with pro-rated talent cost.

Since there are more than 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client (or yourself), investigate now. Check your local Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

BOND BREAD

(Continued from page 23)

Teen Talent, the WSID equivalent of Bond's Connecticut programs, two weeks after the show went on the air revealed that two out of every 20 persons called were listening, which would give the show a Hooper of 10.

Bond Bread's sponsorship of basketball sportscasting is typical of the bakery's desire to fit its air time to the right audience. Louisville, Kentucky, is traditionally addicted to basketball, with half the city's population zealously following the hoop fortunes of the University of Kentucky five. Bond has turned that adulation to its own advantage by broadcasting via direct wire to Louisville the games played in New York by the U. of K. team.

Another example of specialized programing for specialized listeners is General Baking's *Musical Clock* on WSTV in Steubenville, Ohio. An early-morning show, it's mc'd by a Steubenville prototype of Arthur Godfrey, who delivers himself of homey chit-chat about everything from the weather to Community Chest drives. The program also includes recorded music and a jackpot question regarding the history of that part of the country; people are phoned at home, with the correct answer paying $3. Wrong answers on occasion have run the total up as high as $300.

Quiz shows (*Win With Bond*), five-minute newscasts, foreign language spot announcements (in Jewish and Polish) have been at one time, or still are, part of Bond's highly diversified broadcast advertising aimed at particular markets. And with television commanding larger and larger audiences, General Baking is now sponsoring time signals on the Washington, D.C., TV station WTTG and WFIL-TV, Phila.

While normally nothing new is added to the manufacture of bread over a period of years, at one time when General Baking had occasion to sell an added feature the company found that radio was the quickest and cheapest way to reach the largest number of people. The bakery had proved that to its complete satisfaction with a special selling message during the war, and again two years ago, when it introduced its homogenized bread.

When the government ruled that presliced bread was out for the duration of the war, General Baking produced a firmer loaf that didn't crumble or collapse completely when housewives, un-

some

Pacific Coasters enjoy wading out into low-tide Saturday pools—to dive under with a crowbar for prying abalones off the rocks. Succulent seafood, when pounded immediately and thoroughly.



more

people throughout the West stay home Saturdays and listen to their radios. Look: The family availability on Saturday (Hooper average) is 74.2–8% *more* families than are available on weekdays. And sets in use on Saturdays have increased 32% over four years ago.

Even on NBC, there are still a few Saturday morning and early afternoon availabilities. You'll want to find out about them—and see more of the startling Saturday listening figures. That day, as advertisers know, is no exception to the rest of the week which marks NBC as No. 1 Network—in the buying West as in the nation.

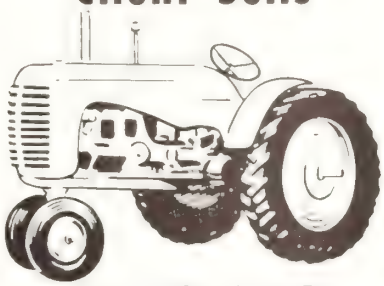
listening's first on a western saturday over

NBC WESTERN NETWORK

HOLLYWOOD · SAN FRANCISCO a service of Radio Corporation of America

if

You or Your Client Sells



TRACTORS

See PAGE 65

familiar with the art of bread slicing after years of having it done for them by bakeries, cut it themselves. Selective radio was used extensively to let women know that Bond Bread had a firmness that resisted the best efforts of an inexperienced slicer to mangle it. General Baking found that an almost immediate sharp rise in sales was the result.

During the past eight years network advertising has played no part whatsoever in GB's radio history. This is in direct contrast to the company's broadcasting history for the decade prior to 1941. Bond Bread was advertised exclusively on the networks via six shows at different times over the ten years from 1931.

The outstanding Bond program during this network period starred Frank Crumit and Julia Sanderson over CBS, with which web the bakery remained until 1938, when it switched to MBS and *The Lone Ranger*. Guy Lombardo and his Royal Canadians carried the Bond standard commercially on CBS immediately prior to the move to Mutual.

With a change of management at General Baking, network radio became a dead issue, as far as Bond Bread was concerned. Although the Bond operational circumstances and sales problems were the same, the feeling anent web advertising by the new management was completely different. The incoming GB policy makers decided that Bond's radio ad needs could be served much better by operating locally. That idea has been followed religiously ever since.

To meet its problems of competition from local bakeries and from national baking competitors in certain markets, General Baking has found the ideal formula stems from the flexibility of selective radio, spotted where it will do the most good at the time it's most needed. * * *

MR. SPONSOR ASKS

(Continued from page 46

thousands follow radio and radio advertising developments in the broadcast trade journals. These publications, in their powerful, well-read editorial pages, as well as in their advertising sections, have done such a tremendous job of selling that radio, surfeited with success in its early "boom" years, has loafed along in its own selling of itself.

Now we are entering a period in which the competition is tougher for many obvious reasons. We are competing with ourselves in TV and FM; newspapers, sliding out of the top media bracket, are beginning to bare their fangs; magazines, outdoor advertising, farm papers are starting to spend widely to hold their share of a tighter advertising dollar.

Radio's answer will be in the All-Radio Presentation, which will tell broadcasting's basic story as never before in large and small communities throughout the U. S. Already there is talk of "a million dollars a year for selling"; already, here at NAB, plans are taking form for an all-out selling effort that will make media history.

We have the tools: research beyond the capacity of any other medium; actual experience data on retail use of radio; national result data that needs no amplification; and a basic selling outline. Up to now, we haven't gone all-out in selling because, until recently, we haven't really had to. Now that we do, we will!

MAURICE B. MITCHELL
Director
Dept. of Broadcast Advertising
NAB, Washington, D. C.

Yes KFYR

550 KC 5000 WATTS
NBC AFFILIATE
BISMARCK, NO. DAKOTA

comes in loud and clear in a larger area than any other station in the U. S. A.*



*ASK ANY JOHN BLAIR MAN TO PROVE IT.


"FROG ADVERTISERS"? NO SIR!
Advertisers don't jump around from station to station... in Cleveland. They STAY on WHK... where they get results! They reach the largest audience at the lowest (network station) rates!
One of our local advertisers has a 2-hour talent program now in its 13th year! It has maintained an average Hooper of 10.6... and has been seen by studio audiences totaling over 3/4 of a million people.
More proof that WHK is the Retailers Choice in Cleveland!
THEY STAY ON WHK
The Paul H. Raymer Co., National Representative



50-50 DEAL

(Continued from page 29)

Following the war, the company decided to expand its distributor system and concentrate on building public acceptance of its own trademark. Its two chief weapons were national magazines and a cooperative distributor allowance (50%) for local advertising, principally newspaper. It used no national or regional radio, and only in a few instances did it approve radio co-op allowances.

While material shortages still supported a sellers' market during most of 1948, Peters foresaw a time not too distant when Blackstone equipment would have to compete in a buyers' market for its share of business. When that time came he wanted the name "Blackstone" to mean "magic washing" to busy housewives—not just stage magic.

In a letter to distributors, Peters told them the company would pay for half the time, talent, and announcer costs for *Blackstone, Magic Detective* for a trial period of 13 weeks, and strongly recommended they take advantage of the deal. Local arrangements were left up to each distributor.

There's a difference in speed and decisiveness of action between the man who's just thinking about buying something and the man who knows what he wants to sell. As soon as he had approval from the Blackstone Corporation, Michelson made a mass mailing to every station, big and little, in Blackstone distribution areas.

He explained the company's approval of his transcribed series for cooperative advertising and suggested the station make its own pitch for the business. All letters went out together and gave each station an equal chance.

Not many dealers held out against the succeeding waves of station salesmen that hit them within hours of receiving Michelson's letter. Ninety-eight stations representing every area where Blackstone has distribution reported sponsors for the show.

In the majority of cases the show was actually sponsored by retail dealers, such as appliance or hardware stores, department stores, etc., either individually or as a group. In a few cases a big general distributor bought it on behalf of all his retail outlets. The series was planned for airing once a week.

Michelson supplied the stations with mats and photographs. Blackstone supplied each sponsor with a book of suggested commercials.

Realizing that most of the new *Blackstone* sponsors were inexperienced in radio merchandising, Michelson left nothing to chance. After the program had been broadcast a few weeks he offered each sponsor at cost (eight cents each) a giveaway booklet of Blackstone the Magican's magic tricks, together with appropriate commercial copy.

Sponsors were to make the offer not sooner than the seventh broadcast. This allowed time for the show to build its initial audience before the test. It also allowed time for reports to Jamestown on the show's impact before the deadline for renewal.

Everybody took the deal. Leads traceable to this promotion played a big part in the manufacturer's ultimate decision to continue sharing costs for this program.

In New York the program is sponsored by the Gross Distributors, Inc., on behalf of all outlets in the area. It started on WOR (Sunday, 2:45-3) October 10, and on the seventh broad-

(Please turn to page 64)



GOSH YES!.. LONG HAIRS by the THOUSANDS in NEW ENGLAND!





Yes indeed! There's a whopping-big, READY-MADE-AUDIENCE for fine music in New England! New England, birthplace of America's cultural heritage, is a natural for the

DEEMS TAYLOR CONCERT SERIES



For 15 years, the Deems Taylor name has been synonymous with the commentary side of fine music in Network Radio. A noted composer and author, he was for seven years commentator on the New York Philharmonic Symphony Broadcasts . . . the most popular talks of their kind ever aired.

A new series of 30 minute programs,
5 times per week featuring

The World's Greatest Recorded Music

plus on transcription the COMMENTARY of America's foremost composer, music-critic and radio commentator

DEEMS TAYLOR
and DISTINGUISHED GUEST STARS

Deems Taylor personally introduces each recorded masterpiece . . . emcees the show. Feature YOUR NAME OR PRODUCT with this great series **and watch the Deems Taylor Concert**

SELL FOR YOU!

Available just when people love to relax, 10:30 to 11:00 P.M., five nights per week, Monday through Friday over the YANKEE NETWORK for carrier announcements or complete sponsorship.

Ask Your Petry Man

THE YANKEE NETWORK, INC.

Member of the Mutual Broadcasting System

21 BROOKLINE AVENUE, BOSTON 15, MASS.

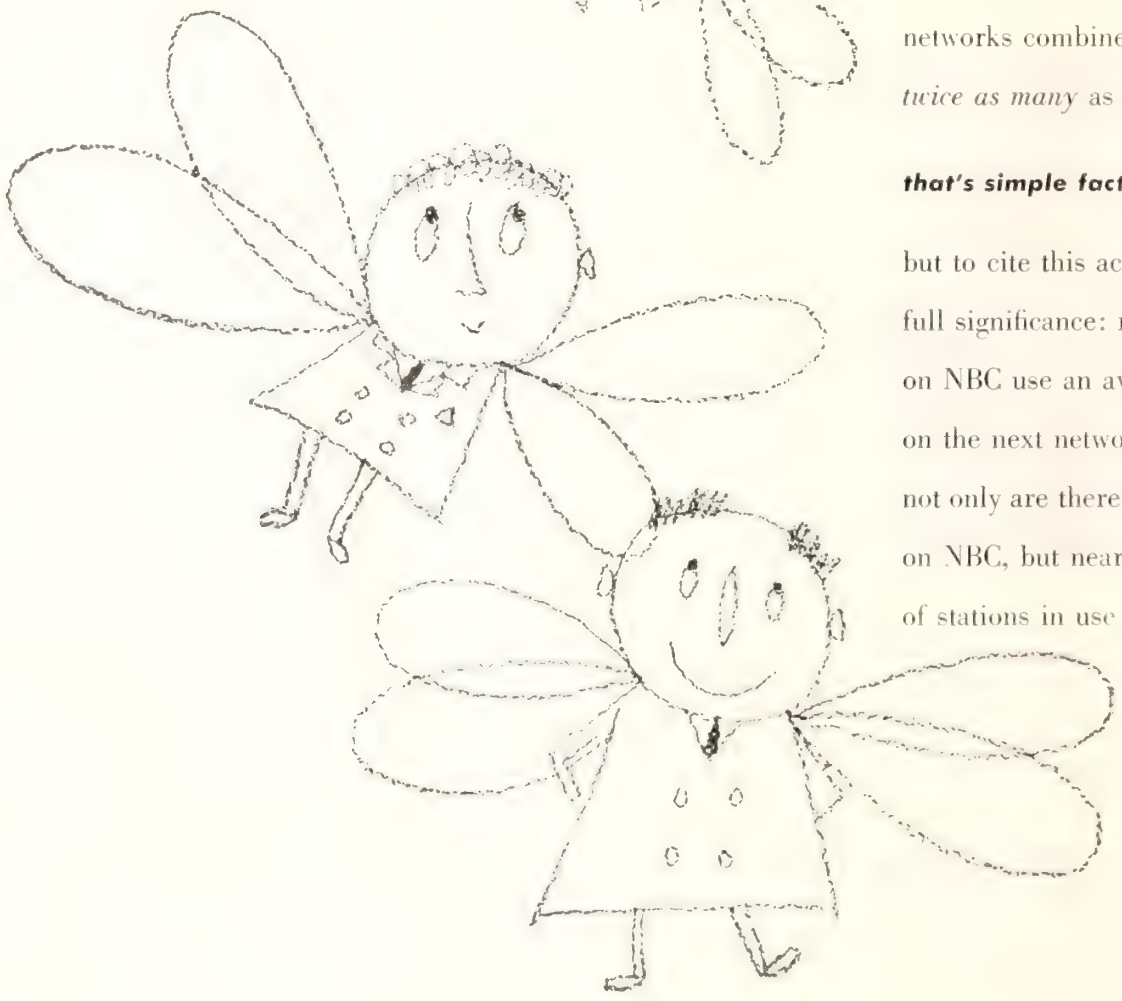
Represented Nationally by EDWARD PETRY & CO., INC.



preferred







NBC Television carries more network advertisers than all the other networks combined . . . actually, *twice as many* as any competitor.

that's simple fact

but to cite this accomplishment in its full significance: regular sponsors on NBC use an average of 14 stations—on the next network, only 8 . . . so that, not only are there twice as many sponsors on NBC, but nearly double the number of stations in use from week to week.

SPONSOR
TV
COMPARAGRAPH

East
March 1949

Radio Comparagraph in next issue

SPONSORS

[illegible]	-	8:00 p m
[illegible]	-	9:30 p m
[illegible]	W	9:30 p m
[illegible]	-	9:00 p m
[illegible]	-	8:00 p m
[illegible]	W	9:30 p m
[illegible]	-	9:00 p m
[illegible]	-	7:00 p m
[illegible]	M	7:00 p m
[illegible]	Th	8 p m
[illegible]	Th	8:00 p m
[illegible]	-	9:00 p m
[illegible]	Tu	9:00 p m
[illegible]	-	9:00 p m
[illegible]	-	9:30 p m
[illegible]	M	7:30 p m
[illegible]	-	5:30 p m
[illegible]	-	9:30 p m
[illegible]	-	8:30 p m
[illegible]	-	8:00 p m
[illegible]	Tu,Th	6:00 p m
[illegible]	-	8:00 p m
[illegible]	-	8:00 p m
[illegible]	-	8:00 p m
[illegible]	W	8:00 p m
[illegible]	-	8:30 p m
[illegible]	-	8:30 p m
[illegible]	-	8:00 p m
[illegible]	Tu,Th	6:00 p m
[illegible]	-	8:00 p m
[illegible]	M	8 p m
[illegible]	W	8:00 p m
[illegible]	M&F	9:00 p m
[illegible]	T	9:00 p m
[illegible]	Th	9:00 p m
[illegible]	-	6:30 p m
[illegible]	-	8 p m
[illegible]	S	4:30 p m
[illegible]	W	9:30 p m
[illegible]	-	7:00 p m
[illegible]	W	5:45 p m
[illegible]	W	8:30 p m
[illegible]	Th	8:30 p m
[illegible]	W	8:00 p m
[illegible]	M&F	9:00 p m
[illegible]	-	8:30 p m
[illegible]	-	8:00 p m
[illegible]	-	8:00 p m
[illegible]	W	8:00 p m
[illegible]	W	8:00 p m
[illegible]	W	8:00 p m
[illegible]	Th	8:30 p m
[illegible]	M,Sa	5:30 p m
[illegible]	Th	8:30 p m
[illegible]	W&F	5:45 p m
[illegible]	M	9:00 p m
[illegible]	-	7:00 p m
[illegible]	W	8:00 p m
[illegible]	W	9:00 p m
[illegible]	W	8:00 p m
[illegible]	M&F	7:00 p m
[illegible]	-	9:00 p m
[illegible]	-	8:00 p m
[illegible]	-	8:00 p m
[illegible]	-	8

SPONSOR TV COMPARAGRAPH

Midwest
March 1949

Radio Comparagraph in next issue

SPONSORS

Admiral	F	7 00 p m
American Tobacco	F	9 30 p m
Ballentine	W	9 00 p.m
Bigelow Sanford	Th	8 30 p m
Bristol-Myers	F	8 00 p m
Colgate-Palmolive	M	8 00 p m
Disney	Su	9 00 p m
DuMont	Th	8 00 p m
Electric Auto-Lite	Tu	8 30 p m
Emerson	Su	8 00 p m
Marshall Field	MTWF	6 45 p m
General Foods	Tu Th	5 00 p m
General Motors	M	7 30 p m
Gillette	F	9 00 p m
Kraft	W	8 00 p m
Liggett & Meyers	W	7 00 p m
	F	10 00 p m
P Lorillard	Su	6 00 p m
Motorola	Tu	8 30 p m
Philco	Su	8 00 p m
Radio Corp of Am	M	6 00 p m
Stein	M	8 00 p m
Swift	Th	7 30 p m
Texas	Tu	7 00 p m
Whitehall	M&W F	5.00 p m

PROGRAMS

Admiral B way Review	F	7 00 p m
Believe It Or Not	Tu	8 30 p m.
Bigelow Show	Th	8 30 p m
Boxing	Tu	8-30 p m
	F	9-00 p m.
Break the Bank	F	8-00 p.m.
Chevrolet on B'way	M	7 30 p m
Colgate Theatre	M	8 00 p m
Arthur Godfrey	W	7 00 p m
Identify	M	8 00 p m
Kukla Fran & Ollie	M	6-00 p m
Newsreel	Su	9-00 p m
Orig Amateur Hour	Su	6 00 p m
Philco TV Playhouse	Su	8 00 p m
Lanny Ross	Th	7 30 p m.
Singing Lady	Su	5 30 p m
Small Fry Club	M F	5 00 p m
Supper Club	F	10 00 p m
Suspense	Tu	8 30 p m
Television Theatre	Tu	7 00 p m
Texaco Star Theatre	Tu	7 00 p m
Toast of the Town	Su	8 00 p m
Tournam't of Ch'pions	W	9 00 p m
Uncle Mistletoe	MTWF	6 45 p.m
Wind'w On The World	Th	8 00 p m
Your Show Time	F	8 30 p m

SUNDAY				MONDAY				pm	TUESDAY			
ABC	CBS	DuMont	NBC	ABC	CBS	DuMont	NBC	CST	ABC	CBS	DuMont	NBC
							These Are Our Children Live	4				These Are Our Children Live
								4:15				
								4:30				
								4:45				
						Small Fry Club Live Whitehall Kolynos		5			Small Fry Club Live Gen Foods Cereal	
Singing Lady Live Ralston								5:15				
								5:30				
		Original Amateur Hour Live Presented by Ralston		Time & Temperature			Kukla Fran & Ollie Live RCA Radio TV Sets	5:45				
								6				
				Fashion Preview				6:15	Time & Temperature			Kukla Fran & Ollie Live RCA Radio TV Sets
				Ed Sullivan Live				6:30	Lucky Strike Live	Eversharp Live		
				Uncle Mistletoe Live Marshall Field	Ken & Mary Live			6:45	Uncle Mistletoe Live Marshall Field			
								7				
			Author Meets the Critics Live Gen Foods Jello		Ken Murray Live		Song and Dance Live	7:15		Chesterfield Live		Texaco Star Theatre Live Texas Co
								7:30				
			Meet the Press Live Gen Foods Maxwell House				Chevrolet Tele Theatre Live Gen Motors	7:45				
								8				
				Identify Live Stein Co				8:15				
				Lux Video Theatre			Corgate Theatre Live CPPW Lustre Co	8:30				
	Toast of the Town Live Emerson Radio Phonographs TV Sets		Philco Television Playhouse Live Philco Refrigerators Radios Television				Arthur and Lee Firestone Tires Tubes	8:45		Electric Auto-Lite		Believe It or Not Bob Ripley Live Motorola
								9				
			NBC News Film Disney					9:15				
								9:30				
								9:45		Boxing Live Motorola		
								10				
								10:15				
								10:30				
								10:45				
								11				

WEDNESDAY				THURSDAY				pm	FRIDAY				SATURDAY			
ABC	CBS	DuMont	NBC	ABC	CBS	DuMont	NBC	CST	ABC	CBS	DuMont	NBC	ABC	CBS	DuMont	NBC
			These Are Our Children Live				These Are Our Children Live	4				These Are Our Children Live				
								4:15								
								4:30								
								4:45								
		Small Fry Club Live Whitehall Kolynos				Small Fry Club Live Gen Foods Cereals		5			Small Fry Club Live Whitehall					
								5:15								
								5:30								
								5:45								
								6								
Time & Temperature				Time & Temperature			Kukla Fran & Ollie Live RCA Radio TV Sets	6:15	Time & Temperature			Kukla Fran & Ollie Live RCA Radio TV Sets	Time & Temperature			
								6:30								
Lucky Strike Live	Eversharp Live							6:45	Uncle Mistletoe Live Marshall Field							
								7								
			Gal About Town Live Bates Fabrics					7:15				Admiral Broadway Revue Live Admiral		Admiral Broadway Review Live Admiral Radio		
		Arthur Godfrey Live L&M Chesterfield					Phil Silvers Live Cystex Product, Arrow Monarch	7:30								
							Lanny Ross Live Swift	7:45								
								8								
			Television Theatre Live Kraft Foods Mayonnaise		Window On The World Live & Film DuMont		Gulf Road Show Live Gulf Oil	8:15	Break The Bank Live Bristol Myers				Stop Me If You've Heard This One Live Benafide Mills			
								8:30	Joe Hasel Live Coop							
							Bigelow Show Live Bigelow Sanford Carpets	8:45					Your Show Time Live American Tobacco Lucky			
								9								
								9:15								
								9:30					Boxing Bouts Live Gillette			
								9:45								
		Tournament of Champions Ballantine Beer & Ale						10					Supper Club Live L&M Chesterfield			
								10:15								
								10:30								
								10:45								
								11								

NBC NETWORK ADVERTISERS

February 1, 1949



NBC Television

A Service of Radio Corporation of America

These companies are already setting strong patterns of sponsor identification... vivid sight and sound impressions that will shape the buying habits of American consumers for a long time to come.

To make the *best* impression, their commercials are being delivered on NBC Television, the network that is

first in programs—latest Television Hooperatings give NBC 9 of the top 15 programs

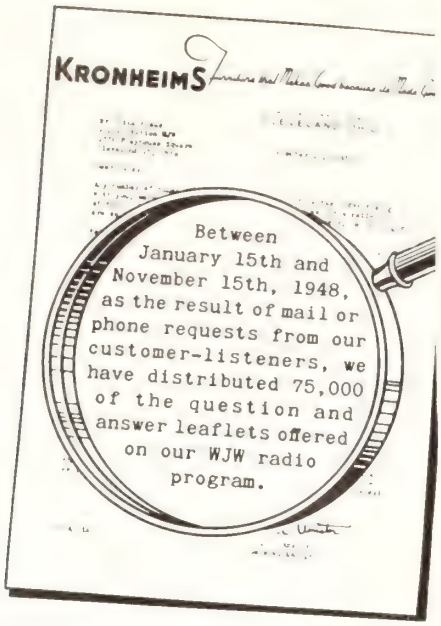
first in audience—with 29 stations now in operation, NBC Television reaches the largest audience available to TV advertisers

first in sponsored hours—3 times more than any other network

	STATIONS USED
Admiral Corporation	17
The American Tobacco Co.	25
Bates Fabrics, Inc.	13
Bigelow-Sanford Carpet Co., Inc.	22
Bonafide Mills Inc.	7
Chevrolet—General Motors Corp.	15
Cluett Peabody & Co., Inc.	14
Colgate-Palmolive-Peet Co.	15
Disney, Inc.	21
Firestone Tire & Rubber Co.	14
General Foods Corp.	12
Gillette Safety Razor Co.	12
Gulf Oil Corp.	9
Kraft Foods Co.	14
Liggett & Myers Tobacco Co.	22
Mason, Au & Magenheimer Conf. Mfg. Co.	14
Motorola, Inc.	7
Oldsmobile—General Motors Corp.	7
Philco Corp.	27
Procter & Gamble Co.	7
Radio Corp. of America	9
R. J. Reynolds Tobacco Co.	14
Swift & Co.	14
The Texas Company	19
Unique Art Manufacturing Co.	5
Vick Chemical	7

THE NATIONAL BROADCASTING COMPANY

An excerpt from a letter to Cleveland's Chief Station



BILL O'NEIL, *President*

WJW

BASIC ABC Network CLEVELAND 850 KC 5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

BMI

SIMPLE ARITHMETIC IN MUSIC LICENSING

BMI LICENSEES

Networks	24
A M	1,909
F M	399
T V	41
Short-Wave	4
Canada	150

TOTAL BMI LICENSEES . . 2,527*

You are assured of complete coverage when you program BMI-licensed music

*As of February 2, 1949

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

50-50 DEAL

(Continued from page 56)

cast a single offer of the booklet was made to those who would write the station for it. The one announcement pulled 2,800 requests.

About a thousand of these requests came from families in the Gross distribution area who are in the middle or higher economic bracket and thus presumably able to afford a Blackstone. The washers range in price from a wringer model at $119.95 to an automatic at $365. The latter is definitely out of the low-cost range. The equipment, unlike some other models however, does not have to be bolted down, and has the advantage of a top rating by the Consumer's Union laboratory.

Following the plan suggested by Michelson, Gross wrote in longhand in the space provided on the face of the booklet the name of the dealer nearest the person writing in. Next, the names were sent to each retailer of all persons in his area to be used in a follow up. This was done by telephone, by mail, and in some cases by personal calls. The dealers reported sales.

The show is sponsored on Wednesday nights, 8:30-8:45, over WJTN in Jamestown, N. Y., by the George B. Pitts Company, a department hardware store. In order to bring people into the store the booklet offer, made in December, required listeners to come in and ask for it.

They had cautiously ordered only 500. These were snapped up quickly, with many people left disappointed. The offer will be repeated this month, asking listeners to write for the book of tricks.

Blackstone, the magician and his troupe, is constantly touring the country. He is cooperative, lending himself to tie-ups with local sponsors of the platter show bearing his name. In Jamestown, he visited the store for a talk with personnel and made a personal appearance for consumers at the store. During an intermission at his stage performance he introduced a new Blackstone automatic washer on display in the lobby. Producer Michelson works closely with the magician and with stations carrying the show to promote such tie-ups where possible.

The program is sponsored on Sundays at 3:30 in Ware, Mass., by the Baker Furniture Co., over WRMS. Mrs. Baker says that before she signed for the show comparatively few of her prospects ever heard of the Blackstone washer.

The program changed that. She reports that now the great majority of her leads and prospects come from listeners. The program, says Mrs. Baker, has already created an amazing acceptance of the trade name and established her store as headquarters for the product.

The Baker Co. has been spending about half its advertising budget on newspaper space. Results from this program, the company's first experience in radio, are already so satisfactory the company is planning to reduce its newspaper ad-budget in favor of increased expenditure for radio.

The first 13 weeks of the show on stations in all areas where the Blackstone Corporation has distribution (New England, Middle Atlantic, Southern, and Mid-Western) produced overwhelming evidence of mounting public acceptance of the Blackstone name.

The company urged its sponsoring outlets to renew for a complete 52-week cycle on the same 50-50 split of the costs. They even wrote Michelson to let them know if anybody hesitated to renew, so they could do a little extra persuading. Virtually the entire original list of nearly 70 stations plus 22 additional stations reported sponsors coming in on the 52-week basis.

A distinction between the Jamestown firm and other washing machine manufacturers who also make cooperative allowance for radio is that Blackstone did not rest with merely recommending "radio"—they took the initiative in providing what seemed an exceptional program to meet the common need of all dealers.

The cost to Blackstone for their half of the time and talent for these sponsors for 52 weeks is estimated at about $250,000. The company's national magazine advertising (current schedule includes *Saturday Evening Post, McCall's, Good Housekeeping*) since the war had not established the name "Blackstone" with the public as a washing machine. To them it still meant card tricks, legal tricks, or Lorna Doon. The company feels nevertheless the prestige value of the national magazine campaign is worth its cost. Their dealers however see radio producing, not acceptance for card tricks, legal legerdemain, or novels but for wash day magic — Blackstone brand. * * *

40 West 52nd

(Continued from page 50)

MR. AND MRS. DUOS STORY

Received my first subscription copy of SPONSOR several days ago, for which many thanks. I note that SPONSOR is now a bi-weekly—fine! As radio director of "One of America's Better Stores." I know I shall find your magazine very helpful.

Being a new subscriber, I am not equipped with a file of back issues. Hence, I would appreciate it if you would send me a reprint of "Those Mr. and Mrs. Duos" story from your issue of September, 1948, as soon as possible.

ALAN BAUTZER
Radio Director
Hess Brothers
Allentown, Pa.

COVERAGE VS. PROGRAMMING

I have just read Part Five of the series. "What's Going on in Farm Research", page 24 of the 17 January issue.

WHO is mentioned several times in this article, but a couple of statements occurring on page 44 led to a little research. Mr. Doody, in the third paragraph on this page, says, "KGLO, Mason City, was *dwarfed* here as in the Quincy and St. Louis areas." The meaning of this was not quite clear inasmuch as the paragraph states that KGLO in its third recent study was first in nine out of ten hourly ratings.

The following two paragraphs are, however, the ones which definitely led to the research to which I am drawing your attention. For simplicity we quote the two paragraphs:

> "These are typical examples of studies which show the dominance of one station over others in which the previously mentioned technical factors are involved.
> "Doody suggests the tentative conclusion that program appeal accounts for a certain degree of individual audience preference, but that general station dominance is the primary audience builder—whether through power, promotion, network affiliation, or the fact it is the only station in the area."

First of all, we are enclosing a table which sets out in descending order of field strength all stations which should have sufficient signal in the daytime for acceptance over a large part of the nine-county area around Quincy. The second sheet of this data sets out certain assumed field strengths for the antennas in the absence of the actual data. We feel the table based on these fields to be typical, however.

It will be noted that WHO in this table ranks sixteenth in field strength. Thus, the station enjoys little dominance because of technical factors. Note that several stations are on the NBC network, notably KSD in fifth ranking position and WMAQ in tenth position. It should be expected that listeners to the NBC network would prefer those signals. We likewise feel these stations, as well as a large number of those ranking below sixteenth position, do as good or better a job in promotion in that area, since Quincy lies outside of our .5 mv/m contour or primary coverage area.

The only conclusion we can draw from this table is that local farm programing, which WHO stresses, resulted in the one first place and eight seconds in the WTAD study. This seems to be somewhat substantiated by the presence of WOI, Ames, Iowa, which stands in twenty-first place with less than .5 mv/m per meter.

We believe Mr. Doody in general

TO SELL

TRACTORS • WORK CLOTHES
TOOLS • HOME WARES

or any other of the thousands of items that modern American farm families buy regularly.

BUY INTO THE RICHEST FARM MARKET EAST OF THE MISSISSIPPI . . . on the

WHAM FARM NEWS

Monday through Friday . . . . . 12:15 P. M.

Hundreds of thousands of prosperous farmers in upstate and central New York listen to the WHAM Farm News with the same loyalty, interest and confidence with which they attend the meetings of their Granges.

On the air uninterruptedly for over fifteen years, the WHAM Farm News has provided a public service justifying the belief that, "if the Farm News man says so, it's true." No program can provide more solid ground for commercial messages. Study the statistical information listed to the left and tap this high-income market at WHAM's low cost.

MARKET FACTS

- Dwelling Units 94,396
- Ownership 46.3%
- Electrification 85.2%
- Automobiles 78.7%
- Average effective buying income per family $4,198
- Cost per program per 1,000 homes . . . 23 cents!

50,000 watts, clear-channel



WHAM
"The Stromberg-Carlson Station"
Rochester 3, N. Y.
George P. Hollingbery & Co., Nat'l Rep.

COSTUMES for TELEVISION!

NOW — Rent COSTUMES
. . . for your Television Shows!
. . . Technically Correct!
. . . over 100,000 in stock!

from Broadway's Famous Costumer...

The same speedy service enjoyed by NBC, ABC, CBS-TV, WABD, WPIX and Major Broadway Productions!

If outside NYC, wire or airmail your requirements; 24-hour service when desired!

EAVES
COSTUME COMPANY
Eaves Building
151 WEST 46th ST. • NEW YORK 19, N. Y.
Established 1870

has appraised the situation fairly accurately, except for having omitted from his technical thinking the basic fact that a 5,000 watt regional with a preferred frequency in the daytime may have more coverage than a 50,000 watt station on a less advantageous frequency. Likewise his statement that "Program appeal accounts for a *certain degree* of individual audience preference" seems to relegate programming to a rather minor role.

PAUL A. LOYET
Resident Manager
WHO, Des Moines, Ia.

TALENT LAMENT

(Continued from page 31)

small-part-on-the-air stage, and again nothing happens. They lament the fact that a limited number of actors and singers work a great deal but a great number of actors and singers work little. They claim that there must be something wrong with a radio system, sustaining as well as commercial, that permits a few voices to play so many roles, that permits a few performers to monopolize most of the work in daytime serial. as well as nighttime, radio. "We're good," lament many of them, "but what good does that do us? Nobody is willing to give us a chance."

Directors and producers, in answering this new talent lament, have pat answers. They claim that they can't afford long rehearsals that new talent requires, that they can't start training performers in the radio art, and that they want casts that know the language of the individual director. All directors, more or less, use the same terms in directing shows, but practically every director wants at least a nuance of difference from his use of individual terms. Naturally, he casts performers who know what he wants. It's easier that way. It cuts down rehearsal time, and that saves money, makes for smoother shows. Since frequently the guest stars of broadcasts are not mike trained, it's vital that the supporting cast be talent which has worked with the director, thus giving him more time to work with the stars. New voices are good for broadcasting, but directors are paid to turn in smooth programs, not develop tyro talent. Out-of-town performers invading the big

(Please turn to page 68)

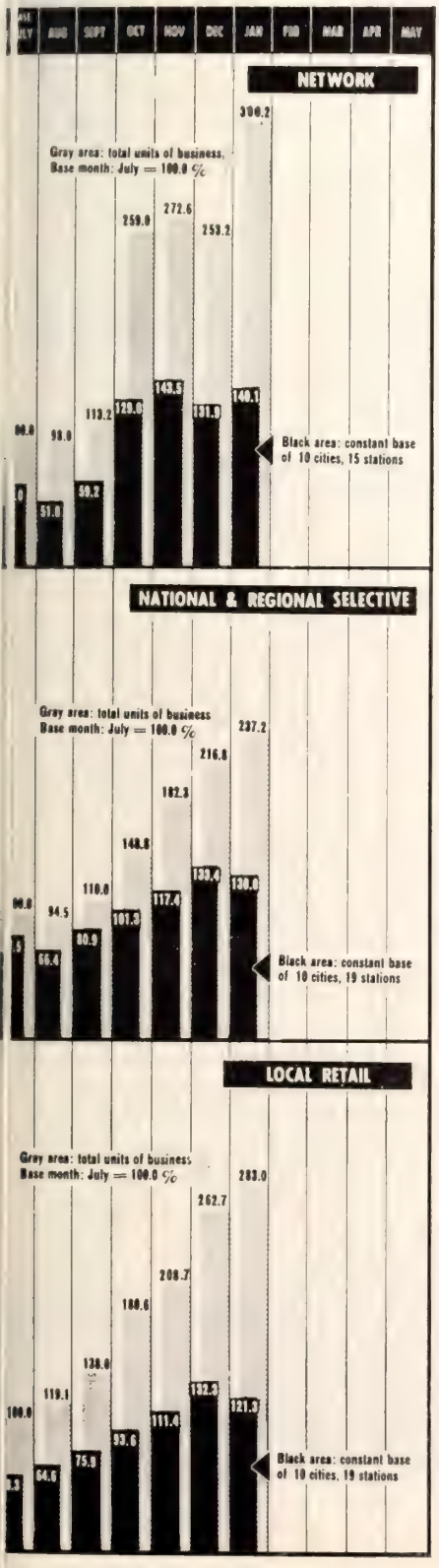


tv trends

ased upon the number of programs and announcements placed by sponsors on TV stations and indexed by Rorabaugh Report on elevision Advertising. Business placed for onth of July 1948 is used for each base

Advertising placement in SPONSOR's TV control panel of 10 cities was not spectacular during January. Only increase in constant base cities was in network category, which grew from 131.9 in December to 140.1 in January. In the selective category TV actually was off 3.4 in constant base cities (from 133.4 to 130) and in local-retail business January was off 11 points in the same cities from 132.3 in December to 121.3 in January. January retail advertising slides in all media. Total TV business is still jumping. Total network business was up from 253.2 in December to 300.2 in January, with 41 stations reporting network business. Selective placement increased in total TV cities from 216.8 to 237.2 and local-retail placement increased from 262.7 to 283.0. Forty-six stations are currently reported in both selective and local-retail categories.

AL" AND TEN-CITY TRENDS



BREAKDOWN OF TV BY BUSINESS CATEGORIES

NETWORK

CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
Automotive	20.0	18.0	15.5	14.0	8.8	8.6	11.7	12.6				
Food	11.7	19.5	27.5	20.0	12.0	11.9	11.3	8.7				
Clothing			4.2	17.0	6.1	6.1	6.8	6.4				
Radio TV & Appl	20.0	18.0	23.3	20.1	19.7	19.7	21.5	25.3				
Soaps & Toiletries	6.7		8.4	6.7	23.4	18.5	9.3	11.3				
Tobacco	39.1	37.5	7.7	10.4	19.4	22.0	22.1	24.4				
Misc	2.5	7.0	13.4	9.8	8.8	7.6	7.9	3.9				
Beer & Wine					0.5			1.2				
Soft Drinks					1.3							
Home Furn						3.8	4.1	3.4				
Jewelry						1.8	1.9					
Drugs							3.3	2.8				
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0				

NATIONAL & REGIONAL SELECTIVE

Automotive	11.9	11.8	8.1	6.9	5.9	4.7	3.4	3.5				
Soft Drinks	6.4	5.6	4.7	4.2	5.0	5.4	4.4	4.0				
Beer & Wine	13.7	14.1	13.3	10.8	8.6	7.3	7.2	7.4				
Drugs	0.2	0.2	0.3		0.5	0.4	0.1	1.0				
Food	3.9	2.8	3.7	4.2	6.4	5.3	5.9	7.6				
Clothing	7.2	6.2	5.3	5.8	6.2	5.5	4.6	3.1				
Radio TV & Appl	15.4	15.6	11.6	14.2	9.5	8.3	14.2	13.2				
Soaps & Toiletries	1.1	1.0	1.3	1.0	1.8	1.8	1.4	1.5				
Tobacco	15.9	16.1	19.8	23.2	21.3	18.9	14.6	15.1				
Jewelry	17.3	21.8	25.6	25.4	23.8	31.6	35.0	36.4				
Misc	7.0	4.8	6.3	4.3	6.6	7.0	5.6	3.7				
Builders & Sup					1.7	1.1	0.9	1.8				
Home Furn					2.7	2.7	2.7	1.7				
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0				

LOCAL RETAIL

Automotive	16.3	19.8	21.3	20.0	19.9	18.9	14.2	14.0				
Banks	0.3	3.6	2.9	2.5	3.0	3.6	3.9	6.2				
Dept Stores	14.6	10.3	10.2	8.0	9.3	11.9	15.6	9.5				
Food	8.0	6.0	6.1	5.9	1.5	1.7	1.6	3.0				
Home Furn	3.7	3.6	2.7	4.3	2.8	4.7	4.5	3.5				
Hotels & Rest	2.3	2.2	2.8	1.4	3.6	2.7	2.9	3.2				
Clothing	11.0	6.5	7.3	11.2	7.6	7.5	7.5	7.6				
Personal Services	8.6	7.9	7.3	12.9	10.5	7.7	6.2	8.6				
Radio TV & Appl	26.9	29.5	28.0	24.5	31.7	31.1	30.6	35.0				
Misc	8.3	10.6	10.4	9.3	8.6	6.8	5.8	5.4				
Jewelry					1.5	2.7	5.8	2.6				
Beer & Wine						0.1	0.8	0.7				
Drugs						0.5	0.4	0.3				
Tobacco						0.1	0.1					
Soft Drinks							0.1	0.4				
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0				

TALENT LAMENT

(Continued from page 66)

towns also lament the fact that what they've done out of New York doesn't mean a thing to directors. The same thing has been true for years in the so-called legitimate theater. To answer the gripe that new talent isn't given an opportunity, some directors mention performers like Trudy Warner, who was working for $25 a week in Hartford some years ago, and who came down to New York and within three months was playing leads in two daytime strips and earning over $300 per show ($600 a week). Young performers admit it happened to Trudy Warner, but point out that there's one Trudy, while there remain the featured players like Anne Elstner, Lucille Wall, and Alice Reinheart, who have been playing in daytime dramatic serials for what seems like generations. What is true, they claim, for actresses is also true for the men, and performers like Carl Eastman, Bud Collyer, and Bartlett Robinson show up in serial casts with a regularity that makes the boys trying to break in skip meals—and not because of envy.



The name and semi-name talent on the networks has its own set of laments. These differ a great deal from the laments of the non-metropolitan talent and the performers trying to break in. The first objection is to the artistic handcuffs which many shows place upon actors. The latter contend that many programs permit them to run the gamut of emotions from A to B. They don't necessarily blame the writers who in their turn are forced to pen formula serials. (The laments of radio's writers are not included in this report, for theirs are distinct from performing talent and may be the subject of another episode in this series.) Many of the performers no longer lament the lack of scope that daytime serials and nighttime weekly dramas permit them. They note that Benny, Hope, Skelton, Ozzie and Harriet, and Fibber McGee and Molly haven't broadened their character delineation in years, and they reach top audiences and earn top salaries. They just "give 'em what they want", and take a flyer in a dramatic production on Broadway to extend their "creative wings", and "get radio out of their nostrils."

Another lament of most experienced radio performers is aimed at directors. Said a broadcasting veteran, "One week he's a page at NBC and the next he's a director for an agency. That's not unusual. One director last week used a race-track stop-watch to time a program, and never did find out that it was overtime until the dress rehearsal, when we all went crazy cutting our scripts to make certain there'd be enough time for the commercials."

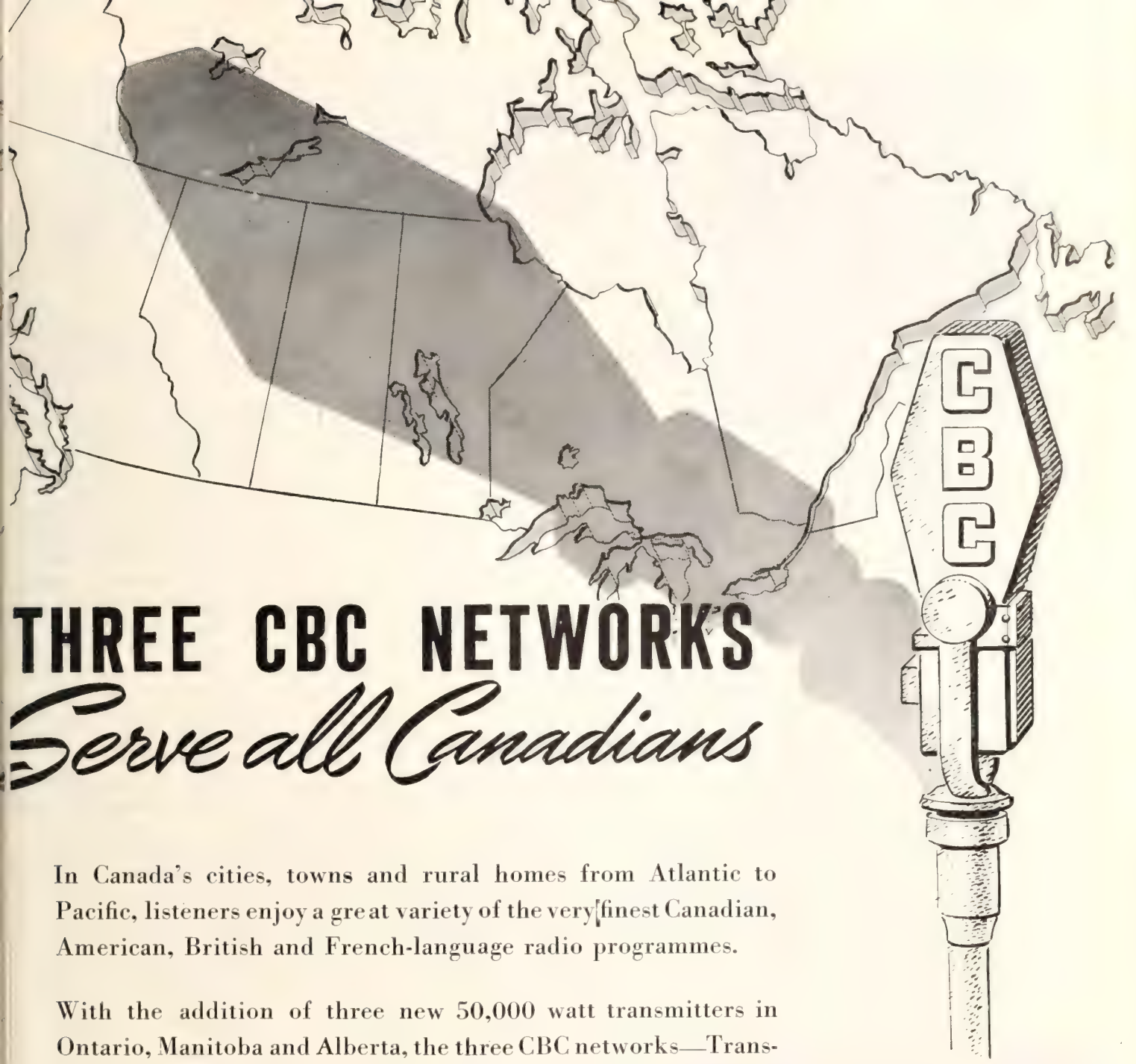
Another broadcasting oldtimer, commenting on agency directors, explained, "He speeds us up when we should be slowed down. He's so afraid of running overtime that we have to play the final five minutes as if we were on a particularly *fast* boat to China."

Still a third performer, referring to another Madison Avenue agency director, said, "He's got a phobia on using so many words per minute, no matter how fast or slow a scene should be played. When he has to cut out some dialogue, he acts as if he should have a refund for the sponsor from both the writer, because he didn't use all his words, and from the cast, since they didn't use up all the words he felt should be crowded into a half-hour broadcast. He congratulates us on our worst shows and ignores our best efforts. When a Hooperating doesn't agree with his reactions to a broadcast, he tells us never to judge a show by its Hooper. When it coincides with his feelings, he tells us how fine an evaluation job the Hooper organization does. We know how he holds his job, and very often we're tempted to give him the performance he deserves—but we don't. We have our own reputations to worry about."

The bigger the star the more he laments Hooperatings. Jack Benny for years has had his ratings wired him the second that they were available. Fred Allen doesn't hesitate to sound off during his broadcasts on Hooper and his ratings. What's true of Jack and Fred is true of nearly all star and featured talent on the air. New programs suffer more from Hooper fright than a Broadway play suffers from the morning-after critical notices. "Reviewers have a single crack at a play, Hooper takes two cracks a month," laments the star of a Wednesday night frolic.

Talent is disturbed by advertisers judging its visual effectiveness by TV Hooperatings or Hooper's Teleratings even before the medium has broken through its test days. One of the greatest Hooper laments of talent is the fact that generally by the time a Hooperating is released, it's too late to do anything about a characterization since another program (aside from the show rated) has already been on the air by the time the figures are received. (Special Hoopers of course can be made available 24 hours after a broadcast, but talent can't afford them regularly.)

Talent's greatest lament is the fact that sponsors want results—i.e., great audiences—from the very first broadcast or telecast. "Despite the fact that it's a known fact that the habit of listening or viewing develops slowly, advertisers want audiences from the outset," points out a great radio star. "That's understandable, since they start paying from the day the program goes on the air. If, however, they were willing to take a lesser audience to start, with the knowledge that a well-developed program would inevitably increase its audience week after week, and thus slight first audiences could be balanced by great end-of-the listening, broadcasting would be a better show field in which to work. And believe me," he says with feeling, "it would lengthen the life of all who entertain via the air." • • •



THREE CBC NETWORKS
Serve all Canadians

In Canada's cities, towns and rural homes from Atlantic to Pacific, listeners enjoy a great variety of the very finest Canadian, American, British and French-language radio programmes.

With the addition of three new 50,000 watt transmitters in Ontario, Manitoba and Alberta, the three CBC networks—Trans-Canada, Dominion and French, through 90 owned and affiliated stations—now reach almost every potential listener in Canada!

This intensive coverage provides a nation of more than twelve million customers to advertisers using the facilities of CBC.

COMMERCIAL DIVISION

CANADIAN BROADCASTING CORPORATION

CBC RADIO CANADA

354 JARVIS STREET, TORONTO 5, ONTARIO • 1231 ST. CATHERINE ST. WEST, MONTREAL 25, QUEBEC



Magazines discover radio

During the war, the National Association of Magazine Publishers used announcements on stations in Bangor, Augusta, and Presque Isle, Maine, to urge lumberjacks to get out into the forest and cut timber. Paper pulp was scarce, chiefly because lumberjacks were scarcer. But the twice-a-day, three-days-a-week appeal worked wonders. The situation was saved, and magazine publishers had discovered radio.

Today the magazine fraternity is expanding its use of radio. Selective campaigns are building circulation for Curtis Publications, for *Collier's* Other magazines are using announcements sporadically. Still others are keenly studying Curtis case histories, and can be expected to use the air, on a selective basis, shortly.

We've noted for a long time that radio has invested some of its dollars in magazines and newspapers. It's pleasant to note that the level of competitive thinking has reached the stage where some of printed media's cash is flowing back into broadcasting.

Live Programing

Radio is now entering the more-recorded-than-live phase. For years this has been true at independent stations but the networks and most of their affiliated stations outwardly stressed the importance of live programing. With the announcement that the National Broadcasting Company will accept recorded programs for network airing, the last of the web opposition to transcribed airings has faded.

There was plenty of hedging by NBC in its clearance of recorded programing. But despite all the hedging, it is apparent that most programs will eventually be aired live only when formats demand it. Programs that profit from immediacy — news, special events, sports, and topical comedy programs—will continue to be live. There is little justification for live airing of dramatic, situation comedy, and musical programs. Entertainment and commercial content of many programs can be better if they are recorded and edited.

But sponsors, agencies, and networks should not insist on recording all programs because they feel they would be more precise, more accurate that way. There's something in the live spontaneity of gag comedy programs for instance that is difficult to catch on wax, wire, or tape. The value of live entertainment must not be forgotten in the rush to record it.

How to maul a medium

The months roll on, and evidence of the effectiveness of the $1,000,000 investment that newspapers have poured into sales research and promotion pile in.

Consider the last Printers' Ink Advertising Index. For the month of December, 1948, the general index for all national advertising was up 6% over the like month in 1947. Newspapers led the parade with a 20% increase. Outdoor increased 12%, magazines 2%. Radio remained unchanged.

Radio unchanged . . . but was it? Look at the vast number of new stations on the air to slice the radio melon. Think of the fact that newspapers in the past year have been diminishing in number rather than increasing. Consider SPONSOR's Selective Trends Index for the month of December, which shows a sorrier picture than the Printers' Ink Index. Remember the numerous instances of shifts from radio, of reduced radio budgets for the year 1949.

The conclusion is inescapable. Radio, the dynamic medium, has no unified selling.

The industry film now in preparation under the able direction of CBS's Victor Ratner will help. But much more is needed.

What's needed is a keen industry awareness of the problem. And a decision to do something drastic about it now.

Applause

The Free Enterprise Struggle

Puerto Rico hasn't been exactly an advanced territory of the United States, economically or politically. Despite this fact, it has been in the forefront of the battle of government vs. private ownership. The radio stations of the island have carried the flag for the free enterprise system in a fight that has meant life or death to them.

The problem was whether or not the station operated by the government was to be permitted to carry advertising in direct competition with the privately owned stations. Station owners were of the opinion that if this were permitted it wouldn't be long before several government outlets would be in operation and would monopolize, because of power, channels, and resources, the broadcast advertising business of Puerto Rico.

When an official announcement was made that the station would broadcast commercially many broadcasters on the island felt that they had lost their fight. But their Association didn't give up; the fight was continued. Today authoritative sources in Washington veer to the opinon that any station operated by the U.S. should transmit official governmental information and entertainment only.

Round one has been won by Puerto Rican broadcasters not alone for themselves, but for all U.S. broadcasters, for all U.S. Industry. There are strong elements in government which look towards a socialized industry as well as control over all media of dissemination of information and news. The forefront of the battle to retain freedom of speech and freedom of business will be fought in the outskirts of the 48 states, in territories like Alaska, Puerto Rico, and Hawaii.

KMBC KFRM

HEART BEATS

Kansas City, Missouri — *from the Heart of America* — Trade Paper Edition

KFRM Wins Heart of America Listeners

CRONKITE NAMED WASHINGTON CORRESPONDENT FOR KMBC-KFRM

Walter Cronkite, former United Press Foreign Correspondent, has been named Washington correspondent for The KMBC-KFRM Team, Arthur B. Church, president, has announced.

Cronkite has established headquarters in Washington, and will begin his reporting shortly after the first of February.

Each of the two stations will program Cronkite on a short news spot daily. In addition, he will provide two quarter-hour programs weekly for each of the stations. One of them will be a general commentary and interview program of significance to the Kansas City Trade area. The second 15-minute program will be supplied each station on a localized basis, including Washington activities of interest to local listeners, and interviews with Congressmen from Missouri and Kansas.

Cronkite returned in September from two years as Moscow Bureau Manager for the United Press. Prior to that assignment, he was Foreign Correspondent with the wire service, in Europe. He covered the air war over Germany, the Battle of North Atlantic, the Normandy invasion, and established United Press coverage of the Nuremberg trials.

The Texas Rangers Appear on Television

The KMBC-KFRM Texas Rangers, now in Hollywood for movie and radio commitments, on January third inaugurated a new television program series on KTTV, Los Angeles. They will be scheduled each Monday evening on the new series.

The male quartet of the Texas Rangers, then billed as the Midwesterners, first appeared on television 15 years ago . . . in Kansas City, on W-9XAL, experimental television station programmed by KMBC.

KMBC-KFRM Team Ranks First

DAYTIME AMONG ALL BROADCASTERS IN KANSAS CITY PRIMARY TRADE AREA

The KMBC-KFRM Team made new records in audience building in its first year of operations. After less than ten months of KFRM operation that station attained top ranking in the area it serves. And, teamed with KMBC, The KMBC-KFRM Team ranks first by a wide margin among all broadcasters in the Kansas City Primary Trade area, according to Conlan and Associates, radio survey company.

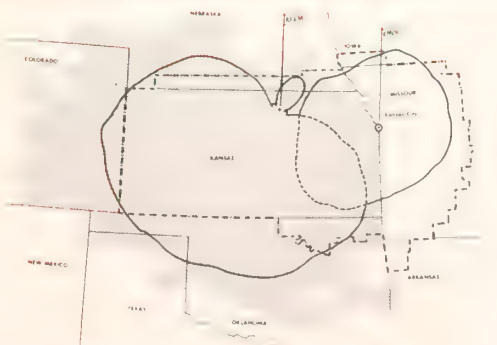
The Conlan survey, completed in October, and published in three books, is believed to be the largest coincidental survey of its kind ever published. More than 100,000 calls were made during a one-week period in the Kansas City Primary Trade area. This Area Study, extending west from Central Missouri to Colorado, also includes counties in Nebraska and Oklahoma, and covers the 8 a.m. to 6:30 p.m. period throughout the one week period in early October, 1948.

The survey is essentially rural in character, as it excludes the larger cities—Kansas City (both Missouri and Kansas), St. Joseph, Topeka, Salina, Hutchinson and Wichita, and was limited to these hours as KFRM went on the air as a daytime station.

The KMBC Area Study shows that KMBC is the most listened to station, daytime, within an average radius of slightly over 100 miles from Kansas City!

The KFRM Area Study proves KFRM is the most listened to station daytime in Kansas within KFRM's half-millivolt contour!

Arthur B. Church, president and founder of The KMBC-KFRM Team, in commenting on this remarkable success story, gives major credit to KFRM's unprecedented audience building record to his program people. Mr. Church insists that the KMBC-KFRM Staff, numbering more than 130, is the greatest and best any U. S. broadcaster can boast.



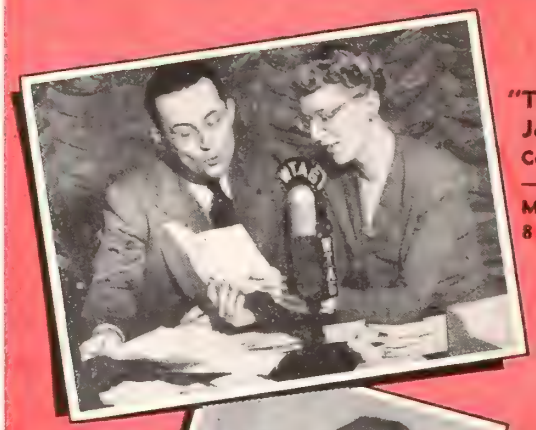
WIDESPREAD COVERAGE...

Shaded map shows mail response in KFRM's December contest, together with KMBC-KFRM contours.

WTAG

Personalizes

ANNOUNCEMENTS On Five Daily Participating Shows



"The Julie 'n Johnny Show"
Co-emcees Julie Chase — Johnny Dowell
Monday through Friday
8:15-9:15 A.M.



"Modern Kitchen"
Lyda Flanders
Monday through Friday
9:15-9:30 A.M.



"Wife Meets Husband"
Fran and Bill Winne Monday through Friday
9:30-10:00 A.M.



"Danny Patt Show"
Danny Patt — Edith Mann
Monday through Friday
10:00-10:30 A.M.



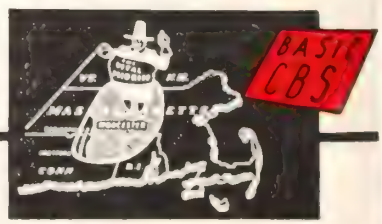
"Open House"
Margaret Cox — Bob Edgren — Danny Patt
Guest-of-the-day, Jane Russell
Monday through Friday
5:00-5:45 P.M.

Advertisers who use announcements on WTAG to reach the prosperous Central New England Market get top value for their advertising dollars. WTAG produces five participating shows every day, Monday through Friday, with each participating announcement carefully programmed as an integral part of each show. They're as personal as the script; the exact opposite of the disc — announcement — disc — announcement type of show. In production, the ages and interests of WTAG's entire listening audience are carefully considered. That's why these five daily shows keep *YOU* participating in sales in the great Central New England Market. When you buy time in New England, buy a buying audience with WTAG, the station with a far greater audience than that of any other station heard in the area.

WTAG WORCESTER
580 KC 5000 Watts

WTAG-FM

PAUL H. RAYMER CO. *National Sales Representatives.*
Affiliated with the Worcester Telegram & Gazette.



FEBRUARY 1949 • $8.00 a Year

SPONSOR

For buyers of broadcast advertising

The BMB dilemma—p. 19
Radio sells a watch band—p. 27
TV in the daytime—p. 24
4-network program Comparagraph—p. 51

WING, Dayton, merchandises cigarette-sponsored contest—p. 22



Look for SPONSOR every other Monday

Modern Virginian

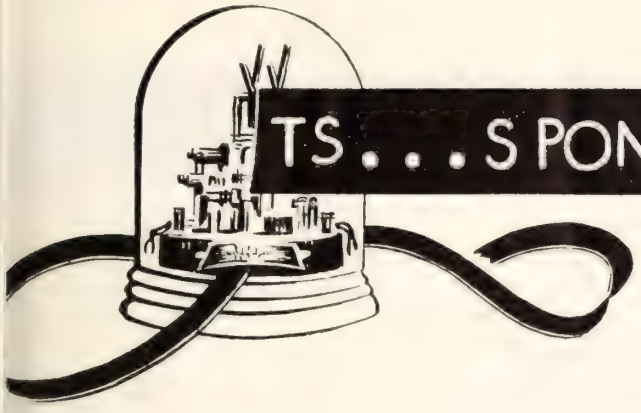
The modern Virginian is alert, informed, well entertained.
And WMBG, with its 23 years of progressive broadcasting,
its world wide NBC coverage, has helped to mold him that way.
Now WTVR, the South's first television station, daily
enlarges his horizon. Thus do the Havens and Martin group—
First Stations of Virginia—serve their millions.



WMBG AM
WTVR TV
WCOD FM

First Stations of Virginia

Havens and Martin Stations, Richmond 20, Va.
John Blair & Company, National Representatives
Affiliates of National Broadcasting Company



TS...SPONSOR REPORTS...

..SPONSOR REPORT

28 February 1949

First 5 agencies have big TV departments

Each of first five advertising agencies in billing, J. Walter Thompson, Young & Rubicam, BBD&O, N. W. Ayer, and McCann-Erickson, have important TV departments and TV billing. It's necessary to go to agencies under fifteenth in billing rank before finding one inactive in television.

–SR–

Recorded shows hit new high in sales

Sales by transcription firms of programs during January reached a new high, with practically all firms in field sharing some of increase in business. Need for aggressive selling by retailers is said to be important factor in sales increase. Bruce Eells hit his highest station subscriber total since he started, with most of stations having sold to sponsors all three programs his service is delivering.

–SR–

N. Y. youngsters place "Howdy Doody" first in radio-TV

Number one kid show in New York area is a TV presentation, not a radio program, according to Hooper. "Howdy Doody" was rated 3.9, with the second broadcast juvenile, "Jack Armstrong," hitting 3.6 In important Tuesday night 8-9 p.m. period, Milton Berle's program rated 11.2, with only one broadcast program higher, "Mystery Theater" with 13.2. Ratings are New York City Hooperatings for December-January.

–SR–

WLW now in sports promotion business

WLW has followed lead of CBS (Tournament of Champions) and is now in sports promotion business. Sports corporation of Crosley Broadcasting is known as Telesports, Inc., and will promote all forms of athletic endeavor both for radio and TV as well as live audience enjoyment.

–SR–

Farnsworth first manufacturer to feel pinch

Although Farnsworth Radio and Television Corporation came into being because Farnsworth was a TV pioneer, it's the first radio-television manufacturer of any size to feel the pinch of not getting into TV production fast enough. Fact that 33⅓ and 45 rpm home records have been brought onto market has complicated manufacturing of its Capeharts (quality radio and record player combinations), and has stopped consumer purchase of combinations sans TV in the over $500 price range. International Telephone and Telegraph Corporation will no doubt absorb Farnsworth, having its eyes on a suitable TV manufacturing subsidiary for some time. There'll be other manufacturer failures during the next 12 months. TV manufacture requires huge financial resources unlike radio set production.

SPONSOR, Volume 3, No. 7, 28 February 1949. Published every other Monday by SPONSOR Publications Inc., 32nd and Lin. [illegible] Editorial, Circulation Offices 40 West 52 Street, New York 19, N.Y. $8 a year in U.S. $9 elsewhere. Application for entry as [illegible]

Competition for soap

Growing sale of synthetic detergents, which is expected to reach one billion pounds by 1952, will bring new important names to household cleanser field. Soap manufacturing firms do not control the raw materials for detergents, and the firms that supply materials to soap manufacturers are thinking of going into the business themselves with their own trade names, etc. One chemical house has reached the stage of talking broadcast advertising with its agency.

–SR–

TV set ownership hits high mark throughout U. S.

Indicative of how television is growing are 1 February set-ownership figures in St. Louis (21,000), Cleveland (25,000), Washington (34,200), Cincinnati (15,000), and Boston (45,120). New York, despite other reported estimates, has passed half-million mark.

–SR–

Credit losses on increase in broadcasting

Crying need, now that failures among advertisers are on increase, is for broadcast advertising industry to set up an agency recognition bureau, as part of the National Association of Broadcasters, or as an independent organization. Increase in credit losses is said to have been 20% in past six months.

–SR–

Berle tops E.Q. rating

Audience Research, Inc., which audits E.Q. (Enthusiasm Quotient) ratings of radio and motion picture personalities has added TV to its rating service. In its first TV E.Q. evaluation Milton Berle hit 92% (of a possible hundred), while Arthur Godfrey hit 80%, as did Ed Sullivan. Bert Lytell hit the bottom of the first-ten E.Q. list with 42.

–SR–

Congress expected to advocate end of clear channels

There's every indication that Congress will take some action on clear channel question, or recommend that the Federal Communications Commission itself break down most of clear channel stations still operating. Stations first to lose clear channels will be those located on West and East coasts. Stations in farm areas that need coverage from remote points may be permitted to occupy clear wavebands for some years to come, but eventually, say senators who have studied the problem, all clear channels must go.

CAPSULED HIGHLIGHTS

IN THIS ISSUE

The BMB Dilemma is the industry's greatest current research problem. How the second study may avoid the mistakes of survey number one is reported in detail on **page 19**

Not all stations merchandise, but those that do set an amazing pattern of results. **page 22**

TV in the daytime is a great crystal-ball game, yet millions are being invested in it to develop a formula. **page 24**

Twenty-five percent increase in less than one year through a program is only the beginning of the Speidel story. **page 27**

Seven more farm results **page 26**

Transcription producers' lives are not always happy **page 28**

Good community relations can be achieved by radio. **page 32**

Will sock-selling kid broadcasting return through TV? Mr. Sponsor asks, and top program producers answer. **page 40**

IN FUTURE ISSUES

The status of audience mail **14 March**

Making a TV newsreel, with three pages of pictures. **14 March**

La Rosa—a bilingual success **14 March**

You can't do business with Argentina **14 March**

NAB Evaluation by sponsors and agencies **11 April**

How a network research department functions **25 April**

Folk music sells **25 April**

DON'T BUY LISTENERS BY THE POUND



"Low cost per 1000" is a better measure!

Naturally, the lower the cost per 1000, the better!

A perfect example of *low cost per 1000 coverage* is KCMO, Kansas City's most powerful station. It brings you listeners at a *low cost per 1000* because of . . . a powerful, far-reaching signal . . . warm, Mid-America styled programming that people like to listen to . . . and *reasonable* time rates! Inside KCMO's measured ½ mv. area are 5,435,091 potential listeners . . . in 213 farm and factory rich counties. If you follow the rule of *low cost per 1000* . . . . you'll buy KCMO in Mid-America!

ONE does it in Mid-America

ONE station

ONE rate card

ONE spot on the dial

ONE set of call letters

50,000 WATTS
DAYTIME—Non-Directional

10,000 WATTS ***NIGHT***
—810 kc.

National Representative: John E. Pearson Company



KCMO

and KCFM . . . 94.9 Megacycles
KANSAS CITY, MISSOURI
Basic ABC for Mid-America

VOL. 3 NO. 7 28 FEBRUARY 1949

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COVER PICTURE: Station Merchandising [illegible] to The Street when Station WING opened the record of Guy Lombardo's "Name a Song" contest.

40 West 52nd

BREAKING IN THE BROKERS

We read with glee your article *Broadcasting and the Broker* on page 26 of your 31 January issue.

We have been trying to break the brokers in Los Angeles into radio and television for several weeks with a series of educational letters and direct mail pieces. The article referred to could help us a great deal, and we would like your permission to use it and reproduce it, or purchase 65 reprints on the article.

Incidentally, SPONSOR's continuing editorial achievements are read with interest throughout our office and are a source of much good material as well as information.

WILLIAM P. LESTER
Steller, Millar & Lester
Los Angeles

● Neither copies nor reprints are available, so permission to reprint the story in its entirety was given Mr. Lester.

FARM SERIES

In some of your more recent issues you have been carrying a series of five articles on the listening habits of people in rural communities. We have Parts 2, 4, and 5, but are unable to locate our copies of SPONSOR in which the other parts were run. Therefore, will you please send us a copy of the issues which carry Parts 1 and 3.

We have found these articles very worthwhile and would like to retain the complete series in our reference file.

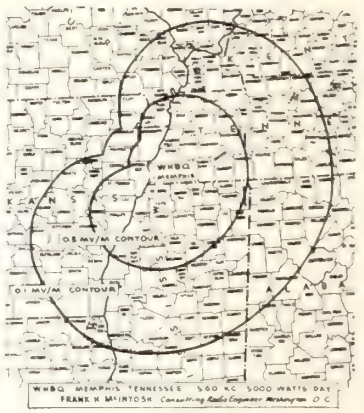
H. W. CALVERT, v.p.
Zimmer-Keller
Detroit

Our Farm Director, Clair Shadwell, has expressed great interest in your series of farm research articles appearing in SPONSOR. It appears that our four issues preceding the January 17, 1949, issue (fifth in the series) have been mislaid. We would greatly appreciate your forwarding the issues in which these first four articles appeared, in order that Mr. Shadwell may have the complete series to date.

ALLEN WANNAMAKER.
General Manager
WGTM, Wilson, N. C.

● SPONSOR receives numerous requests for missing issues of its various stories-in-series. These are supplied subscribers whenever possible.

MAKE
More Sales
in the MIGHTY
MEMPHIS MARKET



WITH WHBQ
56 FIRST ON YOUR RADIO
in Memphis, Tennessee
5,000 WATTS
20 TIMES MORE POWERFUL

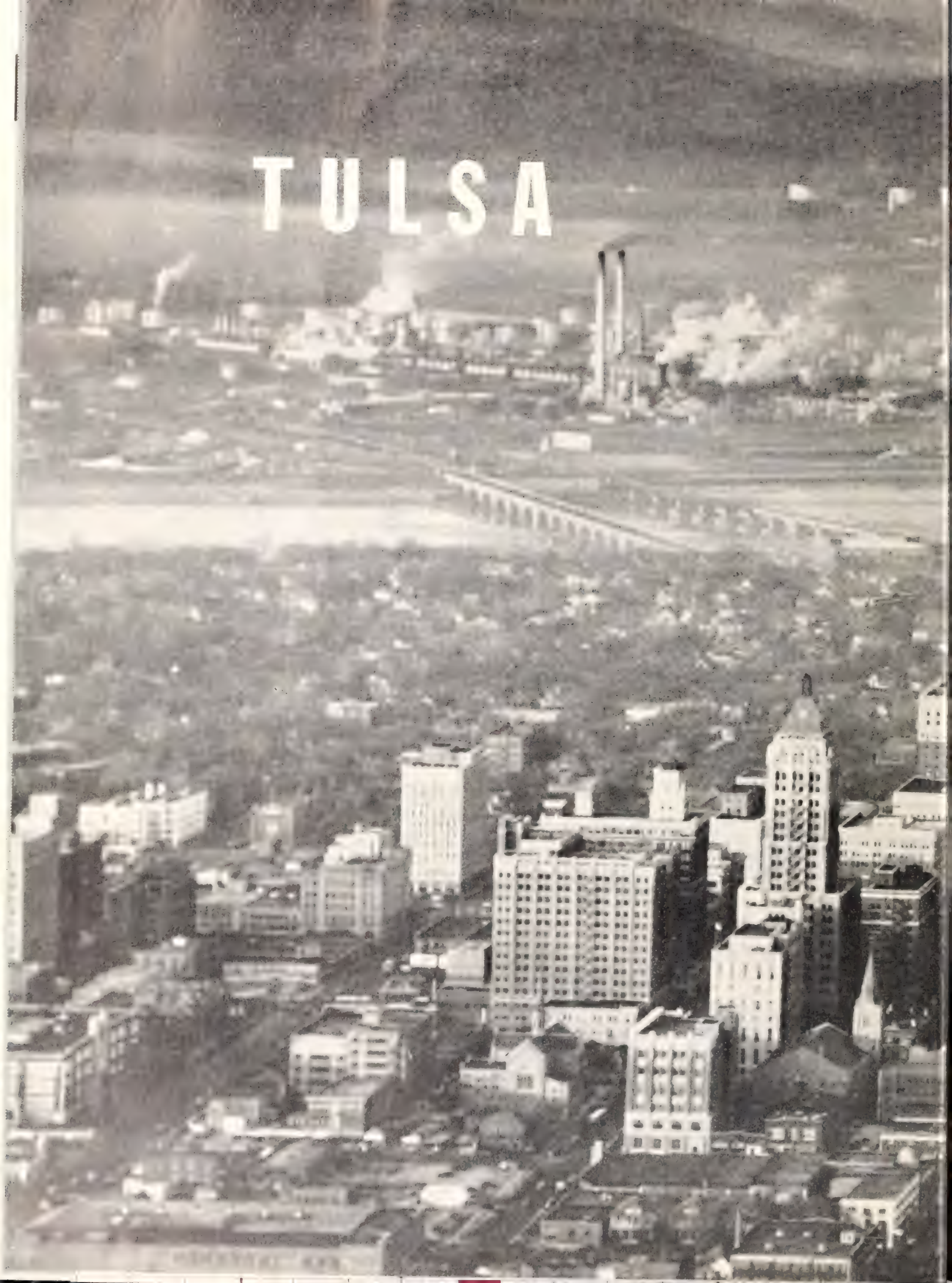


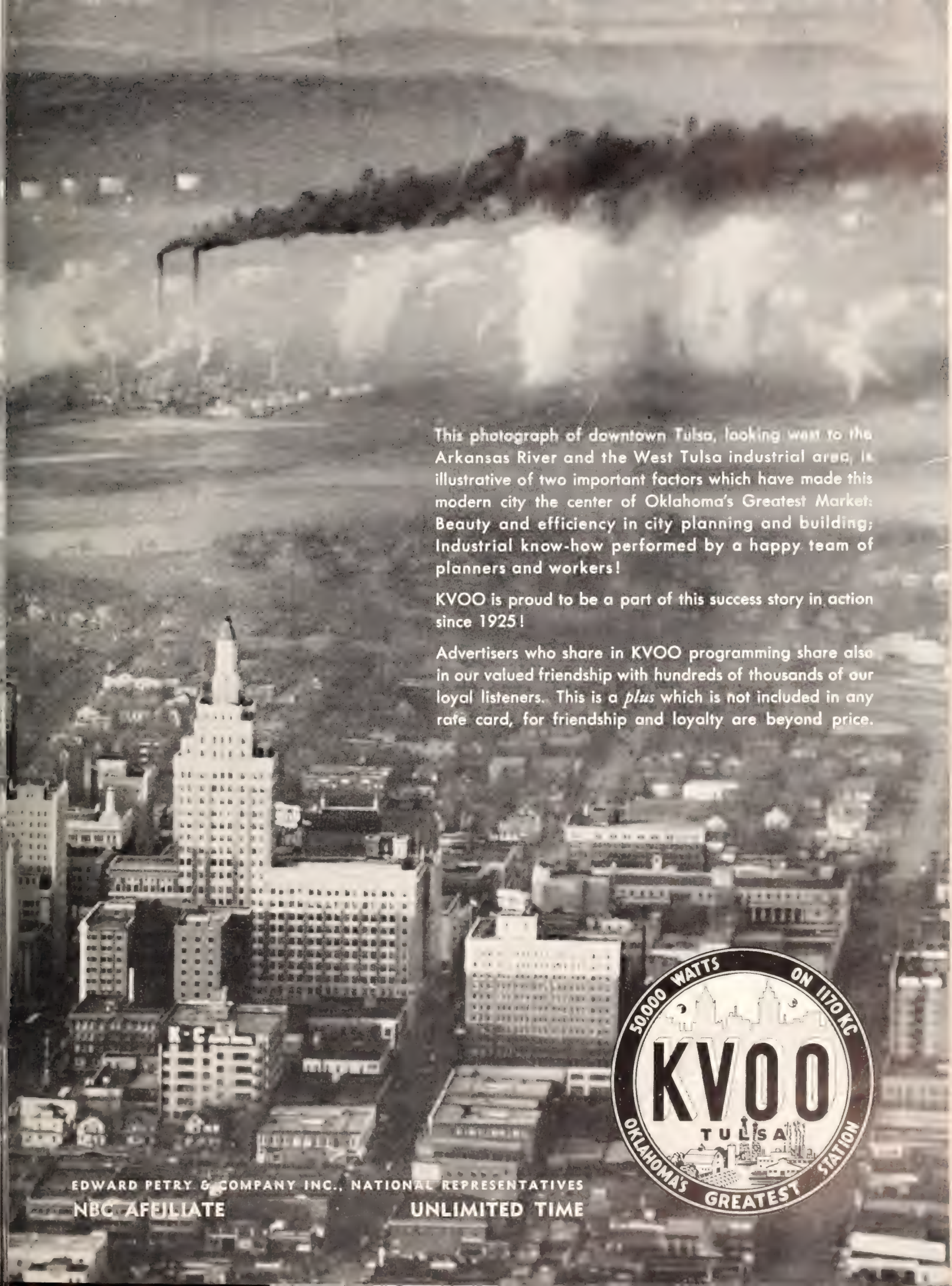
Mr. Time Buyer:
Here are the
Vital Statistics
★ Population served by WHBQ—2,544,500
★ Retail Sales $132,251,500
★ Radio Homes 551,353
BMB and Sales Management Figures
Write, Wire or Phone for Availabilities

WHBQ
MUTUAL IN MEMPHIS

Represented by
THE WALKER CO.


LEMME IN! *BNB SAYS SO!
50,000 WATTERS
WE CAN'T- *CONLON SAYS NO!
BMB has some very interesting looking figures showing how 50 KW stations should infiltrate this area.
But what does a scientific coincidental survey show?
CONLAN found in a scientific sample of 8,455 homes that 2%—1.9% to be exact—listen to outside stations.
98% listen to the Axelandria stations.
P.S. It therefore follows that if you want to get into the Alexandria Market you can only get in through an Alexandria station.
B. CURTIS
K V O B
ALEXANDRIA, LA.
LOUISIANA
KVOB
CENTRAL LOUISIANA'S FASTEST GROWING STATION
Mutual Broadcasting System
Soon 1000 W — 970 KC
All programs duplicated over KVOB-FM at no extra cost
W. H. Dick, Gen. Mgr.
National Representative: Continental Radio Sales
* YOU KNOW WHO WE MEAN


TULSA



This photograph of downtown Tulsa, looking west to the Arkansas River and the West Tulsa industrial area, is illustrative of two important factors which have made this modern city the center of Oklahoma's Greatest Market: Beauty and efficiency in city planning and building; Industrial know-how performed by a happy team of planners and workers!

KVOO is proud to be a part of this success story in action since 1925!

Advertisers who share in KVOO programming share also in our valued friendship with hundreds of thousands of our loyal listeners. This is a *plus* which is not included in any rate card, for friendship and loyalty are beyond price.

50,000 WATTS ON 1170 KC

KVOO

TULSA

OKLAHOMA'S GREATEST STATION

EDWARD PETRY & COMPANY INC., NATIONAL REPRESENTATIVES

NBC AFFILIATE

UNLIMITED TIME



"I see complete network-station coverage at considerably lower cost!"

Combine the high acceptance of ABC programing with top-calibre local shows broadcast from towers planted in the heart of Rhode Island's most populous area . . . then check the rate cards. It's the answer to a time-buyer's prayer!

•

IN RHODE ISLAND THE BUY IS

WFCI

ABC

5000 WATTS
DAY & NIGHT

WALLACE A. WALKER, Gen. Mgr.
PROVIDENCE, The Sheraton-Biltmore
PAWTUCKET, 450 Main St.

•

Representatives:
AVERY-KNODEL, INC.

New developments on SPONSOR stories

P.S.

See: "Give-Aways: They're a big business" and "Telephonitis"

Issue: May 1948, p. 33; June 1948, p. 38

Subject: Has the use of give-away shows in network, selective radio and in TV increased in the past year? What about the use of telephone give-aways?

There will be 30% more network give-away shows on the air during March, 1949, than there were during the same month in 1948. There will also be 40-60% more give-away shows in local radio and in television. Although much of the controversial furor concerning these shows (which now hand out a daily average of some $27,500 worth of cash and merchandise prizes) has died down, they have proved themselves to be more than a temporary trend. Rather, they are becoming an integral part of national and selective programing for both radio and the visual medium. These are comparative network figures:

Increase in Give-Away Shows

	8 a.m.-4 p.m.		4 p.m.-6 p.m.		6 p.m.-12 m.		
	5x wk	1 wkly	5x wk	1 wkly	5x wk	1 wkly	TOTAL
March, 1949	12	2	1	3	0	17	35
March, 1948	9	2	1	3	0	12	27

The increase has been greatest during the nighttime hours, and is keystoned by the phenomenal success of the ABC-Lou Cowan *Stop The Music*. Other shows followed, although some—like Mutual's *Lucky Partners* and *Three For The Money*—were failures, due mostly to lack of originality and basic entertainment in their formats. Two of the better-known give-away shows, *Professor Quiz* and *Heart's Desire*, disappeared from network radio during the past year. *Quiz* (now e.t.'d for General Foods in 25 markets) was changed because the sponsor, American Oil, wanted a music show. *Desire* got the axe when the advertiser, Philip Morris, decided to shift more money into nighttime programing, since they already had another daytime give-away (*Queen For A Day*).

As a corollary to the 12-month increase in give-away shows, there has been a sharp upswing in the use of the telephone as an integral program device. A year ago, only one program (*Truth Or Consequences*) was cashing in nationally on the increased ratings that come from a well-planned, well-promoted telephone give-away. Six nighttime and one daytime give-away shows today feature long-distance calls as a regular or periodic portion of their format.

Adding a telephone jackpot to an existing give-away show does not, however, always insure success. Eversharp, bankrollers of *Take It Or Leave It*, added one to their standard $64-question format recently. It flopped, and was withdrawn after one night's broadcast. The Toni Co, a few months previous, had tried the same thing on *Give And Take*. It didn't click there, either. Both sponsors learned, after both studio audiences and listeners complained via the mails, that it was considered an intrusion into the entertainment factor of the program by those who had developed a listening habit for the show just as it was. The telephone give-away works well for shows like *Stop The Music*, *Truth Or Consequences*, and *Sing It Again* only because it fits smoothly into the existing format and is well promoted, or because the show is built around it from the very beginning.

The audience participation program with an important give-away slant makes an ideal television program. When it's possible to see the contestants sweat and the prizes they lose, it's far more entertaining than just hearing a broadcast give-away. While TV has held back on presenting many give-aways, they're bound to increase.

SPONSOR

New and renew

New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
Benrus Watch Co	Watches	J. D. Tarcher (N.Y.)	20-30 (Adding to current campaign)	Time spots, breaks; Feb-Mar; 13 wks
Block Drug Co	Amm-I-Dent	Cecil & Presbrey (N.Y.)	Indef (Natl campaign)	E.t. spots, breaks; Feb 7; 13 wks
Chrysler Corp	1949 Chrysler	McCann-Erickson (N.Y.)	Indef (Dealer co-op)	"Animal World Court" 5-min e.t.'s MTWTF as sched; Feb-Mar; indef
Chrysler Corp (DeSoto Div)	1949 DeSoto	BBD&O (N.Y.)	75-100 (Natl campaign)	E.t. spots, breaks; Mar 1; 4 wks
Chrysler Corp (Dodge Div)	1949 Dodge	Ruthrauff & Ryan (N.Y.)	Indef* (Natl campaign)	E.t. spots, breaks; Mar 1-15; 2-4 wks
Chrysler Corp (Plymouth Div)	1949 Plymouth	N.W. Ayer (N.Y.)	40-60* (Natl campaign)	E.t. spots, breaks; Mar 2; 3 wks
Continental Baking Co	Hostess Cakes (new products)	Ted Bates	Indef (Test campaigns in Midwest)	E.t. spots, breaks; Feb-Mar; 13 wks
Ford Motor Co	1949 Ford	J. Walter Thompson (N.Y.)	75-100 (Adding to current campaign)	E.t. spots, breaks; Feb 21; 4 wks
Glostex, Inc	Seat covers	Bennett, Petesch & O'Connor (Chi.)	14* (Test campaign in Midwest)	Various 15-min local prgms as sched; Feb-Mar; 13 wks
Griffin Mfg. Co	Shoe Polish (Allwite)	Bermingham, Castleman & Pierce (N.Y.)	20-30* (Seasonal campaign, moving northward)	E.t. spots, breaks; Feb-Mar; seasonal
Hudson Motor Car Co	1949 Hudson	Brooke, Smith, French & Dorrance (Detr.)	Indef (Natl campaign)	E.t. spots, breaks; Mar-Apr; 2 wks
Hygrade Food Products	Various canned meats, etc.	Maxwell Dane (N.Y.)	24* (Limited natl campaign)	"Deems Taylor Concert" e.t.'s; Jan 16-Mar 1; 13 wks
Parker Pen Co	Parker "51" pen	J. Walter Thompson (Chi.)	Indef (Dealer co-op)	E.t. spots; Feb-Mar; 2-13 wks
Procter & Gamble	Bonus Soap Flakes	Compton (N.Y.)	10-15 (Eastern mkts test campaign)	E.t. spots, breaks; Feb 5; 6-8 wks

Station list set at present, although more may be added later.
(Fifty-two weeks generally means a 52-week contract with options for 2 successive 52-week renewals. It's subject to cancellation at the end of any 13-week period)

New and Renewed Television (Network and Selective)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
Atlantic Refining Co	N. W. Ayer	WCAU-TV, Phila.	Film anncmts; Jan 28; 6 wks (n)
BB Pen Co	Foote, Cone & Belding	WNBT, N.Y.	Film spots; Feb 4; 52 wks (n)
Benrus Watch Co	J. D. Tarcher	WBKB, Chi.	Film and slide time anncmts; Feb 7; 52 wks (n)
Boyle-Midway MM Inc (Wizard Wick deodorizer)	W. Earl Bothwell	KFI, TV, L.A.	Partic in "Come Into The Kitchen" once wkly as sched; Jan 22; 13 wks (n)
Bristol-Myers Co (Ipana)	Doherty, Clifford & Shenfield	WCBS-TV, N.Y.	Lucky Pup; TuTh 6:30-6:45 pm; Mar 29; 13 wks (n)
Celanese Corp of America	Ellington	WENR-TV, Chi.	Film spots; Mar 17; 8 wks (n)
Celomate Corp (Vu-Scope TV Lens)	Tracy-Kent	WABD, N.Y.	Film spots; Feb 2; 13 wks (n)
Charles M. A. Eaton Co (Eaton Shoes)	Ford, Nichols & Todd	WNBT, N.Y.	Film partic in "Easy Does It" Mon as sched, also Wed nite as sched; 13 wks (n)
Electric Auto Lite Co	Newell-Emmett	CBS-TV, net	Suspense; Tu 9:30-10; Mar 1; 52 wks (n)
Ford Motor Co (Lincoln-Mercury Div)	Kenyon & Eckhardt	WXYZ-TV, Detr.	Weather spots; Feb 2; 13 wks (n) Film spots; Feb 2; 52 wks (n)
General Foods Corp (Sanka)	Young & Rubicam	CBS-TV net	The Goldbergs; Mon 9-9:30 pm; Mar 28; 52 wks (n)
General Motors Corp (Oldsmobile Div)	D. P. Brother	CBS-TV net	Doug Edwards & the News; TuTh 6:30-6:45 pm; Feb 21; 52 wks (n)
General Time Instruments Corp	BBD&O	WCAU-TV, Phila.	Film spots; Feb 5; 13 wks (n)
Gulf Oil Co	Young & Rubicam	CBS-TV net	We The People; Tu 9-9:30 pm; Feb 2; 52 wks (n)
Handmacher-Vogel, Inc (women's suits)	Zan Diamond	KTLA, L.A. WMAL-TV, Wash. WENR-TV, Chi. KSTP-TV, Minn. KSD-TV, St. Louis WLWT, Cinci. WEWS, Cleve. KPIX, San Fran. KRSC-TV, Seattle	Film spots; Various starting dates betw Feb 28-Mar 21; 9 wks (n)
		WNAC-TV, Bost. WJBK-TV, Detr. WBAL-TV, Balto. WTMJ-TV, Milw. WSPD-TV, Toledo WDSU-TV, New Orl. KLEE-TV, Houston WAVE-TV, L'ville WBAP-TV, Dallas WSB-TV, Atlanta WBEN-TV, Buff. WNBT, N.Y. KSD-TV, St.L.	Film weather anncmts; Various starting dates betw Feb 28-Mar 21; 9 wks (n)
		WPIX, N.Y.	News of the Hour; 3 times weekly as sched; abt Mar 1; 9 wks (n)

● ***In next issue: New and Renewed on Networks. Sponsor Personnel Changes. National Broadcast Sales Executive Changes. New Agency Appointments***

New and Renewed Television (Continued)

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start duration
Household Finance Corp	LeBally	CBS-TV net	Backstage With Barry; Tu 10-10:15 pm; Mar 1; 26 wks (n)
Lee Hat Co (Digney Hats)	Grey	WDSU-TV, New O	Disney News; Sun 9-9:15 pm; Jan 21; 13 wks (n)
Lehn & Fink Products Corp	Lennen & Mitchell	WABD, N.Y.	Film spots; Feb 22; 26 wks (n)
Philip Morris & Co	Biow	CBS-TV net	Preview With Tex & Jinx; Mon 8-8:30 pm; Mar 7; 52 wks (n)
Motorola, Inc	Gourfain-Cobb	NBC-TV net	Believe It Or Not; Tu 9:30-10 pm; Mar 1; 52 wks (n)
Nash-Kelvinator Corp (Kelvinator Div)	Geyer, Newell & Ganger	WBKB, Chi.	Film spots, before and after Chicago Cubs games as sched; April 19-Oct 2 (season); (n)
National Biscuit Co (Cereals & Dog Foods)	Young & Rubicam	WCBS-TV, N.Y. & CBS-TV net	Dog Show from Madison Square Garden; Feb 14 & 15 as sched (n)
Pioneer Scientific Corp (Polaroid TV Filter)	Cayton	CBS-TV net	Pioneer Polaroid Magic Show; Wed 7:45-8 pm; Feb 16; 13 wks (n)
Schonbrunn & Co (Savarin Coffee)	Gumbinner	WPIX, N.Y.	Film partic in "Drawing Game"; Sun, betw 7:50-8:25 pm; Feb 13; 13 wks (n)
Scott Paper Co	J. Walter Thompson	CBS-TV net	To The Queen's Taste; Th 8:15-8:30 pm; Feb 10; 52 wks (n)
Sinclair Refining Co	Hixson-O'Donnell	WMAL-TV, Wash.	Wrestling Matches; Wed 9-11 pm; Mar 23; 7 wks (n) Time anncmts; Feb 6; 52 wks (n)
Textron, Inc	J. Walter Thompson	NBC-TV net	The Hartmans; Sun 7-7:30 pm; Feb 27; 52 wks (n)
Weiss & Besserman, Inc (Youngstown Kitchen units)	Byrd, Richard & Pound	WPIX, N.Y.	Film spots; Feb 25; 13 wks (n)
Whitehall Pharmacal Co (Kolynos etc.)	Dancer-Fitzgerald-Sample	CBS-TV net	Mary Kay & Johnny; Wed 9-9:30 pm; Feb 23; 52 wks (n)

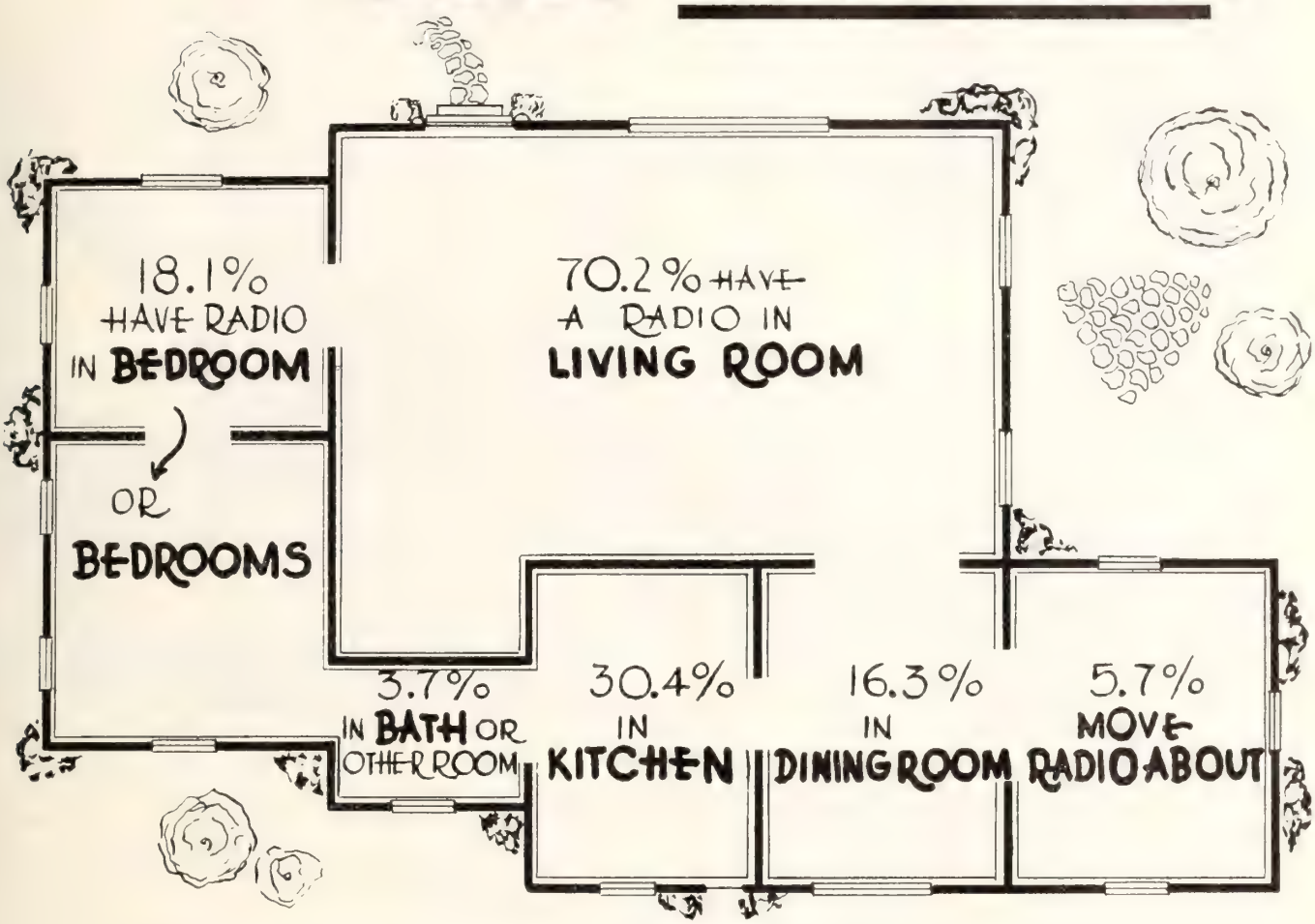
Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Frederic W. Ayer	—	Reingold, Boston, radio, TV dir
Sanford K. Bain	Flint, N. Y.	Kayton-Spierto, N. Y., acct exec
Robert Barker	—	Hewitt, Ogilvy, Benson & Mather, N. Y., media dir
David Biberman	Herald Tribune, N. Y., prom dept	Douglas D. Simon, N. Y., head TV dept
Irwin W. Busse	Barrett Equipment Co, St. L., adv mgr	Charles W. Bolan, St. L., acct exec
O. Lee Clark	Spiegel Inc, Chi., sls prom mgr	Harry J. Lazarus, Chi., acct exec
Brice Disque Jr	Compton, N. Y., mgr radio dept	Marschalk & Pratt, N. Y., in contact, writing capacity on Standard Oil Co., N. J., Philharmonic broadcasts
Chester H. DuClos	Vick Chemical Co (Vick Brands div), N. Y., adv mgr	Wiley, Frazee & Davenport, N. Y., vp
Howard K. Eaton	—	Simmonds & Simmonds, Chi., acct exec
Earl Eklund	Community Chest, L. A.	Frank Wright National, L. A., acct exec
Hutchinson K. Fairman	BBD&O, N. Y.	Hewitt, Ogilvy, Benson & Mather, N. Y., exec on Sun Oil Co acct
Fred H. Fidler	J. Walter Thompson, S. F., pac coast mgr	Same, vp
Martin Fritz	J. Walter Thompson, Chi.	Buchen, Chi., media dir
Roland Gillett	CBS, N. Y., TV producer, dir	Young & Rubicam, N. Y., TV superv
Edward Greenberg	Gelles, N. Y.	Van Diver & Carlyle, N. Y., acct exec
Richard N. Gulick	—	A. W. Lewin, Neward N. J., vp, acct exec
Jerome B. Harrison	French & Preston, N. Y., vp, radio, TV dir	Charles Dallas Reach, N. Y., radio, TV superv
Herbert H. Hyman	International Latex Corp, N. Y.	Hershon-Garfield, N. Y., acct exec
Harry M. Ireland	Compton, N. Y.	Doherty, Clifford & Shenfield, N. Y., acct exec
Riley Jackson	WABD, N. Y., Tv dir	Mogge-Privett, L. A., radio, TV dir
Walter Jensen	Packard & Packard, L. A., acct exec	Barton A. Stebbins, L. A., acct exec
Don C. Johnson	McCarty, L. A.	BBD&O, L. A., acct exec
Henry C. L. Johnson	Rheem Manufacturing Co, N. Y., adv, pub rel dir	Benton & Bowles, N. Y., acct exec
R. Joseph Kirklich	—	Broomfield-Podmore, Trenton N. J., acct exec
Frank M. Knight Jr.	WFIL, Phila.	Gresh & Kremer, Phila., radio, TV dir
Leona L. LaPelle	—	Yardis, Phila., acct exec
George Lewis	MBS, N. Y., exploitation dir	F. Darius Benham, N. Y., radio dir
George R. Lyon	—	Fuller & Smith & Ross, N. Y., mgr media dept
Rod MacDonald	Botsford, Constantine & Gardner, S. F., media dir	Robert B. Young, S. F., acct exec
George Patton	Makelim, H'wood.	Roche-Eckhoff, H'wood., acct exec
Russell Pierce	Pierce, Threlkeld, S. F.	Abbott Kimball, L. A., vp, acct exec
Milt Rosen	—	Dean Simmons, L. A., acct exec
Tom A. Ross	Luckwood-Shackelford, L. A., acct exec	Irwin-McHugh, H'wood., acct exec
Hilary A. Sadler	Swift & Co, Chi.	Bonsib, Fort Wayne, Ind., acct exec
Zonabelle Samson	Honig-Cooper, S. F.	Biow, S. F., timebuyer
Roy Shannon	Roy Shannon, St. L., head	Simmonds & Simmonds, St. L., acct exec
Bud Stapleton	—	Barlow, Syracuse, N. Y., superv prodn radio, TV adv
Bob Struble	—	Jordan, L. A., radio dir
Donald F. Therkelsen	—	Erwin, Wasey, Mnpls., radio dir
J. Van Velson Smith	Wiley, Frazee & Davenport, N. Y., acct exec	William von Zehle, N. Y., acct exec
Deane Weinberg	—	Brisacher, Wheeler, S. F., timebuyer
J. Kenneth White	Federal, N. Y., acct exec	Biow, N. Y., acct exec
Ralph H. Whitmore	Allied, L. A., acct exec	Smith, Bull & McCreery, L. A., acct exec
Arthur E. Wible	McCann-Erickson, N. Y., traffic mgr	Same, acct exec
Robert Woolson	MacWilkins, Cole & Weber, Seattle, copywriter, newswriter	Same, radio dir
Freeman Young	Lever Bros Co, Cambridge Mass., adv dept	Kenyon & Eckhardt, N. Y., acct exec
Robert Zelens	—	John W. Shaw, Chi., head TV dept

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KGDM TV, Stockton Calif.	—	Blair TV
KLEE, Houston	Independent	Walker
KOPP, Ogden U.	Independent	Friedenberg
KSJO, San Jose Calif.	Independent	Friedenburg, East only
KSJO-FM, San Jose Calif.	Independent	Friedenburg, East only
TIFP, San Jose Costa Rica	Independent	Pan American, U.S., Canada only
WBNS, Columbus O. (TV)	—	Blair TV
WHAI, Greenfield Mass.	MBS, Yankee	Walker
WHOO, Orlando Fla.	ABC	Ra-Tel
WILM, Wilmington Del.	ABC	Bolling
WJAS, Pittsbg.	CBS	George P. Hollingberry
WJAX TV, Jacksonville Fla.	—	Blair TV
WJZM, Clarksville Tenn.	MBS	Rural Radio
WONE, Dayton O.	Independent	Headley-Reed
WORZ, Orlando Fla.	NBC	Robert S. Keller for spec svc
WOW TV, Omaha	—	Blair TV
WMNB, North Adams Mass.	Independent	W. S. Grant
WTIK, Durham N. C.	Tobacco	Forjoe

IOWA HOMES HAVE RADIOS EVERYWHERE!



Iowa home radio sets are used in almost *every* room. In other words, Iowa radio listening is a *positive part of family life*—is far more than just an incidental attraction for leisure hours!

The 1948 Iowa Radio Audience Survey* reveals the following about the location of Iowa radio sets: In the 98.0% of Iowa's radio-equipped homes, 70.2% of the families have a radio in the *living room*, 30.4% have one in the kitchen, 18.1% list "bedroom or bedrooms," 16.3% have one in the dining room, and 18.2% have sets that "move about."

The 1948 Edition of the famed Iowa Radio Audience Survey is full of such background information *in addition to* statistics about station and program preferences, etc. Write for your complimentary copy of this Eleventh Edition today. Or ask Free & Peters.

*The 1948 Iowa Radio Audience Survey is a "must" for every advertising, sales, or marketing man who is interested in the Iowa sales-potential.

The 1948 Edition is the *eleventh* annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff, is based on personal interviews of 9,224 Iowa families, scientifically selected from the city, town, village and farm audience.

As a service to the sales, advertising, and research professions, WHO will gladly send a copy of the 1948 Survey to anyone interested in the subjects covered.

WHO

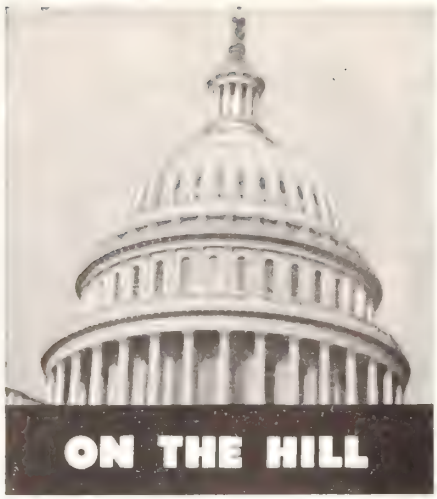
+ *for* Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives



Insurance all night

Insurance studies recently made in Binghamton have amazed Washington insurance associations by revealing that millions of insurable prospects haven't been sold because they haven't been reached, either by direct solicitation or advertising. Task force of 29 insurance underwriters sold $285,608.00 insurance in one night after 10 p.m. in upper New York state town. Result: a number of insurance companies will use broadcast advertising on all-night programs to reach the man and woman who aren't available during sunlight hours.

First post-war train to Spain

Washington is annoyed that the first really new train to be produced in years is going to Spain instead of to a U. S. Railroad. Fact that C. & O. has a train in the blueprint stage which is inspired by the Spanish "Taigo" is no satisfaction to the Interstate Commerce Commission, which has long lamented the lack of progress of U. S. roads. American Association of Railroads is expected to "explain" lack of new rolling stock, as well as recent layoffs of personnel on several of their ABC network broadcasts.

Census policy needed

Need for established census policy, instead of one based upon what can be begged from appropriation committees from year to year, becomes more and more apparent. Fact that Representative James I. Dolliver has had to propose special legislation in order to make certain that radio and TV census will be made at time regular population census is taken (every ten years) is indication of need for established census policy. There was a time when business could expect a bi-annual census of manufacture and a business indexing every ten years. Now nothing is certain except a nose-counting.

"Reorganization" frightens business

If President Truman receives the power to reorganize the government, which ex-president Hoover has suggested for him, it's expected that Federal Communications Commission will receive a going-over along with the Federal Trade Commission, as well as other bureaus which have a great deal to do with the business. Many branches of the Federal Government require reorganization, but it frightens business to think of a wholesale upheaval.

Stanton to Europe?

President Frank Stanton is expected to go overseas sometime this Spring. While it may appear that he will go for CBS, it's understood from White House sources that he will also have governmental responsibilities. Stanton's reputation as a fact-finder is unequalled, and the U. S. needs fact-finders in Europe.

Beer restraint?

Federal Trade Commission's continuing investigation of restraint of trade in the malt beverage field has broken out with a price-fixing complaint filed against three brewers institutes located on the Coast and one in Idaho. Institutes are accused of fixing prices, establishing uniform discounts, standardizing packages, and cooperating to prevent price-cutting. Institutes are expected to start public relations campaign to disprove allegations via black-and-white and broadcast advertising. FTC is making test case of these four trade associations.

One-cent Baby Ruth back

Curtis Candy, one of the most aggressive advertisers among manufacturers of sweets, is bringing back its one-cent version of Baby Ruth. While Curtis is doing no broadcast advertising currently, it is considering television since vision is part of the Curtis sale. Washington feels the move will spur other manufacturers to bring back low-cost items.

Farm foreclosures low

Farm foreclosures hit a all-time low last year, and thus far in 1949 the farm failures continue to be less than the last 12 months. This despite the sharp drop in farm prices reported during past 60 days. Grain prices being lower, live stock raisers are able to purchase lower-cost feed and breeders thus haven't felt the pinch yet. It's the farmer co-ops, granges, and other farm organizations caught with huge grain reserves that are suffering. Prices won't drop below government support floor, but that doesn't help the marketers.

Agriculture dep't cuts

Streamlined Department of Agriculture, advocated by the Hoover Committee, is giving farm circles the heebeejeebies. Claim is that it will save U. S. $80,000,000 a year, but what farmers are worried about is how much it will cost them. Committee claims farmers will receive better service from reorganized department. Bible belt is holding its breath and wondering what has happened to its friend, Hoover.

Tax increases no longer certain

Increases in taxes which seemed assured less than two months ago, are now a great big question mark. Cost-of-living index has dipped so sharply in the past few weeks that the deflationary effect of more taxes has President Truman's advisors a little shaky. They still want higher corporation and other taxes but not at the expense of a sharp adjustment in the national business index. *Life's* spotlight on the status of business in the last few issues and other not-as-mass publications' editorializing on unemployment isn't setting too well on the hill.

Broadcasting is being asked unoffically to offset any scare psychology which may develop as the result of these articles. This is one of the few times that broadcasting, during peace, has been used to counter negative public thinking.

Daniel Webster Said It:

THE FARMERS ARE THE FOUNDATION OF CIVILIZATION AND PROSPERITY



There Are 446,639 Farm Homes in the WWVA Coverage Area

With Eastern Ohio, Western Pennsylvania, Virginia and West Virginia as the hub, and spreading into Kentucky, Maine, Maryland, New York, North Carolina, Tennessee and Vermont, the prosperous WWVA farm audience area encompasses 229 counties.

Here are 1,919,351 people living and working on farms, producing nearly a Billion Dollars worth of farm products annually.

WWVA's locally produced programs, plus solid Columbia Network features, attract and hold this great farm audience. Mail surveys prove *they buy* WWVA-advertised products. Ask an Edward Petry man today.

Write For Your Free Copy: WWVA FARM AUDIENCE REPORT

A FORT INDUSTRY STATION

WWVA

50,000 WATTS··CBS··WHEELING, W. VA.

NATIONALLY REPRESENTED BY EDWARD PETRY & CO.

National Sales Headquarters, 527 Lexington Ave., New York City

for profitable selling— INVESTIGATE

WDEL
WILMINGTON
DEL.

WGAL
LANCASTER
PENNA.

WKBO
HARRISBURG
PENNA.

WORK
YORK
PENNA.

WRAW
READING
PENNA.

WEST
EASTON
PENNA.

Represented by
ROBERT **MEEKER**
ASSOCIATES
New York • Chicago
San Francisco • Los Angeles
AFFILIATES

Clair R. McCollough
Managing Director
STEINMAN STATIONS



Mr. Sponsor

Bob Woodruff

Chairman of the Executive Committee
Coca-Cola Corporation, Atlanta, Ga.

An industrialist who should be as widely known as Henry Kaiser or IBM's Thomas Watson, Coca-Cola's Robert Winship Woodruff deliberately seeks power *without* glory. He has cloaked himself in a self-imposed anonymity so complete that the average person in Atlanta, the company's home town, thinks Coke is still headed by the Candlers, who haven't run it since 1922. Enigmatic, publicity-shy Bob Woodruff titularly is chairman of the executive committee; actually, he's boss of the whole show.

At 59, Woodruff doesn't look like a man who has spent 26 years carrying the entire load of the multi-million-dollar corporation which is the undisputed leader in the soft-drink field. The discontent and constant worrying that underlie his inexhaustible energy haven't grayed his black hair or slowed down his "commuting" between Atlanta, Wilmington, New York, his 47,000-acre estate in southern Georgia, and his ranch near Cody, Wyoming.

Woodruff is Coca-Cola; his rule over the company is absolute. And nowhere is that reflected more than in the firm's radio advertising—with often unfortunate consequences. Woodruff's intense loyalties have resulted in a series of radio programs over the years which have consistently missed the vital (for any cola drink) consumer group they should have reached—the youth market. Woodruff, as supreme high command in selection of programs (as in all other Coke operation), has been influenced, it's been claimed, by personal relationships to the point where Coca-Cola's air time is virtually a clearing house for Music Corporation of America talent, with more apparent interest on MCA's part in the value to its artists of Coke sponsorship than in the ability of the shows to do the proper sales job for Coke.

The company's ad budget for 1948 was $18,000,000, of which about $4,000,000 went into radio. Coke's three current shows (Morton Downey, *The Pause That Refreshes*, and Spike Jones) represent a similar outlay this year—and still fail to reach the teen-agers who account for maximum per capita cola consumption. And Woodruff's curious spending—to little avail—of almost four times as much for radio as any other drink firm is topped off by the institutional tone of advertising that makes no specific claims for the product, other than that it offers "the pause that refreshes."



Some Sponsor Will Have This Gentleman's Attention Soon. He's Headed for Home and His Radio.

Radio's Hot When It's Cold!

The temperature stays below zero. The snow comes down by the foot. That's winter in North Dakota. If you were there, the chances are you'd be staying home with the radio just like most everyone else.

But, what does this have to do with time buying in New York or selling cereal in Minneapolis? The answer is an easy one. With North Dakotans sticking close to home, now is the time to tell your story and establish your brand. In many cases radio is the only medium that consistently reaches your potential customer in North Dakota while shopping lists are piling up and new buying ideas are being formed.

The *latest* surveys show that Columbia's affiliate, KSJB, will carry your message to North Dakota most effectively. From 6:00 a.m. until midnight, KSJB supplements Columbia's rich schedule with audience building local programs.

What's more, KSJB's management is always on the alert to keep their local programming in time with listener's likes. Proof of this can be seen in the most recent surveys made in seven of North Dakota's richest central counties. Morning, noon and night, KSJB ranks first.

Local, sponsor and station, promotion is another important factor in KSJB's success. Schedules are placed in hometown papers in KSJB's primary listening area. These advertisements stress, not only station call letters, but actual programs.

If your product is sold in The Dakotas you will want to get on this mid-winter bandwagon. Your George Hollingbery representative has availabilities on KSJB. He will be glad to show you the *latest* area survey, too.

KSJB's

LATEST RATINGS

	Morning	Afternoon	Evening
KSJB	54.4	46.5	49.6
Station A	18.0	21.4	23.5
Station B	19.3	25.5	17.7
All Others	8.3	6.6	9.2

Survey taken in Stutsman, Barnes, Griggs, Foster, Kidder, Logan and LaMour counties, North Dakota.

KSJB, 5000 Watts at 600 KC, the CBS Station covering the top of the Nation. Studios in Fargo and Jamestown, North Dakota.



To make tele

Buying television time involves dozens of time-consuming details. To make the time buyer's task a less harried one, NBC Spot Sales has assembled a wealth of data. The information listed at the right on all NBC Spot represented stations is yours for a phone call.

Providing you with each of these 36 items basic service of the best-informed telev representative in the industry, your NBC S salesman.

Backed by the experience and know-how o nation's first television network, utilizing

NB

representing television stations: WNBT New York • WNBQ Chicago • KNBH Hol



Television Buyer's Check List

MARKET INFORMATION

- ☐ television set circulation
- ☐ population in coverage area
- ☐ radio families in television area
- ☐ retail sales
- ☐ food and drug sales
- ☐ general merchandise sales
- ☐ effective buying income
- ☐ counties within coverage area
- ☐ estimated total television audience
- ☐ forecast of set installation

STATION INFORMATION

- ☐ program schedules
- ☐ availability lists
- ☐ rates
- ☐ ratings
- ☐ audience characteristics
- ☐ coverage maps
- ☐ competition's program schedules
- ☐ competition's rates
- ☐ studio equipment available
  (live and film studio equipment, cameras, etc.)

PROGRAM INFORMATION

- ☐ description of program format
- ☐ photographs of talent and set
- ☐ biographies of talent
- ☐ adjacencies
- ☐ competition
- ☐ type of audience
- ☐ ratings and surveys
- ☐ audience response stories
- ☐ success stories
- ☐ promotion and merchandising
- ☐ rates and contract terms

GENERAL TELEVISION INFORMATION

- ☐ audience surveys
- ☐ all U. S. television stations
- ☐ advertisers using television
- ☐ agencies handling television
- ☐ technical data
- ☐ film

sion buying easier

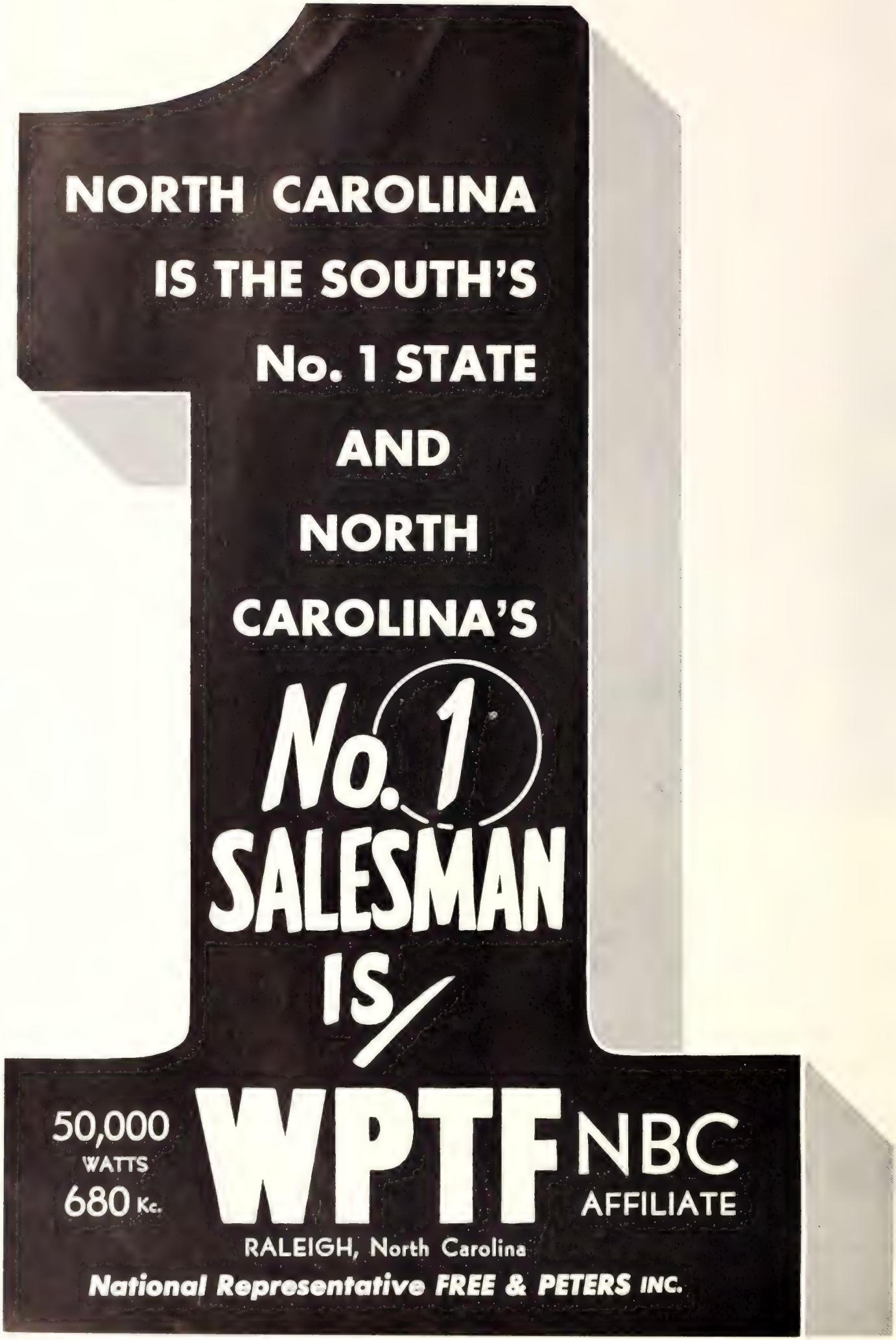
perior facilities of NBC Programming and oduction. Research and Engineering—NBC OT SALES is your best source for all spot vision information.

nation's major television stations in the tion's major markets are represented by

SPOT SALES

W YORK • CHICAGO • CLEVELAND • HOLLYWOOD • SAN FRANCISCO • WASHINGTON • DENVER

—Philadelphia • WBZ-TV—Boston • WNBK—Cleveland • WNBW—Washington • WRGB—Schenectady • WTVR—Richmond


NORTH CAROLINA
IS THE SOUTH'S
No. 1 STATE
AND
NORTH
CAROLINA'S
No. 1
SALESMAN
IS
50,000
WATTS
680 Kc.
WPTF
NBC
AFFILIATE
RALEIGH, North Carolina
National Representative FREE & PETERS INC.



BOARD OF DIRECTORS AND KEY EXECUTIVES OF BROADCAST MEASUREMENT BUREAU AT LAST PHOTOGRAPHED MEETING

The BMB dilemma

Can the many broadcaster, advertiser, and agency points of view be reconciled?

over-all It's difficult to make a radio station manager see the value of paying for research that has the end result of losing business for him. It's also difficult to do honest research that doesn't hurt someone. Not every station is as effective as the next station. And it isn't network affiliation, authorized power, or any other single factor that makes an outlet good.

It was therefore to be expected that the Broadcast Measurement Bureau would have tough sledding. In many cases station management was paying for figures that they had to sell against rather than with. In many cases, because conditions have changed radically since the first BMB study was made, the figures can only be used with the greatest caution. Since BMB reports listening rather than engineering coverage, as programs change so change station listening areas. It is true that listening habits do not change rapidly, except when a major program (Jack Benny) changes its network and the change is promoted to the hilt. However, dialing habits do change, and network stations depend to a great degree upon the attractions they broadcast.

The first BMB survey was based upon such a low common denominator that stations all over the nation were hurt. It indicated that distant stations frequently had a substantial listening audience in the home county of other outlets. The low denominator was "once-a-week" listening. It is not unusual for distant stations to have one or more programs with sizeable audiences in far-distant areas. It is unusual, however, for audiences to listen consistently to stations that are framed with static, as many remote stations are. Audiences will listen to remote stations that are not heard with adequate signals when they can't hear a "must" program over a local station. There is ample evidence that they do not stretch their ears consistently.

There are concerted efforts, some

Effect of new BMB measurement in evaluating listening...

with Hooper share-of-audience comparisons

in a one-station town

where competition is strong

This check was made in Riverside, Calif., several days during Oct.-Nov. 1948

DAY Station	Total weekly audience	Composition of weekly audience 6-7*	3-5*	1-2*	Hooper Share**
KECA	36	9	14	13	5.8
KFI	92	59	20	13	52.7
KFWB	15	4	3	8	3.6
KFXM	37	14	10	13	6.1
KHJ	33	10	10	13	1.8
KITO	36	12	12	12	3.2
KNX	70	34	18	18	11.2
KPRO	**68**	**26**	**22**	**20**	**8.7**
KLAC	14	4	4	6	
KMPC	19	5	5	9	6.9

NIGHT Station	Total weekly audience	Composition of weekly audience 6-7*	3-5*	1-2*	Hooper Share**
KECA	37	6	14	17	2.4
KFI	92	56	28	8	45.2
KFWB	11	1	4	6	0.8
KFXM	33	12	8	13	4.5
KHJ	29	9	9	11	4.8
KITO	37	9	14	14	4.8
KNX	73	30	22	21	19.8
KPRO	**55**	**16**	**20**	**19**	**7.5**
KRNO					2.4
KMPC	14	2	3	9	7.8

in a one-station town

where one station dominates

This test survey was made in Ada, Okla., several days during Oct.-Nov. 1948

DAY Station	Total weekly audience	Composition of weekly audience 6-7*	3-5*	1-2*	Share** Hooper
KADA	**98**	**79**	**10**	**9**	**52.8**
KOMO	26	8	10	8	2.5
KRLD	36	15	12	9	8.1
KVOO	52	24	14	14	7.8
WFAA, WBAP	52	21	20	11	5.0
WKY	67	32	20	15	16.6
KOCY	10	1	6	3	

NIGHT Station	Total weekly audience	Composition of weekly audience 6-7*	3-5*	1-2*	Hooper Share**
KADA	**93**	**54**	**25**	**14**	**57.6**
KOMA	22	6	5	11	2.5
KRLD	31	13	9	9	5.5
KVOO	36	13	9	14	8.9
WFAA, WBAP	45	15	14	16	5.2
WKY	59	18	17	29	12.9
WOAI	12	2	5	5	1.7
WSM	10			10	

*Listening, with number of times a week (Total radio homes equal 100). **Average share of audience (Total audience equals 100).

undercover, some for all to see, to eliminate the Broadcast Measurement Bureau from the field of station measurement. Men like Ed Craney feel, and so state, that the costs per radio family "based upon BMB figures in these lesser communities are entirely out of reason when once-a-week 15-minute tune-in on an outside station is judged against local multi-hour daily listening." Craney also explains that since publicity has been focused on 50% being the minimum worthwhile BMB, a station with less than 50 is given short shrift by timebuyers. Craney points to his KXL which has a BMB of 27% in Portland, Oregon, and therefore is given the absent treatment by many agency men. Nevertheless, it has at least, on weekends, a creditable share-of-audience. According to Hans Zeisel (McCann-Erickson), a 27 BMB translates into less than a 5% share-of-audience.

Agency executives and sponsors require figures on station coverage which are comparable. In 100 telephone city areas C. E. Hooper is delivering listening figures which are comparable, since the Hooper base is consistent, is identical in every area total telephone homes. U. S. Hooperating figures admittedly can't be used for station coverage purposes, except in a few populous areas where the Hooper diary sample is so sufficient that, combined with the coincidental telephone sample, it presents a true picture of who listens to what.

Hooper makes station coverage reports, but the rub here is that he makes them in the counties requested by the station, and reports only total figures, not county-by-county figures. The results naturally obscure the true coverage of competing stations, and make it difficult for a timebuyer truly to evaluate station coverage in any one territory.

Hooper's invasion into the coverage field is of a protective nature. Everyone was getting into the act, and since Hooper was making area studies based upon mail ballots as well as diaries, he spread into coverage. He tried to sell the idea of his making studies for BMB, but failed. He also at one time offered the C. E. Hooper organization to BMB — at a "fair" profit for Hooper stockholders, of course.

The Broadcast Measurement Bureau has cost the radio industry (and that indirectly means advertisers, since they indirectly pay for everything that is done in broadcasting) well over a million dollars for the first report. The second report and the continuing cost of keeping BMB as a going operation between reports are running into another million.

Station management has questioned the high salaries of several BMB executives, and John Churchill (at $25,000 a year) and Phil Frank (at $12,500) agreed to exit, with their replacements costing the Industry thus far zero. Ken Baker, of the NAB, succeeded Churchill, with nothing added to his NAB salary, and Phil Frank's assistant took over the research organization's trade relations chores.

There has been considerable sound and fury about the remaining high-salaried executive of BMB — Hugh Feltis, president. Feltis, with the help of Harold Ryan, chairman of the board of BMB, is responsible for sell-

ing the idea of BMB to the industry. He has taken, both publicly and privately, intensive abuses. Many industry figures who wanted to vent their feelings against BMB, but who didn't want to appear to be anti an industry-wide research organization, have concentrated their attacks on Feltis.

Feltis has, as far as possible, carried out the dictates of the tripartite board of directors of BMB. Agencies, advertisers, and station executives, as well as a research advisory board, have actually determined research policy for the BMB. Feltis has never claimed that he is a research man: actually, he's a top-flight sales executive and a scrappy sparkplug. His hands have been tied researchwise, and he wouldn't want it otherwise—but he's being blamed for all BMB errors, a majority of which are not his.

There is little question that the formula of having an organization run by the three different segments of broadcast advertising hasn't worked. It didn't work with the Cooperative Analysis of Broadcasting (CAB), which produced the now-discredited Crossley Ratings for network programs. It didn't work with the CAB despite the fact that all segments of the field paid part of the costs. It isn't working with BMB with only the broadcasters paying the bills. (Money was loaned by AAAA and ANA to start BMB, but this has been repaid.)

There is extensive feeling in broadcast circles that while stations and networks ought to pay the lion's share of BMB coverage-reporting services, the advertiser and the agency should pay at least a token fee for all the figures which BMB makes available to them. Use of BMB figures is almost entirely by buyers of broadcast ad-

(Please turn to page 53)

in a multiple-station town

This test survey was made in Rochester, N.Y., several days Oct.-Nov. 1948

DAY Station	Total weekly audience	Composition of weekly audience 6-7*	3-5*	1-2*	Hooper Share**
WARC	**60**	**20**	**21**	**19**	**11.1**
WHAM	**87**	**50**	**26**	**11**	**25.7**
WHEC, WHEF	**89**	**53**	**26**	**10**	**36.8**
WRNY, WRNY-FM	**46**	**13**	**8**	**25**	**8.3**
WSAY	**52**	**20**	**15**	**17**	**7.8**
WVET	**61**	**17**	**22**	**22**	**9.0**
Others					1.3

NIGHT Station	Total weekly audience	Composition of weekly audience 6-7*	3-5*	1-2*	Hooper Share**
WARC	**65**	**19**	**25**	**21**	**14.2**
WHAM	**96**	**54**	**29**	**13**	**34.6**
WHEC, WHEF	**94**	**50**	**29**	**15**	**35.7**
WSAY	**49**	**16**	**12**	**21**	**6.5**
WVET	**62**	**17**	**21**	**24**	**7.4**
Others		....	....	....	1.6

in a two-station town

where local outlets dominate

This test survey was made in Lancaster, Pa., several days during Oct.-Nov. 1948

DAY Station	Total weekly audience	Composition of weekly audience 6-7*	3-5*	1-2*	Hooper Share**
WCAU	28	7	10	11	2.6
WGAL	**95**	**73**	**14**	**7**	**66.5**
WLAN	**78**	**47**	**23**	**8**	**20.6**
WOR	46	17	12	17	2.6
WCBS	8	2	3	2	.6
WJZ	37	11	13	13	
WNBC	13	4	5	4	
WORK	10	5	2	3	

NIGHT Station	Total weekly audience	Composition of weekly audience 6-7*	3-5*	1-2*	Hooper Share**
WCAU	30	4	11	15	2.9
WGAL	**93**	**70**	**16**	**7**	**64.2**
WLAN	**79**	**40**	**23**	**16**	**19.0**
WOR	52	18	18	16	5.6
WCBS	11	3	1	7	2.9
WJZ	44	11	16	17	
WNBC	16	6	5	5	

in a five-station town

This test survey was made in Nashville, Tenn., several days during Oct.-Nov. 1948

DAY Station	Total weekly audience	Composition of weekly audience 6-7*	3-5*	1-2*	Hooper Share**
WKDA	**79**	**42**	**18**	**19**	**21.3**
WLAC	**79**	**42**	**20**	**17**	**21.2**
WMAK	**61**	**25**	**17**	**19**	**11.1**
WSIX, WSIX-FM	**79**	**41**	**18**	**20**	**19.5**
WSM	**87**	**48**	**19**	**20**	**26.6**
Others					0.3

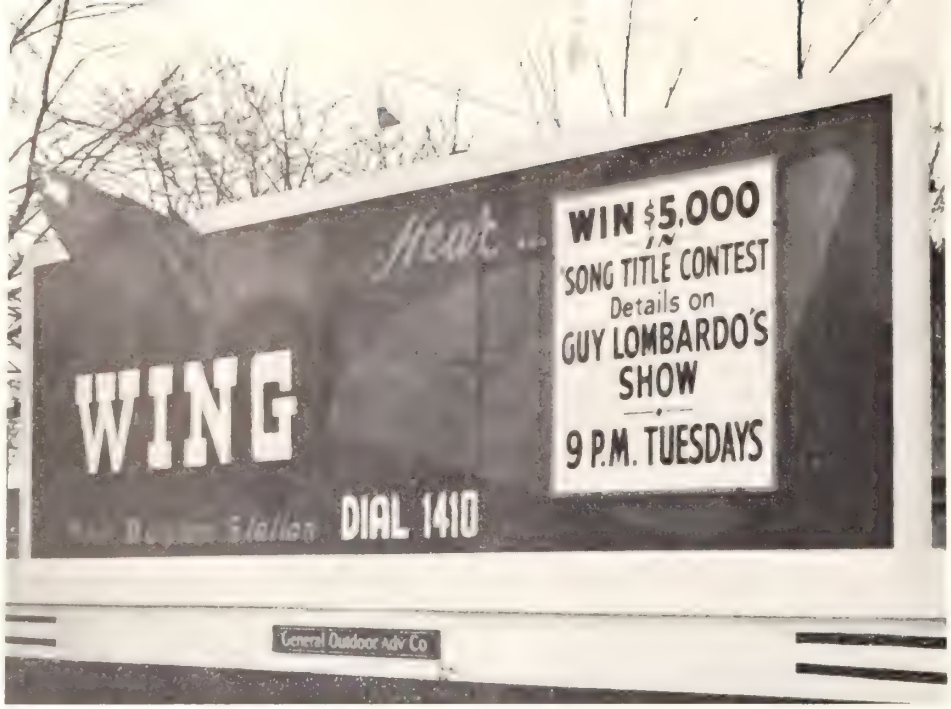
NIGHT Station	Total weekly audience	Composition of weekly audience 6-7*	3-5*	1-2*	Hooper Share**
WKDA	**75**	**36**	**19**	**20**	**12.8**
WLAC	**87**	**41**	**24**	**22**	**23.6**
WMAK	**59**	**25**	**14**	**20**	**7.5**
WSIX, WSIX-FM	**85**	**32**	**30**	**23**	**20.0**
WSM	**96**	**50**	**25**	**21**	**25.5**
Others		....	....	....	0.6

in a four-station town

This test survey was made in Worcester, Mass., several days during Oct.-Nov. 1948

DAY Station	Total weekly audience	Composition of weekly audience 6-7*	3-5*	1-2*	Hooper Share**
WAAB	**68**	**34**	**15**	**19**	**9.7**
WBZ	**57**	**23**	**13**	**21**	**5.4**
WNEB	**83**	**59**	**18**	**6**	**27.4**
WORC	**81**	**33**	**25**	**23**	**13.3**
WTAG, WTAG-FM	**91**	**64**	**18**	**9**	**41.5**
Others					2.7

NIGHT Station	Total weekly audience	Composition of weekly audience 6-7*	3-5*	1-2*	Hooper Share**
WAAB	**71**	**30**	**17**	**24**	**11.0**
WBZ	**73**	**22**	**21**	**30**	**10.4**
WNEB	**74**	**46**	**15**	**13**	**14.1**
WORC	**86**	**30**	**35**	**21**	**17.6**
WTAG, WTAG-FM	**94**	**63**	**20**	**11**	**44.7**
Others					2.2



How Stations Merchandise

For some, notably WLW, merchandising is big business, here's the record in part

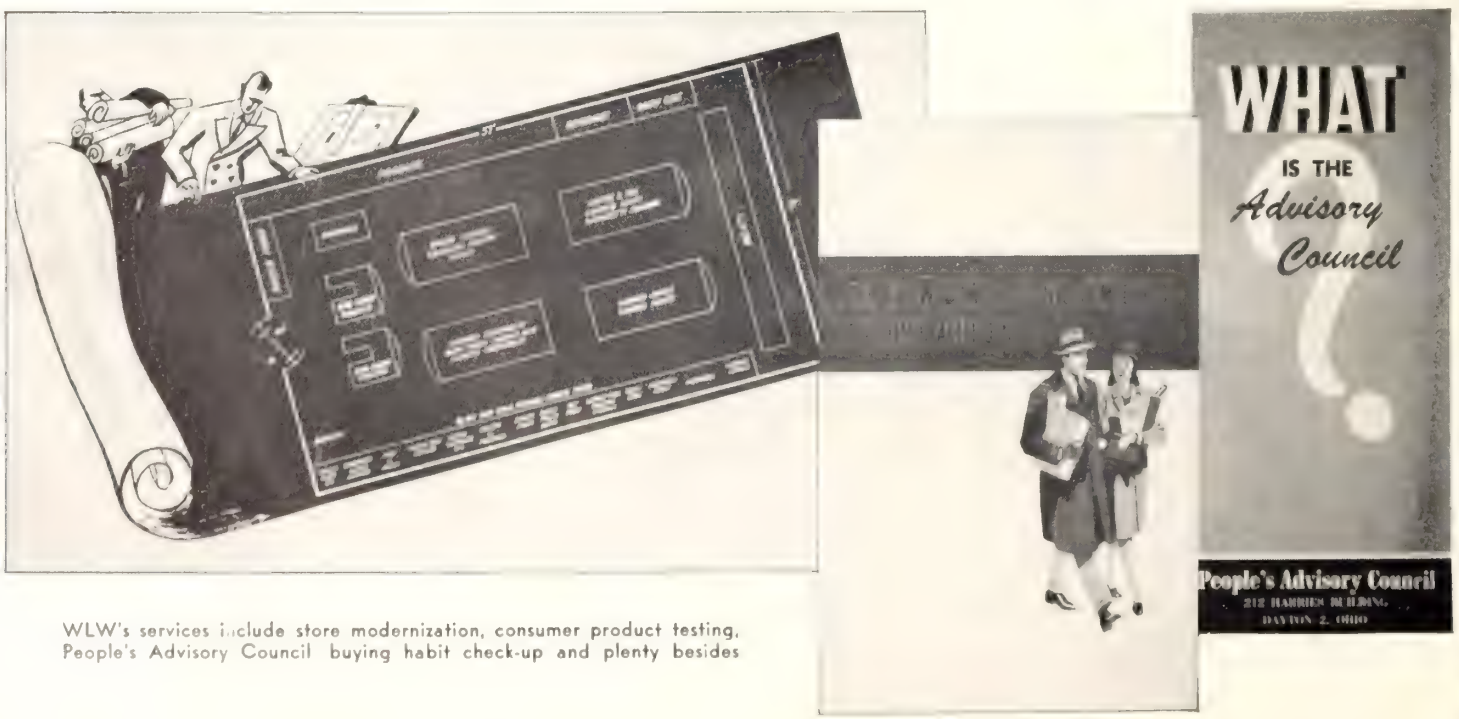
Less than 20% of the stations throughout the U.S. do any real merchandising. It's expensive. It requires a permanent merchandising staff. Merchandising know-how is almost as important as the budget.

Most stations do not feel that merchandising a sponsor's product is part of their job. "That," says a far-West station manager, "is the province of the advertisers' own sales promotion departments. We don't manufacture, and they have no excuse for expecting us to merchandise."

That is the stance of the non-merchandising stations. On the other hand, there are the stations that do amazing merchandising jobs. They are not merely advertising mediums, but sales tools. They not only bring news of products to listeners, but also make sure that the products are available at retailers in their areas. They take it upon themselves to obtain distribution for advertisers, and then to move the products off the shelves.

For years all media has argued that merchandising is not its province. Nevertheless, the more important newspapers have maintained merchandising departments which have helped establish new products and keep old products in demand.

In great metropolitan markets it may be impossible to do a thorough mer-



WLW's services include store modernization, consumer product testing, People's Advisory Council buying habit check-up and plenty besides



DISPLAYS IDENTIFYING ITEMS AS "ADVERTISED PRODUCTS," INCREASE SALES AS WELL AS REMIND LISTENERS OF STATIONS

chandising job. To adequately acquaint every grocery outlet with a new product in the Greater New York Market (50 mile radius) represents a fantastic problem. On the other hand, it is possible to merchandise a selective portion of the market. WOV, under Ralph Weil, does just that for the Italian market. When a manufacturer wants to reach the transplanted subjects of Europe's boot, WOV makes available to him a complete wholesale route list and a complete retail route list for his product (food, drug, etc.). WOV will place displays in the stores, and will even go so far as to arrange for models (the correct Italian kind) to sample and demonstrate the product (the latter is charged for).

WOV goes even further. It will run a telephone quiz for either consumers or retailers to develop acceptance for a product. This quiz is addressed to both telephone and non-telephone home and store listeners. The way the non-telephone home gets into the quiz act is by sending a postal card to WOV stating when and where the listener can be reached at certain hours—at a friend's home, the local candy store, etc.

The quiz is merchandising pure and simple. The questions are always about an advertised product, and are well planted on the air before the phone call.

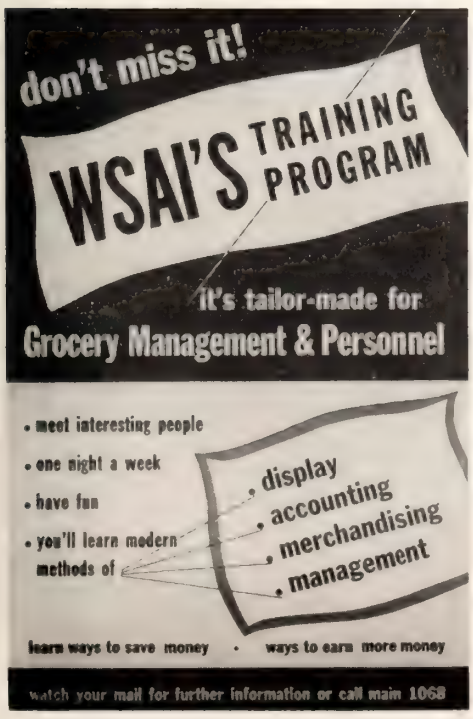
It's a version of the quiz that WOV uses to sell itself to timebuyers. The station notifies timebuyers that they will be called to answer a question about a product advertised on WOV. If they answer correctly, they receive $5. If they don't the five-spot goes to increase the money the next timebuyer can win by answering the question. It's good fun for timebuyers, just as it is for the Italian-language listeners whom the station calls.

And it's top drawer merchandising.

Removed from great metropolitan areas, the merchandising job is not as difficult. Non-metropolitan areas are usually not so widespread, and thus can be covered with less expense. Top merchandiser in the nation is, beyond much doubt, Crosley station WLW in Cincinnati, Ohio. The station employs an 11-man staff under Marshall Terry to merchandise its advertisers' products. It has been doing this for eight years. In order to assure its field men of an open sesame at retailers, WLW runs retail-store modernization sessions for drug, grocery, and other fields. Throughout the WLW-merchandisable area, the station's modernization authorities hold meetings with retailers, helping them throw out outmoded costly-to-do-business layouts. WLW has no connection with any store fixture organization, but it has helped the great area it serves retail at a lower cost-per-sale than most of the rest of the U.S.A.

WLW has inspired two rather unique organizations — the People's Advisory Council, a group of 3,000 stratified homes in its area, which reports on consumer buying habits, and

(Please turn to page 36)



By special services WSAI creates the feeling with grocers that it wants to sell for them

TV in the daytime

Nobody knows the formula, so trial-and-error goes merrily on



Kindergarten sessions on WABD, N. Y., help mo

AFTER-SCHOOL SESSIONS GET GOOD VIEWING BY PARENTS AND CHILDREN. THIS ONE IS AIRED IN LOUISVILLE AT 3-3:30 P.M.





oduct testing is very good TV shopping



The weather and time are two visual favorites



Sight added to sound make better sidewalk interviews

Daytime TV is advertising's last major frontier, and its advertisers are as much pioneers as Daniel Boone. TV during the daytime hours (7:00 a.m. to 6:00 p.m.) is still on a semi-experimental basis at best, and is more realistically in the test-tube stage. However, daytime TV has been a hot topic in agency, advertiser, and network TV conversation recently. It also heads the list of problems of many TV station managers and station reps.

One reason for the vast amount of crystal-gazing currently going on in daytime TV is the ubiquitous famine of daytime TV research. No researcher, agency, station, or network has as yet brought forth a definitive study of the qualitative and quantitative factors of the daytime TV audience or of the selling factors involved.

Still, there is a general optimism about the future of daytime TV that was never true of the early days of daytime radio. Advertisers are being pressured by their agencies, their sales departments, and even by their boards of directors (few major business executives today in TV areas are without TV sets in their homes) to get into daytime TV. Stations are being needled by advertisers and by TV set retailers in their areas; networks are being heckled by stations and major national advertisers to feed daytime network TV service; and agencies find internal pressure to initiate daytime TV operations coming from both within and without the firm.

The 1949 TV plans of several major advertisers, as well as their actual 1948 expenditures in TV, serve as straws in the wind to show how daytime TV is affecting a considerable amount of thinking with regard to the visual medium.

Procter & Gamble, the country's largest spender in broadcast advertising, has already formed an amoeba-like subsidiary within its corporate structure—Procter & Gamble Productions, Inc.—to "take over radio, television, and motion picture activities which were previously handled for the company by employees in its advertising department". This million-dollar producing subdivision, which will work with P&G's long string of agencies and shows, is phase one of a long-range P&G plan for extended nighttime and daytime TV operations. It is nothing new. P&G has been working quietly since 1943 with an eye to daytime TV. Minute-movies for "Duz" (now being shown on theater screens in suburban communities) were filmed under the direct supervision of employees now part of P&G Productions. An experimental four-reel film for "Dreft" was made, based on a plot typical of P&G soap operas, to determine whether the daytime formula of the long-suffering serial heroine can be adapted to a visual medium. P&G's official smokescreen states that "no definite program" has been planned for P&G daytime TV activities as yet, but sources close to the Cincinnati soap-making firm say that such planning is on an elaborate scale that will eventually approach or surpass their activities in daytime radio when cost-per-thousand figures in daytime TV reach the level P&G feels it needs.

Another major advertiser, Sterling Drug, Inc., which ranks with the top spenders in AM radio (nearly a dozen network nighttime and daytime shows, plus large selective campaigns) is actively in daytime TV with a DuMont show called *Okay Mother*. Sterling, like P&G, has big plans for further daytime TV. The contract with DuMont for the show calls for no less than ten years of Dennis James' services as master of ceremonies on the across-the-board (Mon-Fri, 1-1:30 p.m.) audience participation show.

Sterling is taking no chances on missing a good bet in daytime TV.

(*Please turn to page 42*)



chen sessions show how the food is used



Beauty culture instruction is better when you see it



News tape makes daytime identification better

Metal Roofing

SPONSOR: Reynolds Metals Co. **AGENCY: Buchanan**

CAPSULE CASE HISTORY: Reynolds had been on Frank Cooley's "Farm News Program," but was forced to cancel because the results were too good. Company had gotten three months behind in orders. Cooley show was productive for all Reynolds building products, but the advertising pressure had been greatest for metal roofing. Six announcements on this program drew 3,000 requests for a book of cooking recipes which was issued by the National Live Stock and Meat Board of Chicago, another example of effectiveness of farm programs.

WHAS, Louisville **PROGRAM: "Farm News Program"**

Water Systems

SPONSOR: F. E. Meyers & Bro. Co. **AGENCY: Placed direct**

CAPSULE CASE HISTORY: Objective sought by Meyers, makers of pumps and water systems, was the distribution of a book of pump information and a booklet on farm hints, available to interested parties on request. Company purchased time on eight radio stations, including WLS, and stated it would be happy if 5,000 requests were received via all eight. Firm's surprise can be imagined when WLS alone turned over 7,707 requests for the two booklets. Requests came in as the result of 26 programs running through the Autumn months.

WLS, Chicago **PROGRAM: Farm program**

FARM case histories

Farm programs are great direct mail sale producers with checkable results like these

Arc Welders

SPONSOR: Miller Electric Co. **AGENCY: Placed direct**

CAPSULE CASE HISTORY: Miller planned demonstration clinics at which firm's new arc welders would be shown and sold. One-minute announcements, supplemented by newspaper advertising, were used. Results were overwhelming, with clinics so well attended that welder sales went above company's wildest expectations. Welders cost $185.25 each, and 350 of them were sold in Illinois within three months. Campaign put the company behind in production to such an extent that Miller withdrew its advertising until it could catch up.

WLS, Chicago **PROGRAM: One-minute announcements**

Oil & Gasoline

SPONSOR: Standard Oil of Cal. **AGENCY: BBD&O**

CAPSULE CASE HISTORY: Standard Oil Company of California was desirous of pushing its "Chevron" farm and specialty lubricating products (as well as its other lines of lubricants) through distribution of a booklet entitled "Standard Farm Guide." Company went on KFI with Nelson McInnch program, "Standard Farm Highlights." In one month 8,000 direct inquiries had been received by the station. That was only one part of the response, however. Half that number (4,000) went additionally direct to Standard Oil itself.

KFI, Los Angeles **PROGRAM: "Standard Farm Highlights"**

Machinery

SPONSOR: Sears-Roebuck **AGENCY: Placed direct**

CAPSULE CASE HISTORY: S-R store in Yankton, S. D., bought three one-minute announcements to advertise 20 pieces of farm machinery which the store wanted to unload before inventory the following day. Within a half-hour after the first announcement all 20 pieces were sold, at $239.95 each. Advertising cost to sell $4,799 worth of machinery was only $21; cost-per-each unit was $1.05. Store manager reported that he could have sold more equipment if he had had it, with several dozen people turned away.

WNAX, Yankton, S. D. **PROGRAM: One-minute announcement**

Poultry Equipment

SPONSOR: Bussey Products Co. **Agency: Salem N. Baskin**

CAPSULE CASE HISTORY: Bussey Products Company, of Chicago, manufacturers of poultry equipment, wanted to advertise the distribution, on request, of a poultry equipment catalogue. Company went on WJZ's (New York) participating "Farm News Program" at 6-6:30 in the morning, during the Spring months of last year. Response was extremely gratifying to the Bussey Company, with six one-minute announcements bringing in a total of 3,634 request from 26 states. This program has resulted in similar success stories for other participants.

WJZ, New York **PROGRAM: "WJZ Farm News Program"**

Equipment

SPONSOR: Gurney Seed & Nursery **AGENCY: Placed direct**

CAPSULE CASE HISTORY: This Yankton, S. D., firm sponsors a 15-minute program on WNAX four mornings a week (early a.m. on Tuesday, Wednesday, and Thursday; before noon on Saturday). Show features old-time music, with commercials worked in ad lib. On four broadcasts seed fanning mills, selling for $75 each, were mentioned. Gurney received more than 200 orders, amounting to over $15,000—on $158.15 worth of advertising. Cost-per-order: 80 cents. Every penny spent in advertising resulted in a dollar in sales.

WNAX, Yankton, S. D. **PROGRAM: "Happy Jack"**



JEWELERS LIKE FINLAY-STRAUS DEVOTE ENTIRE WINDOW DISPLAYS TO SPEIDEL WATCHBANDS AND "STOP THE MUSIC"

Radio sells a watch band

How Speidel brings customers into jewelry stores to purchase a low-price gift item

People take ordinary items of personal hardware very casually; they don't ask for them by brand name; they neither know nor care whether there *is* a brand name. That was the problem the Speidel Corporation set out to solve last year.

It was a tough one, because Speidel's principle product is watch bracelets. And to most people a watch band isn't thought of as an ornament, as "jewelry". It isn't glamorous—it's in the "useful" category; in other words—like hardware.

Dynamic Paul Levinger, the company's general manager, was determined to change that. His goal was to have people walking into jewelry stores and asking for Speidel watch bands. Surveys by jeweler associations and retailers had already shown that most people don't go into a jewelry store to buy low or medium-priced items — and the bracelet models the company pushes, from $8.95 to $13.50, fall into that class.

First of all, Speidel officials decided, if they wanted to make their specialty an "asked for" item, they would have to establish the Speidel name. To do this they decided to take their bands out of the "hardware" class by glamorizing them, building them up as ideal gifts.

An initial step in this direction was taken in 1946 when the company earmarked some $150,000 for ad-manager Harold A. Rosenquist to spend for the firm's first national advertising. Full pages appeared in *Life* and *Ladies' Home Journal*. In 1947 the appropriation was doubled and again full pages, some in four colors, helped build Speidel prestige with retailers and jobbers. But customers still didn't walk into jewelry shops and ask for "that Speidel watch band I saw advertised . . ."

It was clear that an additional advertising approach would be necessary in order to make people think of Speidel watch bands as gifts—and go to jewelry stores and ask for them by name. About $600,000 was set aside for the job in 1948.

Levinger and Rosenquist figured if they could increase the traffic in jewelry stores by making people go there to ask for their watch bands, jewelers would naturally tend to push the entire Speidel line. They also felt that jobbers, to whom the company sells exclusively, would also do their best for the line.

At this point, agencyman David G. Lyon, Jr., of Cecil & Presbrey, New York, stepped off the train in Providence, R.I., costume jewelry capital of the world, to talk business with Speidel officials. Nothing came of this initial contact.

(*Please turn to page 59*)

PART ELEVEN
OF A SERIES

TRANSCRIPTION PRODUCERS

The station reaps the harvest, but generally expects the disk salesman to mak

"Less than 25% of the nation's stations do anything about selling programs." Although this is as much the lament of the Federal Communications Commission as it is of all program producers, it is a major gripe of the men who record and sell the transcribed broadcast entertainment of the U.S.A.

"Most of the transcriptions that we have on the air have been sold by our sales staff direct to the sponsor," explains the sales v.p. of one of the biggest recorded program organizations located in the East. "When we go into a town we play our top e.t.'s for station executives, and when they like them they generally tell us their available time and 'suggest' we go and sign up a sponsor. Sometimes they'll help by giving us a list of prospects, but just as often they'll tell us that we're on our own. It's true that some of our top programs do cost advertisers more than time, but in most cases the stations collect the largest chunk of the time-and-talent bill. Station executives talk as though they realize that programs make or break a broadcaster, but they do very little to convince the astute observer that they really mean what they're saying. An analysis of the salaries paid program managers of all the stations in the country will indicate they are the lowest-paid of all station policy men. The average station salesman makes twice what program managers collect.

"Where there is a station with an aggressive program policy it's safe to bet that the station manager himself runs the programing of the outlet. Recently a 50,000-watt station in the Middle West refused to pay $25 for a sustaining program, with the comment, 'Hell, we'll take the network sustainer for free'. This despite the fact that the program in question had won awards and had a good opportunity of being sold after it had been on the air for a few weeks.

"Transcribing has made programs of better than network quality available to sponsors all over the nation. They have succeeded in most cases in spite of the stations over which they were heard."

Although transcriptions for years have been indistinguishable from live or network programs, they have had to carry the FCC tag of being aired via transcription. Of recent days the quality has been so good that even the transcription announcement hasn't hurt the ratings received by the programs, and they've topped many top-ranking live programs. Nevertheless, transcription producers lament the fact that they have had to live down the onus of selling "canned" entertainment.

"Many of our sales," states a sales agent for e.t.'s, who headquarters in Chicago, "have been made without telling the sponsor the program he was auditioning was to be broadcast from records. Only after he was sold on the program have we frequently told an advertiser the program would come to his station on platters. We did this only because we had learned to our bitter dissatisfaction that in many cases once we told a local advertiser that we wanted to sell him a recorded program he wouldn't listen. It isn't so hard today because the networks are accepting transcribed programs for coast-to-coast airing, and advertisers have been educated to the fact it's better when it's transcribed."

"A transcription producer's job is never done," states one distributor of disks. "After we've sold a program we have the job of convincing the sponsor and the station that it has to be promoted. No matter how fine a transcribed show is, it's a dead duck if the station schedules it on the air and then lets it develop by itself its own habit of listening. Many of our sales are made to advertisers who are not radio-minded. They are trained to buying advertising and then expecting the advertising to produce results. Broadcasting has to be nursed to produce its maximum results. The best programs are seldom self-starters. When they're promoted, on and off the air, they outsell any other advertising medium. They usually produce, regardless of promotion, but broadcasting generally is not a fast starter. Only announcements, which ride on the coattails of successful network or local programs, produce overnight, and then only via saturation broadcasting. Some stations do a great promotional job, some are thumb twiddlers. Sponsors for the most part can't be expected to promote a broadcast program. That's not their job. However, we've learned by experience that we have to goose sponsors to force stations to do an active promotional job on a transcribed program. For some reason stations regard a transcription in the same light as a network program, and they have a 'let George do it' attitude on promoting them. If we don't furnish and inspire the promotion of our transcribed programs, they're not promoted. Of course, there are exceptions, but you can't run a business on exceptions."

"One of our problems with bigger agencies," laments the president of a successful e.t. producing organization, "is that they don't like the fact that

LAMENT

he sale

they can't meddle with a transcribed program, they can't claim credit for having supervised its production and having made it a better vehicle. Some of the biggest agencies have never created a program themselves, but they have managed to keep that fact from their clients or have sold clients on the fact that 'what we've done on the program is what has made it the success that it is.' When an agency buys a transcribed program for a number of stations it has to take it as it is and just can't get into the producing act. That's why some agencies have never bought a single open-end transcription, and why they insist on recording their own programs when a recorded program (because of spotty distribution or other factors) is called for. It's interesting to note, however, that no agency has ever created a top-drawer transcription program that has lived. And they've practically all had a try at it. Producing transcriptions is a big-time job. It's the job of a specialist. While some agencies and networks have produced creditable recorded programs, the really successful open-end programs have been produced by firms that make transcribing syndicated programs their entire job. If somebody could devise a way of permitting agencies to get credit for producing our open-end programs we'd sell a great many more than we do."

Transcription organizations have little to gripe about talent. While there is feeling among union members that recorded programs take jobs away from both musical and acting talent, there was little evidence during the American Federation of Musicans' recording ban that jobs in radio in-

(Please turn to page 37)

Problems with agencies

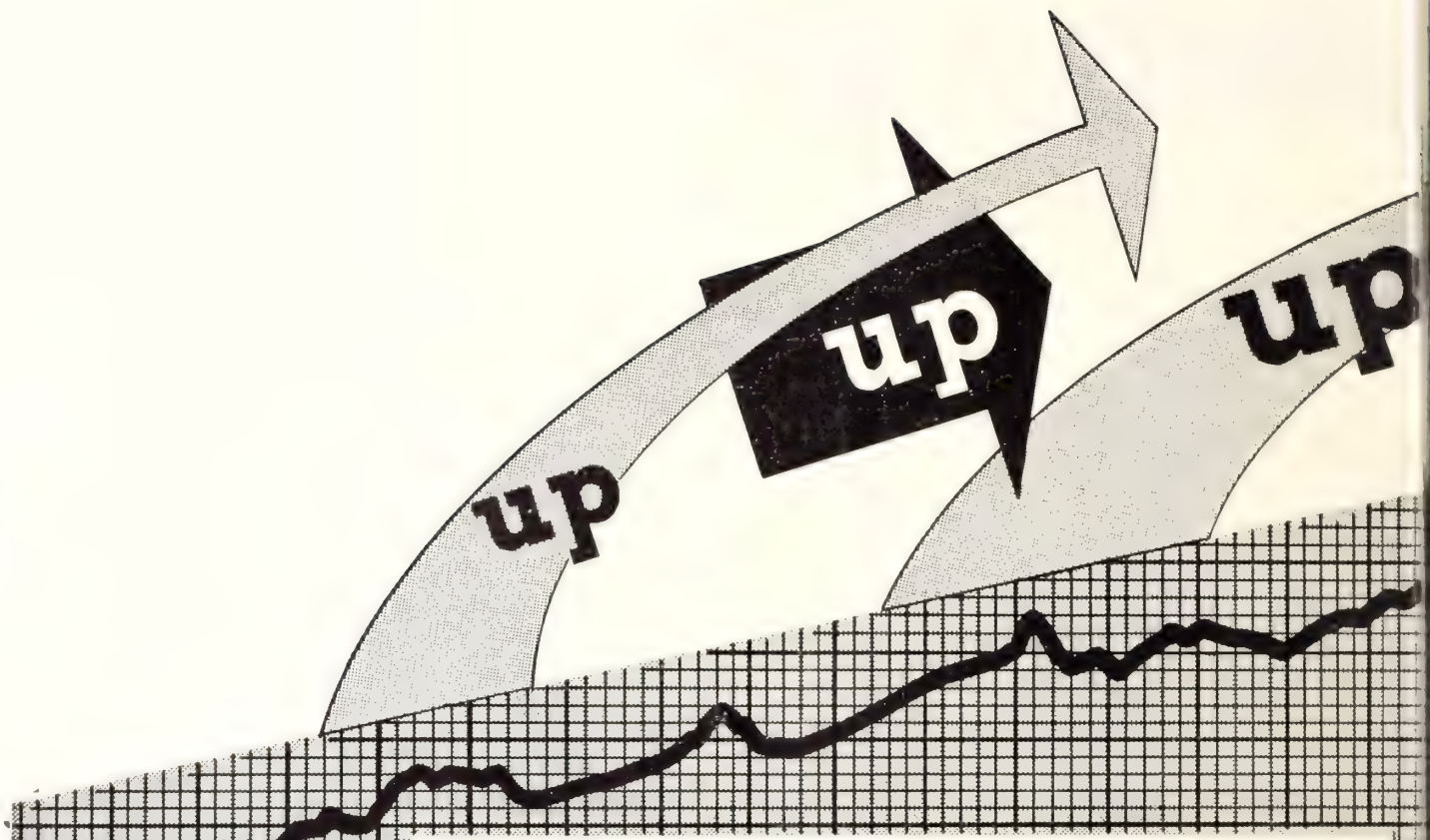
1. They want to tie up series without guarantees
2. There's no prior planning as far as the use of transcriptions is concerned
3. They frequently add a handling charge in addition to their 15% commission, thus making transcriptions costly to sponsors
4. They seldom plan commercials that integrate themselves with transcriptions
5. They'd rather produce their own transcriptions
6. They only use transcriptions when they're forced to

Problems with clients

1. They see no glamor in transcriptions
2. They're usually price-conscious when they see it's on record
3. They only buy what appeals to them personally
4. It's very difficult to make them see that broadcasting is a business
5. It's costly to sell transcriptions to advertisers which in turn increases the cost of the program to sponsors
6. It's twice as difficult to sell a client on promoting a transcribed program as it is a live show. It's tough enough to sell him on the latter.
7. Persuading a client to key his transcribed programs so that he'll know his results is difficult
8. Client can't take customers to the broadcast of a transcribed program. Thus the show-off pride of ownership is missing

Problems with medium

1. Stations won't go out and sell transcriptions, yet they become angry when a transcription salesman won't sell their outlets along with the recorded program
2. Stations have to be forced to promote a transcribed show
3. Only recently has broadcasting generally admitted that transcriptions are as good if not better than network programs
4. Stations are too price-tag conscious on transcriptions
5. It's practically impossible to obtain longterm commitments for transcriptions; thus, most series are too short to build faithful habits of listening
6. Too few transcription companies are built upon solid foundations; thus, the leaders suffer for the faults of the hitchhikers
7. The risks are great, the profits small



Singin' Sam

the man behind over 200 *Successful* sales curves

For the sponsor interested in *sales*, Singin' Sam presents a unique opportunity. For never in radio's history has there been a personality like Sam . . . never before a program series with such an outstanding record of *major* sales successes unbroken by a single failure.

These are strong statements that carry tremendous weight with prospective program purchasers . . . if supported by facts. And facts we have in abundance . . . high Hoopers, congratulatory letters, expressions of real appreciation by advertisers themselves, actual before and after stories backed with the concrete figures. This 15-minute transcribed program series is the show you need to produce results. Write, wire, or telephone TSI for full details. Despite Singin' Sam's tremendous popularity and pull, the show is reasonably priced.



Singin' Sam—America's greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters.

Write for information on these TSI shows

- Mr. Rumple Bumple
- Toby's Corntussel News
- Life in the Great Outdoors
- The Dream Weaver
- Mike'ing History

TRANSCRIPTION SALES, INC., 117 West High St. Springfield, Ohio Telephone 2-4974

New York—47 West 56th St., Co. 5-1544 Chicago—612 N. Michigan Ave., Superior 3053

Hollywood—6381 Hollywood Blvd., Hollywood 5600

Pride of the town

Broadcasting can develop good community relations for corporations. It's being achieved in many places



Spartan Shield

SPARTAN FABRICS DURABILITY

Vol. III. No. 4 — Published by and for the Employes of Spartan Mills Spartanburg S. C. — August, 1941

465 Spartan Mills Workers To Receive Service Awards

THEY'LL ENTERTAIN FOR SPARTAN

PRINCE ALBERT

'Grand Ole Opry' Program Will Be Presented At Snyder Field

Program Is Scheduled August 23

About the Program:

All Employes Invited

A 'Shield' Extra

An extra edition of The Spartan Shield, devoted to complete details of the Aug. 23 Service Award program, will be published next week. Present plans call for this extra to be distributed to employes on Friday, August 22—the day before the program.

Watch for this extra! It'll carry complete, up-to-the-minute plans about the celebration, which you'll want to know.

Community relations broadcast advertising must be as effectively promoted as any other form of airing

From Puerto Rico to Maine, from Hollywood to Spartanburg, S. C., broadcast advertising lends a helping hand in building good corporate community relations. The methods vary, but the end results are the same—the integration of a manufacturing plant and its employees into the community life of a town.

That's the surface result of a broadcast advertising campaign. Beneath the surface there are many other effects that a well-integrated community-relations broadcast campaign can have for a sponsor. It can ease the way of a sponsor for special zoning and easement rights. It can make employment at the plant something to be desired. It can correct a negative reaction which an ill-advised labor relations policy has created in a city, as in the case of Yale and Towne and Stamford, Conn. It can inspire workers who do a better job to do still better via broadcast "service" awards as aired by Spartan and Beaumont Mills, Spartenburg, S. C. These broadcasts were not just "for God, Country, and Spartan," but good entertainment with top-flight talent and a fish fry or barbecue. In the South where textile mill invasions have been suspect, generally considered attempts to avoid unionization, the service awards to employees with five to 50 years of company service removed any of the flight-from-labor-trouble stigma that has become attached to other organizations. Spartan's president and treasurer, Walter S. Montgomery, made presentation talks which were broadcast, and Spartan and Beaumont became part of Spartanburg, S. C. These mills were not new to the South, and some of the workers were proud on the broadcasts

(Please turn to page 44)



HOW TO TURN BILLING INTO COOING...

Agencies...When talent budgets are slim, Capitol's great Transcription Library can furnish you with a variety of shows to suit all types of sponsors. The cost is little or nothing. Buy the same show in a number of markets or different shows for different audiences. The attached coupon will bring you the full details of this unique plan for "selective market" radio broadcasting.

A UNIQUE LIBRARY PROGRAM SERVICE

Capitol TRANSCRIPTIONS
A Division of Capitol Records

Capitol Transcriptions
Sunset and Vine, Dept. S2
Hollywood 28, California

Rush information on use of Capitol Transcriptions for building shows in selective markets.

Name_____

Company _____ Position _____

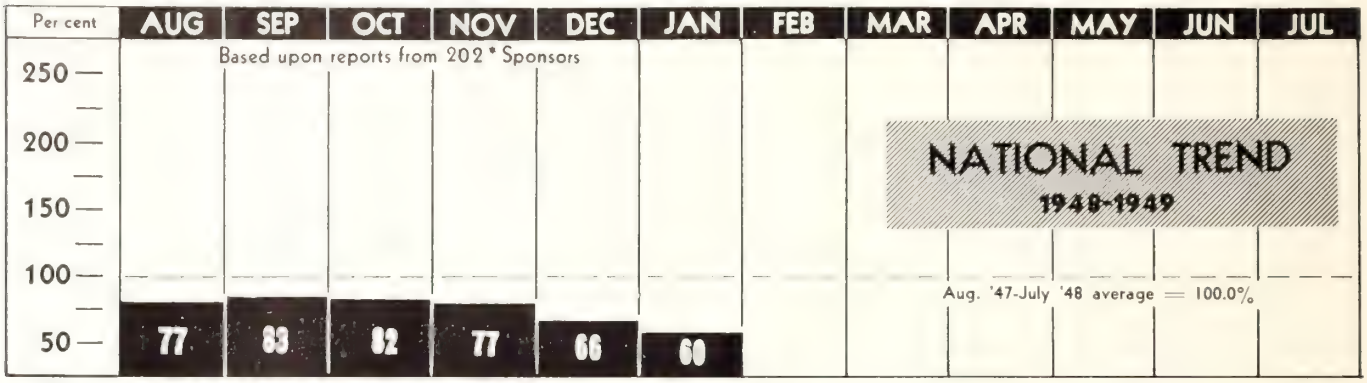
Street_____

City_____ State_____

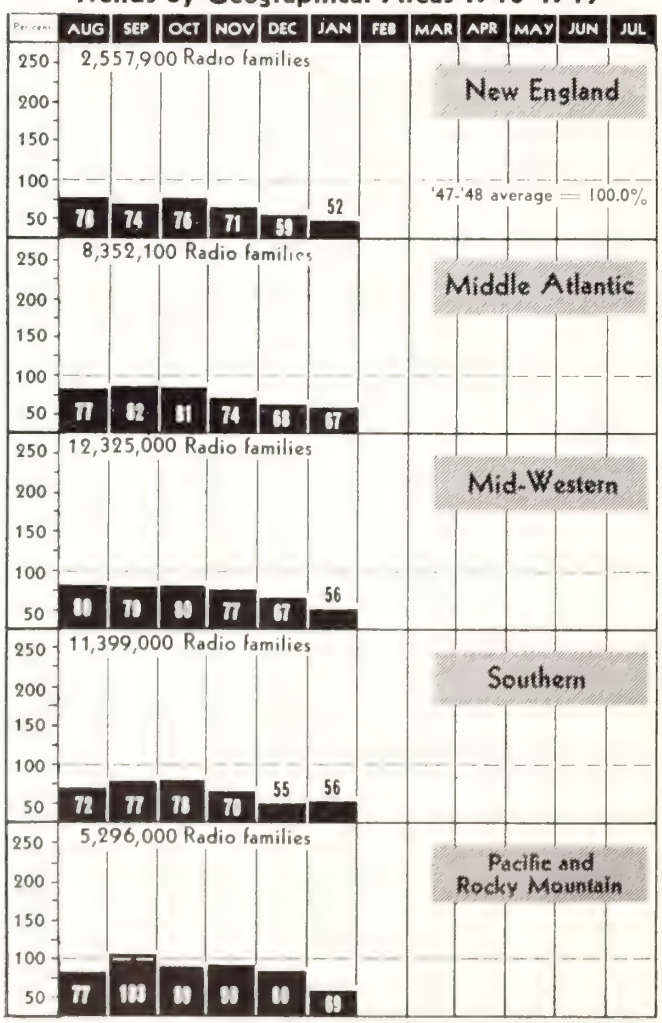
selective radio trends

Based upon the number of programs and announcements placed by sponsors with stations and indexed by Rorabaugh Report on Selective Radio Advertising. Reports for August '47-July '48 are averaged as a base of 100

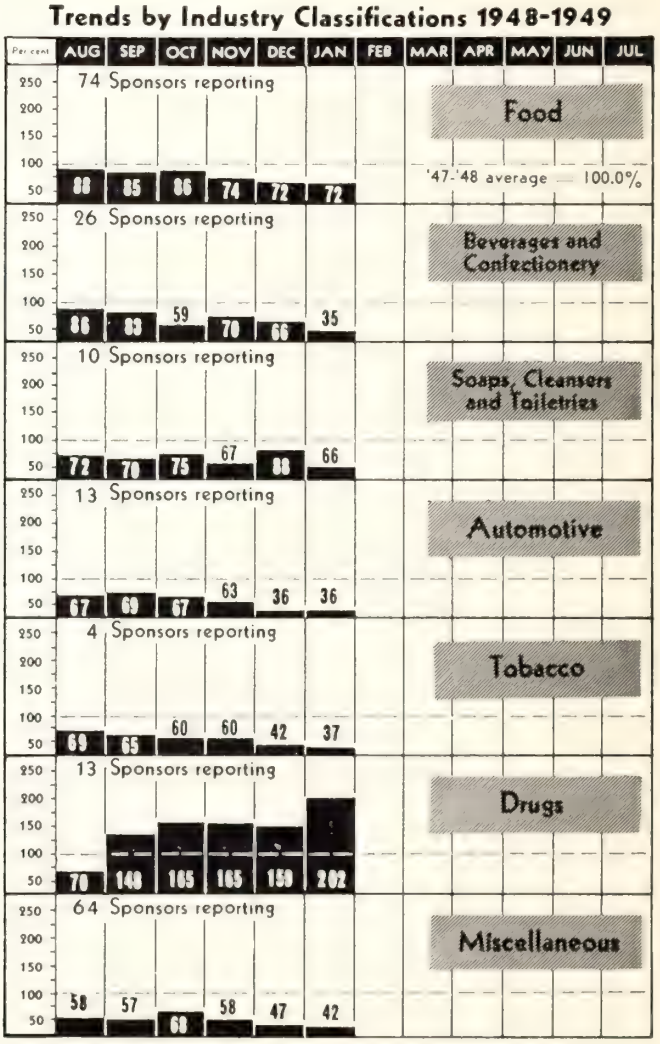
Despite an expected seasonal upsurge, January placement of selective broadcast advertising as indexed by the Rorabaugh Report continued down, the fourth month of the decline. Some stations continue to do better, but the total over-all business is down. Drugs took a better than seasonal jump from 159 to 202, doubling its average month. Food, Automotive, and Miscellaneous classifications were off slightly (from 5 to 31 points). The Middle-Atlantic and Southern areas are holding their own, remaining at their approximate December level. This isn't good, but it's better than the country as a whole. March seems to be the month for Automotive selective placement, with DeSoto, Dodge, Plymouth, Ford (starting 21 February) scheduling intensive campaigns in over 200 markets. Questions in the minds of business management are holding up spending of allocated funds.



Trends by Geographical Areas 1948-1949



Trends by Industry Classifications 1948-1949



*For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.

● In next issue: TV Trends

as we've been saying all along...



● We hope you've seen the fine new booklet of the NARSR*, "Spot Broadcasting lets *You* decide." It's a honey—and as a member of NARSR, we're proud of it.

It repeats a lot of what we've been preaching for years: That Spot Radio gives you your choice of stations, times, markets. That *you* pick the best programs in each market, the right selling message for every program. That you can reach either one small county or the entire *country* . . . spend just what you can afford . . . and make every single dollar work and work and WORK *for you!*

Ask your John Blair man to show you this excellent booklet. You'll profit by it . . . and you'll enjoy it. Ask him today!

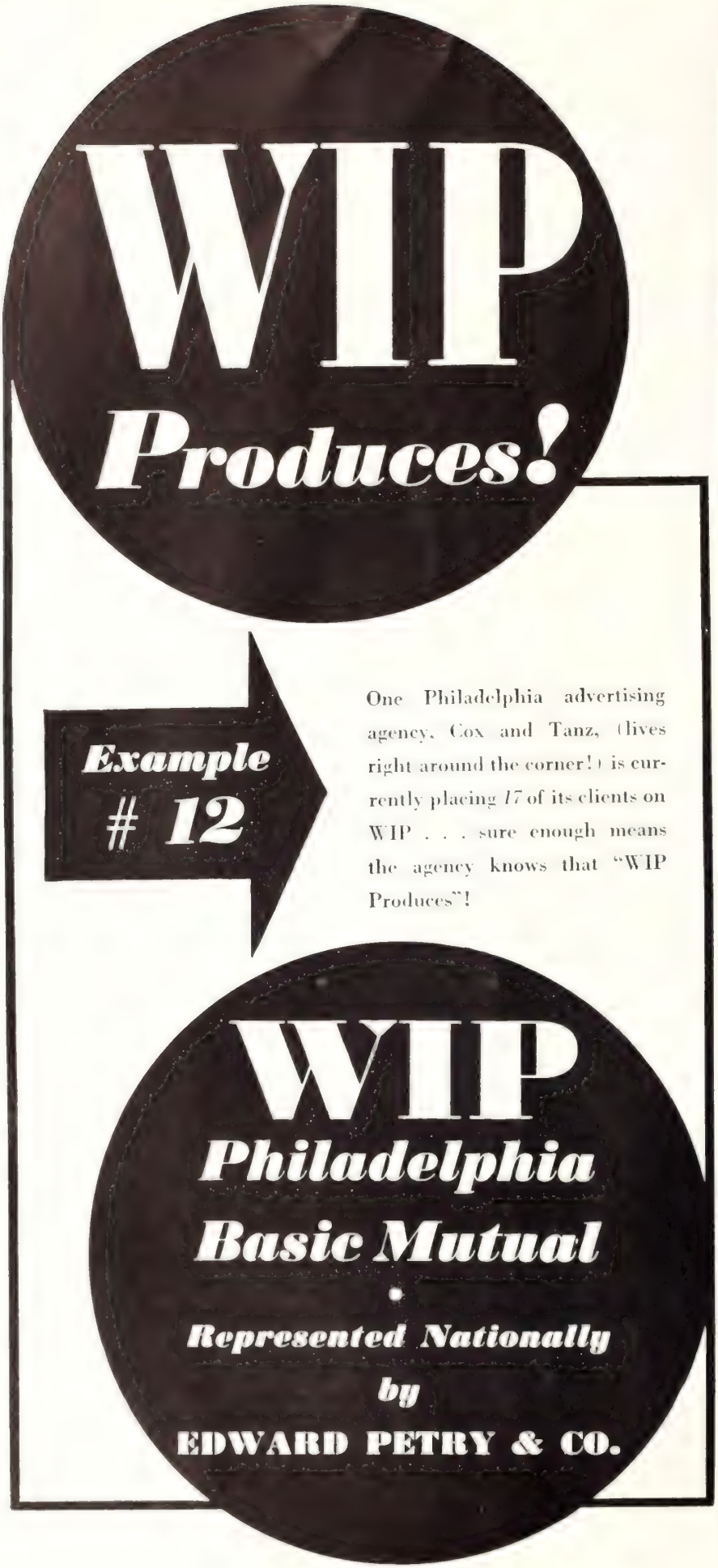


JOHN BLAIR & COMPANY

REPRESENTING LEADING RADIO STATIONS

Offices in Chicago • New York • Detroit • St. Louis • Los Angeles • San Francisco

*National Association of Radio Station Representatives



STATION MERCHANDISING

(Continued from page 23)

the WLW Consumers Foundation which investigates and reports on product likes and dislikes. The advisory group keeps WLW advertisers informed on buying trends.

Besides the research activities, which are little publicized, WLW publishes special newspapers for each segment of the retailing industry, has field men who help achieve distribution, and plans a number of regular point-of-sale promotions both for product groups and for individual advertisers. Typical were WLW's General Mills and General Foods "weeks." Hundreds of stores displayed stacks of GM and GF products with special displays. Sale increases were traced to the displays and the impetus which the "weeks" gave to the firms' products.

Because WLW is so promotion-minded, many stations in its area are also merchandising-minded. This is generally noted throughout the broadcasting industry. Where one station is especially conscious of the sales promotion facts of broadcast advertising, many other stations become merchandising-minded. WSAI (formerly owned by Crosley and now a Marshall Field station) has an energetic campaign going under the direction of Manager Bob Sampson. WSAI is sponsoring a retail sales training course which is reaching 2,150 retail food outlets. These outlets use displays which tie up with WSAI sponsored products. WSAI sells its Jon Arthur program for instance, on the basis that with two announcements an advertiser receives: newspaper advertising on the show, bus and street cards, taxi tire covers, billboards, and point-of-sale advertising.

WING in Dayton is a promotional-minded station, as are all the Pat Williams managed outlets. As Ruth R. Krause, merchandising consultant for the station, expresses it, in the Lionel B. Moses manner, "advertising brings people to the product, but merchandising brings the product to the people."

When the Chelsea cigarette was being sold via the Guy Lombardo program, WING sent costumed models through Dayton's shopping areas to distribute announcements of the "Name a Song" contest. This bringing merchandising to the people (see cover of this issue) is typical of WING.

(Please turn to page 44)

E. T. PRODUCERS' LAMENT

(Continued from page 29)

creased because of the ban. Talent generally likes transcribing because it's able to do a number of programs at one session and thus increase, at least for a short time, its earning power per week. In many cases, a good recorded program has led to other good jobs, and everybody's happy. The recording scale is not much higher than network fees, and cramming a number of programs into one session makes possible a cost-per-program that's really lower than a live airing.

Transcription companies do lament the fact that small organizations continue to sell programs which were made in the Noah's Ark days of recording. They run into these bargains when they try to sell a 1949 transcription series. What makes it worse for them is the fact that frequently the ancient series includes

YOU GOTTA BE HEADS-UP IN COIN (Ky.)!

Yessiree . . . you've got to flip *hard* in towns like Coin (Ky.) to make a plugged nickel. In fact, we can't see any "cents" in trying!

If you really like the jingle of silver, you'd better stick to the Louisville Trading Area *exclusively*. There's more income and outgo of cash in this one great trading zone than in *all the rest of the State rolled together.*

March into this mint with WAVE. We've got NBC keys to almost every door and ear in the area. WAVE costs less, and makes your dollars *talk!*

LOUISVILLE'S **WAVE**

NBC AFFILIATE . . 5000 WATTS . . 970 KC

FREE & PETERS, INC.
National Representatives

The Swing is to WHB in Kansas City



The
1949 SWING Girl
Miss Vera Ralston

★ **MARKET...** WHB's Golden Kansas City Marketland is a transportation and distribution hub, agricultural capital, the home of multi-billion dollar industries. Complete data on request.

★ **AUDIENCE...** WHB's 27 years of aggressive broadcasting have won 3½ million listeners who swing to 710 for fresh, friendly entertainment and solid buying tips.

★ **PROMOTION...** WHB's alert experts advertise, merchandise and promote your product to bring results that will leave you gasping.

WHB AM FM — 10,000 WATTS IN KANSAS CITY

DON DAVIS, PRESIDENT
JOHN T. SCHILLING, GENERAL MANAGER

Represented by
JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

some of the very names they have on their offerings. Many of the reputable transcribers would like an industry-wide rule that would force recording organizations to place the date of the recording on every label. There are others who contend that a transcription made during the past few years will be just as good ten years from now as it is today. They're against year-labeling, and are willing to take their chances selling against ancient recordings.

"One of our great problems in recording open-end transcriptions is the fact that stations do not abide by any code (NAB or otherwise) on commercial time," states a West Coast transcriber. "The result is that we have to plan for a flexibility that gives the maximum time an advertiser should expect, and still plan the open-end timing so that an advertiser wanting to stick to the industry code can use a minimum of advertising and still have an effective, well-timed program. That sounds easy. It isn't. We've licked it, but we'd all be better off, in the recording industry, if a code was lived up to."

There is one problem which faces transcription organizations which faces everybody who sells programs. Advertisers buy what they like and not what will sell their products or services. It was the exception to this rule that built the great firms of Procter & Gamble, American Home Products, Sterling Drug, and the few other consistent users of daytime radio. If they had bought only what their advertising departments enjoyed personally, they'd never have found the daytime serial device which delivered lower cost sales than any medium.

The local and regional sponsor would like to buy a program that would give him prestige. Frequently he buys such a program and it doesn't produce sales. He blames the medium and frequently transcriptions also. A giant corporation can often buy a prestige program and not suffer too much by the purchase. The organization that requires direct sales can't afford a good-will offering. One of the reasons why the Frederic Ziv organization went into producing prestige items like Ronald Colman's *Favorite Story* was because it had grown tired knocking itself out selling shows that did great selling jobs for sponsors but didn't lift the advertiser's ego. Ziv in *Favorite Story* combined a class formula with enough promotion and star appeal to both sell and gratify the "big shot" desire of advertisers. Transcription producers lament that they have to keep both sales effectiveness and man's vanity in mind every time they record a new program. If they don't, and the result is a show without class that sells like the devil, it costs them too much to sell it and to keep it sold to advertisers. If it has prestige without sock sales appeal, then it seldom wins renewals and selling one 13-time series doesn't pay off.

"Transcription production is a big, an expensive business," points out the treasurer of a nationwide e.t. producing corporation. "Most of us have all our profits tied up in master recordings and pressing while we worry about how soon TV is going to take over. One thing most of us are certain of is that television will move in on the networks long before it hits broadcasting at a local level. At least that is what current surveys seem to indicate. Before 8 a.m. viewing is practically nil. Daytime viewing is still a great big question-mark. (*TV*

(Please turn to page 42)



Yes . . . any minute now KMAC will be the proud possessor of a nice fat 5,000 watts, unlimited, at 630 . . . and we're all sweating out the big event. And along with us, there's an audience of one and one-quarter MILLION awaiting the new arrival . . . here in the nation's 27th market. Let Pearson give you the details!

MBS ★ TSN

MUTUAL IN SAN ANTONIO

KMAC-KISS

Howard W. (Papa) Davis, owner

Represented Nationally by John E. Pearson Company



The Beauty of it is . . .

GRAND COULEE DAM

. . . largest there is, supplies power for Northwest industry to the humming tune of 15 billion kilowatt hours of electrical energy. That's power for (among many others) the great aluminum plants which produce half the nation's primary aluminum!

BUYING TIME ON KJR

. . . you reach 1,178,303 listeners in a market that's industrially alive — unlimited — growing!

"And the beauty of it is," KJR's 5000 watts at 950 kc. penetrate this market with 90% coverage of the important area reached by any 50,000 watts — at far more economical rates! Comparison proves* KJR's plus value to any advertiser in the Puget Sound country!

KJR

SEATTLE **5000 WATTS at 950 kc.**

For more "beautiful" facts, talk with AVERY-KNODEL, Inc.

* Check your B.M.B.

A Marshall Field Station **for Western Washington**

An Affiliate of the American Broadcasting Company



Mr. Sponsor asks...

"Programs appealing solely to the 6-12 year olds ("Uncle Don", etc.) have virtually disappeared from radio. Can they re-emerge as a selling factor in television?"

R. Stewart Boyd | *Assistant Advertising Manager, National Biscuit Co., Inc., N. Y.*

The Picked Panel answers Mr. Boyd



They certainly can re-emerge as a strong selling factor in TV . . . ask any of us connected with *The Howdy Doody Show* on NBC-TV. We've had plenty of proof already. You might not think that Polaroid TV Filters could be sold through a children's show—but about 50,000 were sold during a period when Polaroid was sponsoring a segment of the show. The Unique Art Mfg. Co., now sponsoring a 15-minute weekly portion of the show, can tell a spectacular story of skyrocketing sales traceable directly to this TV advertising. We hear continually of parents bringing children into toy stores with Junior shouting: "Mama! I want a Unique toy!"

The makers of Mason candy bars are now sponsoring a portion of *Howdy Doody* on the full NBC-TV network because a five-week test (on WNBT, New York, only), offering a "humming lariat" for two wrappers, brought in a total of more than 9,000 wrappers.

It seems as though we have only to mention a thing in passing on *Howdy Doody* and thousands of kids spring into action. One day recently we had a contest, with two kids from the "peanut gallery" building trains from milk cartons. For days afterward we were swamped with calls and letters inquiring where the chassis wheels for the cartons could be bought.

The kids—even down to the smallest ones, it seems—are quick to catch trade names and to identify items we show. U-n-i-q-u-e is not a particularly easy word for small children to pick up, but to Howdy's young fans it's as simple as c-a-t.

The fact that Howdy is winning friends, and influencing them plenty, is due to the fact that the show is based 100% on wholesome entertainment. This is a path from which radio strayed badly in programing for the 6-12-year-olds, with a result that much criticism was heaped on radio's head. It looks to us as though TV can entertain the kids wholesomely, even slip in a little education here and there, and sell 'em just about anything you want Mom and Pop to buy for them.

BOB SMITH
Howdy Doody Show
New York



Television, of course, offers a more serious challenge to radio than anything in recent years. TV is already forcing the older medium to "sharpen-up," to become self-critical, and to search for new and better techniques. Programs and production in radio, in my opinion, have slipped into a rut. This is particularly true of children's programs that have (or should have) a strong educational slant, as well as children's entertainment. TV, on the other hand, offers some highly commendable children's programs, both from the parent's point of view and from the advertiser's.

When TV was just getting started, few of us realized the terrific "sock" the medium would have for youngsters. Today, the increased impact means that children pay a good deal more attention to what they *see* than what they hear on the air. For TV advertisers, this means better sponsor identification and increased sales of whatever product is being sold to the children's audience (and thus to their parents).

Much of the success of children's programs in TV is inherent in the nature of TV itself and its increased power to impress. As an example of this, I should like to mention the "preachers" presented on the *Small Fry Club* on DuMont.

These "preachers" are not prepared by "Big Brother", but are done by the children themselves. They are drawings, illustrating little lessons in safety, discipline, neatness, health, and other matters of child education. Since they are made by the children themselves, this, I feel, makes them eminently acceptable to our youthful audience.

The mothers of our 78,000 *Small Fry Club* members tell us that their children learn things along with Pirro, our Gateway Productions puppet with the yen to investigate everything. This could never be done on radio, and is only one of the factors that have made radio programs appealing to children almost disappear.

With TV's wider, more flexible juvenile programing ideas, and its power to create high sponsor identification in young minds, children's programs will undoubtedly re-emerge in TV as a strong selling factor and an advertising tool of ever-increasing usefulness.

BOB EMERY
Small Fry Club
New York



Programs appealing to 6-12-year-olds can definitely reemerge as a selling factor . . . in TV. Perhaps one of the reasons many juvenile radio programs were ineffective in selling the sponsor's product was that the program could not hold the attention of children intensely enough to keep them interested. For instance, the adventures of the principal character in a children's radio program may have served only as a background for the personal adventures of each child in his or her imagination. As a result, many of the children never really listened.

In television the children's programs demand, and I think get, a child's undivided attention. The child must look as well as listen. He cannot dream his own adventures or identify himself with any of the characters since the actions of the character on the television screen are live and real. The characters become personalities which he sees and likes or dislikes as he would any friend or enemy. Naturally, when his friend on the television screen tells him that a product is a good thing to own and *shows him why*, he will react in much the same manner as if a real friend had told him. So his desire to buy and influence the buying in the home is intensified by the sight of the product and his relationship with his television friend.

There is evidence to prove these two points. "Jolo", the clown on the *Lucky Pup* program, is the friend of many thousands of children in the television audience. Daily he receives hundreds of gifts, detailed plans on how he can thwart "Foodini," and just plain fan letters. Recently, Jolo

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WTVJ channel 4 MIAMI

FLORIDA'S FIRST TELEVISION STATION

South Florida's 400,000 residents and many of the 2,000,000 visitors they entertain each year are greeting television NOW. WTVJ, channel 4, Miami is now testing on the air. WTVJ is affiliated with Wometco Theaters, Miami's most progressive movie circuit.

full commercial program schedule

. . . . within the month. Featuring live telecasts of famed Florida sports and the best in films. Complete remote equipment. Full studio and production facilities.



WTVJ channel 4 MIAMI

17 N. W. 3rd St., Miami, Fla.

Bob Venn, General Manager
Clyde Lucas, Program Director
Max J. Weisfeldt, Sales Manager
Earl Lewis, Chief Engineer

represented by Forjoe & Company

E. T. PRODUCERS' LAMENT

(Continued from page 38)

in the Daytime is SPONSOR's current report on telecasting in this issue, page 24). We feel that transcriptions will furnish a great portion of early a.m., daytime, and after 10:30 p.m. broadcasting throughout the nation. Advertisers should start realizing that in non-TV areas they'll have to continue to use radio for a long time to come. And transcriptions are the way to do it—programwise."

The transcription producer's lament is based upon the fact that he's in a national business, but has to do 90% of his selling at a local level. He'd like to cut down his sales cost—and that would help sponsors—but when he does he has no sales.

Even when transcriptions are paid for on a dealer-cooperative advertising basis (manufacturer and retailer sharing costs), the producer has to go out and do the selling.

"Nobody loves a transcription producer but the sales curve," is the final summing up of a recording program executive's lament by himself. "It's a good thing for us that transcriptions sell merchandise." * * *

TV IN DAYTIME

(Continued on page 25)

Says Sterling's president, James Hill, Jr.: "At one time virtually all of Sterling's advertising was concentrated in radio, but we do not expect again to place reliance on a single medium".

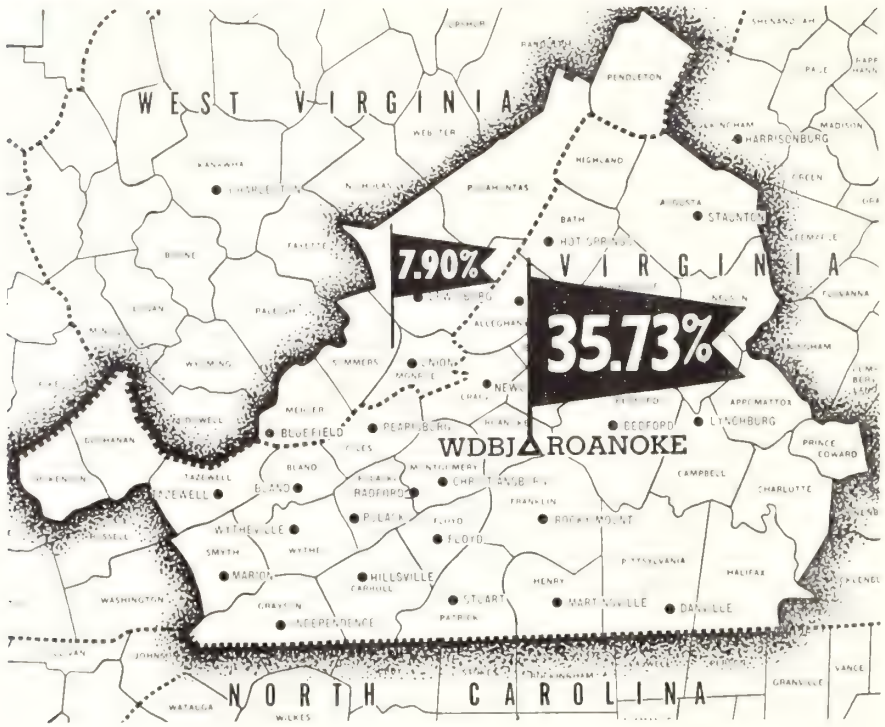
What this means in terms of advertising dollars is already evident. Sterling has reduced its 1949 radio budget by $1,000,000 (cancelling radio programs to do so) and will divert an estimated 80% of it to TV, the majority of it during the daylight hours. To old hands in the agency business, this shift of Sterling ad dollars is no mere matter of re-allocation of advertising funds. Sterling was one of the first advertisers to pull sizeable chunks of money out of other media to go into daytime radio in the early 1930's.

Other advertisers have already taken the daytime initiative. For nearly a year Swift & Co. had the *Swift Home Service Club* on NBC-TV with Tex and Jinx McCrary before it switched over to its fancier nighttime show with Lanny Ross. Three of the Duane Jones clients had an extensive run with the early afternoon *Missus Goes A-Shoppin'* audience participation show on CBS-TV. During the war years, Lever Brothers experimented with TV versions of two of their soap operas, *Aunt Jenny* and *Big Sister*) for a few weeks on DuMont's WABD, N.Y. The results of these experiments—and for the most part these and other programs like them were experiments—from a sales standpoint were often good and sometimes excellent, but they were primarily the result of an advertiser's desire to "feel the way" in TV, and to give his staff a workout with visual techniques.

The initiative with daytime TV, as it was originally with radio, still rests with the TV stations and networks. Although the majority of agencies is extremely interested in what is happening to daytime TV, most of them are cautious about recommending it to clients as an advertising medium at present.

DuMont is the first TV broadcaster to air an extensive schedule of daytime TV programs, beginning early in November, 1948. Programing now begins at 9:00 a.m. with the *DuMont Kindergarten*, and carries through a daytime schedule of women's-interest telecasts that range from Hollywood gossip to music and needlework shows.

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



The market in WDBJ's total BMB coverage area represents 35.73% of Virginia's *total buying power.* (And 7.90% of West Virginia's.)

In 50% or better BMB coverage WDBJ sells to 23.7% of Virginia's buying power. Ask FREE & PETERS!

WDBJ
CBS • 5000 WATTS • 960 KC
Owned and Operated by the TIMES-WORLD CORPORATION
ROANOKE, VA.
FREE & PETERS, INC., *National Representatives*



DuMont began daytime operation for several reasons. For one thing, it looked to DuMont's Commander Mortimer Loewi as though low-cost daytime programing was going to be a "bread-and-butter" portion of their operation. For another, DuMont (unlike NBC, CBS, etc.) had no worries about undermining their daytime rate structure in radio. They see in daytime TV a chance to strengthen their industry position as a program producer. A lesser, but still important reason is the fact that DuMont set dealers had been asking for programing, not test patterns, to help demonstrate sets to customers during daylight business hours.

The programing at DuMont is exceedingly simple, both to keep overhead down and because of studio limitations. Programs are designed with listening as well as viewing in mind. The DuMont theory (which still remains to be thoroughly proved either way) is that the daytime audience in TV, as it is in radio, is primarily an audience of women. The bulk of these women are homemakers who are busy around the house during the daylight hours. Thus, the housewife can turn

(*Please turn to page 46*)





Every time-buyer knows the danger of jumping to the conclusion that high power and major-network affiliation make a radio station tops in its area. We of KWKH *have* 50,000 watts and *are* CBS—but we also know it takes *experience* to run an outstanding operation in the South.

KWKH has had 23 years' experience in broadcasting to this area. We've worked hard to learn what type of programming appeals most to all segments of our audience. And then we've spared no trouble or expense to *give* our listeners that sort of programming. The result is that the Hooper Station Listening Index proves KWKH to be one of the most outstanding CBS stations in the U. S.

Let us (or The Branham Company) give you all the facts. We think you'll find that KWKH is a MUST for you.

KWKH

SHREVEPORT Texas LOUISIANA Arkansas Mississippi

50,000 Watts • CBS

The Branham Company, *Representatives*
Henry Clay, *General Manager*

PRIDE OF THE TOWN

(*Continued from page 32*)

to admit to over 40 years at the looms.

Bates Manufacturing Company is an old textile firm that never moved out of New England. Bates has been part of Maine tradition for generations, as is indicated by the founding of Bates College in 1864. Bates has a considerable number of French-Canadians working for it who don't know too much about America and its traditions (it's close to the *Evangeline* country). Bates wants them to think of themselves as Americans, to know the traditions of Maine, and to be happy they are part of the Bates family. It uses two stations in Lewiston, one in Augusta, and one in Portland to present *Do You Know Maine?*

The growing importance of community advertising is best indicated by the fact that the newest series of booklets being planned for distribution by the U.S. Chamber of Commerce starts out with *Community Relations Advertising*. The manufacturer who ignores his hometown eventually gets into trouble with the people who live in the town and with the town's fathers.

While many firms haven't reached the point where they schedule regular weekly broadcasts, more and more organizations turn to radio for special occasion broadcasts which link the firm and the town in which they do business. Typical of these Christmas, Easter, and other holiday programs was the broadcast over WCSS, Amsterdam, New York, of the Mohawk Mills chorus of 110 voices, together with a Christmas greeting from Mohawk's executive v.p., Herbert L. Shuttleworth, 2nd. It was a huge success, not alone because it enabled Mohawk's carpet workers to hear the voices of their fellow workers in song, but also because Mohawk promoted the occasion. Two days prior to the broadcast, ads announcing it ran in the local newspaper. WCSS carried announcements of the broadcast for four days before the caroling. The program was repeated, transcribed, on Christmas evening so that the singers could hear themselves. Three concerts by the choral group are given each year, and they fill the Junior High School auditorium to overflowing, necessitating matinee and evening performances. Mohawk is important to the economy of Amsterdam, but it still wouldn't be a friendly part of the town—if community relations were neglected.

It doesn't take big gestures to develop good community relations. Frequently little gestures accomplish far more than grandiose broadcasts. One local firm broadcasts once a week a list of items left on local buses. What this means to bus travelers can best be indicated by the fact that less than 5% of lost articles are unclaimed in this town, while over 75% are unclaimed in a normal transit area. An amazing number of people fail to recall where they may have lost personal belongings. The firm sponsoring the bus lost-and-found articles has related itself to its town.

While internal house organs are expected to carry part of the community-relations job of many great corporations, they fail to have vital influence on the community families—the wives and children of workers and town folk. Broadcasting can be, and is in a number of cases, an oral local house organ for manufacturers. In one area, Jamestown, New York, manufacturers not only use time as a group, but the Art Metal Construction Company, Automatic Voting Machine Company, and the National Worsted Mill also have programs of their own that relate their activities to Jamestown.

Although SPONSOR has made no intensive survey of the number of firms with community-relations programs, over 600 stations have sponsored this type of broadcast. Public utilities, worrying, of course, about government ownership, are in the forefront of community-relations broadcasts. From Canada (Northern Electric Company) to Florida (Florida Power and Light Company) utilities extol the land they live in.

Some utilities like Central Illinois Light Company (Peoria) have programs on which free time is given to non-profit clubs and organizations which have something to tell their localities. When a utility ceases to be thought of as part of the town it serves, there's trouble ahead. Broadcasting, being a personal advertising medium, is ideally suited to being the link between a utility and the people it serves. Community relations is a number one project for utilities.

There's a hat company in Sunbury, Pa. (Lasalle) which realized that workers gripe most about their jobs when they get up in the morning. Ergo, Lasalle did something about it — it sponsors over WKOK a disk jockey early a.m. session.

Many manufacturers turn to local broadcast advertising in their own towns only after they've had trouble with their employees or with the town itself. That, admit most community-relations program sponsors, is not too wise. Problems with employees and with the towns in which great corporation plants live arise 99 times out of 100. They seldom can be avoided. Wise management goes to work on problems before they become aches.

When a business is "the pride of the town," there's less chance of its stubbing its toe. ★ ★ ★

STATION MERCHANDISING

(*Continued from page 36*)

Many stations maintain regular mailings to retail outlets. These can take the form of penny post cards like WHBC's (Canton, Ohio). The stations also send out regularly for sponsors of this program elaborate grocery, drug and general store trade letters.

WCAE (Pittsburgh) makes special mailings for clients, as well as monthly *Grocery Briefs* and *Druggist Briefs*. These not only carry retailing news, but also merchandising and program information about what's going on over WCAE. Many of the retail sales promotional mailings are syndicated in nature the station adding its own one or two pages to the prepared material.

WCAE has an established point-of-sale route. Thirty Sun Drug outlets carry counter cards which have slots for a photograph of a program personality and merchandise tie-ins.

Out in the Northwest, the stations of the Pacific Northwest Broadcasters group have merchandised through a regular *Parade of Products*. The *Parade* promotion includes a special 15-minute program on the air, as many as 25 announcements a week and point-of-sale streamers and cards. When PNB merchandises a product, it becomes that sponsor's week on the PNB station.

It's not how it's done but how effective it is. That's why WLW has practically the highest network station rate card in broadcast advertising, and WNEW's rates are tops for an independent metropolitan station.

And a good proof of merchandising effectiveness is to check radios in retail stores. In any Italian merchant's shop in New York, the dial is usually set for WOV. ★ ★ ★

STILL first*



in the morning (8-12 a. m.)



in the afternoon (12-6 p. m.)

and **in total rated periods**

*October-November Hooper Ratings.

This business of leading the pack is getting to be a habit at WFBR.

And we're leading not only on the Hoopers, either. We're way out in front in audience interest—audience *loyalty*, too!

Witness: recently one of our M.C.'s mentioned that he had some studio tickets available. He mentioned it *just once*—and Uncle Sam's harassed mailmen brought requests for 113,952 tickets.

Add it up: all our firsts—audience loyalty—constant newspaper and car card advertising—a house organ, modern, handsome studios—and 100,000 people that see a broadcast in those studios every year—and your total *has* to be:

AM **WFBR** FM

THE BALTIMORE STATION WITH 100,000 PLUS

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

YOU MIGHT BAG A SIX-FOOT MOUNTAIN LION*—



BUT...

YOU NEED WKZO-WJEF TO CAPTURE WESTERN MICHIGAN!

Western Michigan, embracing both Grand Rapids and Kalamazoo, is a wonderful market. But like any other, it's got to be *reached* to be *sold*. And because of a freakish condition of "fading" in this area, *outside stations simply don't get through consistently into Western Michigan!*

WKZO, Kalamazoo, and WJEF, Grand Rapids, are Western Michigan's topflight leaders, combining *excellent coverage with low rates*. Our Hoopers prove real audience preference in our two big cities. By projection, you can figure that this preference boils down to about 23% more city listeners alone—and our BMB figures show even higher audience-differentials in the surrounding territory. Best of all, the combination of WKZO-WJEF costs *30% less* than the next-best two-station combination in Kalamazoo and Grand Rapids.

Write to us or to Avery-Knodel, Inc. for all the facts!

** J. E. Patterson killed a 225-pound mountain lion at Hillside, Arizona, in March, 1952.*

WKZO *first* IN KALAMAZOO and GREATER WESTERN MICHIGAN (CBS)

WJEF *first* IN GRAND RAPIDS AND KENT COUNTY (CBS)

BOTH OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY
Avery-Knodel, Inc., Exclusive National Representatives

TV IN DAYTIME

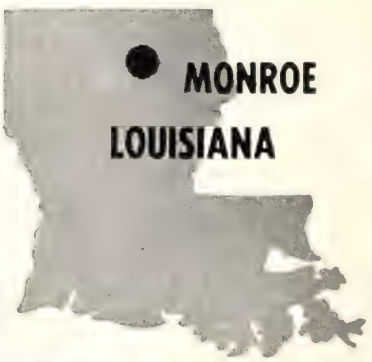
(Continued from page 43)

away from her set, glancing at it occasionally, and still have the program make sense. With this program theory underlying the actual production of visual air shows, DuMont's daytime programs have been criticized often for being "radio shows with cameras turned on them." That statement is true. But the DuMont method of programing simply, and basing most of their programing around personalities rather than elaborate sets, makes for low-cost TV operation. After six weeks of daytime operation, DuMont's daytime cost sheets showed that they were running in the black. DuMont expects to do even better as other stations on the DuMont network (WTTG, Washington; WDTV, Pittsburgh; and WNHC, New Haven, are carrying DuMont networked daytime shows now) are added and the cost-per-thousand is lowered.

At present DuMont is producing shows with one studio, a few permanent sets, minimum camera crews, as well as cost-cutters like the clock-weather-temperature devices (varia-

KMLB

KEY TO RICH NORTHEASTERN LOUISIANA MARKET . . . .



FACTS —

*KMLB serves a 223 million dollar market encompassing 97,410 radio homes—all within KMLB's one mile-volt contour. In area this includes 17 parishes in northern Louisiana and 3 counties in Arkansas.

*BMB report.

5,000 WATTS DAY
1,000 WATTS NIGHT

AFFILATED WITH
American Broadcasting Company

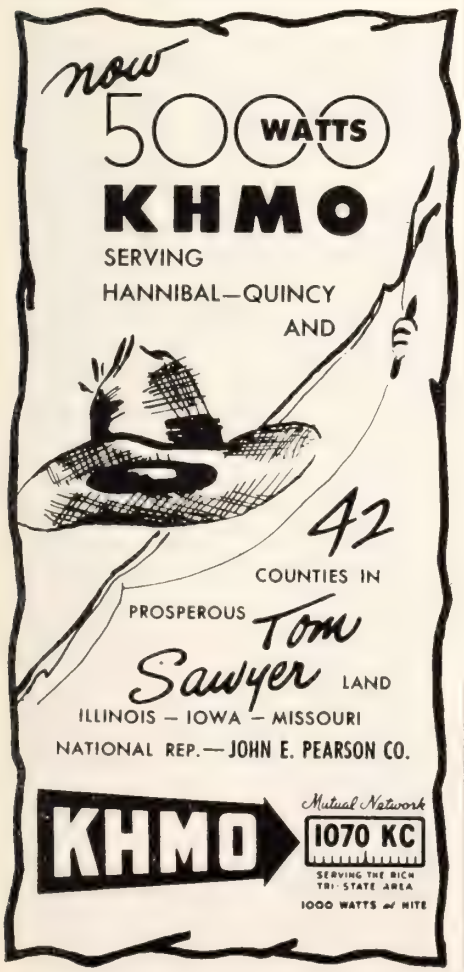
Represented by
Taylor-Borroff & Company, Inc.

tions of which have been in wide use in the TV industry for some time. Notable is the WBKB, Chicago, use of a "Multiscope" device, three hours a day of which is sponsored by Philco. To fill in odd chinks in the daily program schedule (almost none of it can be rehearsed except some of the music shows) DuMont plays off nearly an hour-and-a-half of film recordings of various nighttime shows (usually from the preceding night) as an audience-building promotion stunt. Program costs for a typical 15-minute show in such a schedule (on a five-a-week basis for 26 weeks, using DuMont-owned WABD, WTTG, and WDTV) comes to roughly $1,850 a week for time and talent, with few, if any, extras.

NBC's daytime schedule is more recent, and so far confined to WNBT, N.Y., for the most part. Daytime TV network service for NBC is only an hour, between 5-6 p.m. Mon.-Fri., when *These Are My Children* (from Chicago), *Musical Brevities* (from Philadelphia), and *Howdy Doody* (from New York) are being televised via cable. The rest of the daytime schedule, which started early this month (February), is seen in New York from 2:30 on in the afternoon.

WNBT's programing, like DuMont's, is simple and ranges from the homemaking *Bess Johnson Club* to the instructive *Fun At the Piano* and a late-afternoon kids' story-telling session, *Once Upon A Time*. It was created from scratch in a back-breaking month or so of hard work, principally because of the demands of TV viewers for daytime programing, plus NBC's desire to establish the habit of viewing (more important in TV than in radio because of the increased difficulty to the viewer of changing stations quickly) NBC programs in a field of TV where DuMont had a head start.

The program problems of WNBT fall into a pattern that will have to be met by many other TV stations which will be originating many of their own daytime programs, and not merely acting as relay stations for network TV service. Since audition facilities for daytime programs were limited, decisions on programing had to be made quickly. It was apparent from the start (and also to a degree in the results obtained on pioneer daytime



No other station—

Chicago or elsewhere—

COVERS

South Bend . . .

only WSBT does that!

Sure, other stations *can* be heard in South Bend — but the audience *listens* to WSBT! This station always has been, and still is, the overwhelming choice of listeners in the South Bend market. No other station even comes close in Share of Audience. Look at any South Bend Hooper for convincing proof.

WSBT
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

operations like DuMont's *Okay Mother* and CBS-TV's *Missus Goes A-Shoppin'*) that personalities, and not just program ideas, were going to be the backbone of daytime TV programing.

"You can always change ideas to fit a personality," says one NBC-TV executive. "But with that camera right in a performer's lap, you can't change personalities to fit program ideas. Sure, a Crosby or a Godfrey is hard to find. But when you do . . . building a low-cost show that will produce results becomes a lot easier."

As SPONSOR goes to press, none of the WNBT daytime shows has been sold. However, NBC plans to extend its daytime programing to the morning hours on WNBT and to service a daytime network. NBC is holding to the firm conviction that its positive approach to the problem of building TV audiences in the daytime will work successfully for it.

CBS, although one of the earliest organizations to work with daytime TV, has less than two hours of actual daytime TV on the air now. Jack Van Volkenburg has already revealed plans to step up daytime TV production to the point where CBS is programing some 16 hours a day, but it isn't likely that it will come for some time. So far, CBS is sending via the southbound cable film shorts between 12:45 and 1:00 p.m., Warren Hull's audience participation show between 1:00 and 1:30, and a fashion show called *Vanity Fair* between 1:30 and 2:00 p.m. From 2:00 to 2:30 p.m., there is aired locally on WCBS-TV a Department of Agriculture film series called *The Earth We Live By*.

CBS's immediate plans for an extended use of daytime TV are rather incomplete. Like NBC, CBS expects to do most of its programing and its selling around personalities that have already proved (or at least have a strong potential) themselves popular with daytime TV audiences. Also like NBC, none of the CBS daytime shows has been sold to national advertisers.

The last of the network organizations which will have a daytime TV operation is ABC, and it is one that will be handled on a different basis (for the beginning at any rate) than the other networks. ABC's plans, which will be tested on a full scale first on WJZ-TV, N.Y., center around a sort of switch on storecasting. In the New York area, WJZ-TV and the production firm of Modell & Harbruck are installing 16-inch TV viewing units (one master set and four viewers per location) in nearly a hundred stores of the Grand Union chain. The installations are expensive, and are expected to top $200,000 before telestorecasting gets under way in 100 stores.

The actual programing for this new, almost point-of-sale TV will hinge on a two-hour variety show called *Market Melodies*, which will feature a melange of programing devices (weather, news, guest stars, fashions, shopping hints, etc.) that have proved themselves reliable in programing afternoon women's participation periods. Carrying the load of the "personality" needed to wed the elements together is Anne Russell, who will face the tough schedule of a 2:00-4:00 p.m. stint across-the-board.

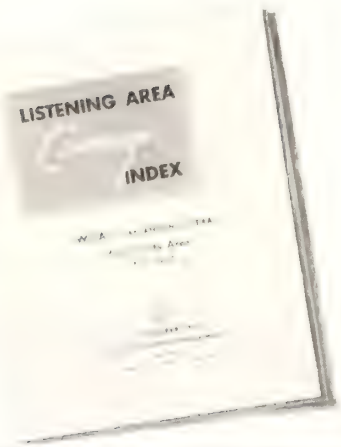
The system is much like that of storecasting. Home viewers as well as shoppers in the Grand Union supermarkets will be able to tune in the show. The viewing units are placed at strategic points in the store (i.e., near the check-out counters where long lines of shoppers wait to have their purchases totalled, etc.). The program will not be sold as such, but on the basis of one-minute participations at

You reach 2 to 3 times as many customers with WOAI

DAYTIME
WOAI LISTENING HOMES 29½%
NEXT HIGHEST STATION LISTENING HOMES 13½%

NIGHTTIME
WOAI LISTENING HOMES 35%
NEXT HIGHEST STATION LISTENING HOMES 12%

The new Hooper Listening Area Index shows: WOAI 2 to 1 in daytime, 3 to 1 at night, over the next most popular station! This Survey, filled with facts obtained from a cross-section of homes in the area* proves that now, more than ever, WOAI is "the most powerful advertising influence in the Southwest."



If you want to get your message into the homes of these Texans, remember that WOAI is the only single medium affording complete coverage.

To get all the facts, write WOAI San Antonio for YOUR folder based on the new Hooper Listening Area Index — or see your Petry man.

*Its 65 Texas counties serve 565,000 radio families listen regularly to WOAI both Day and Night (CBMB Study No. 1)

WOAI San Antonio
NBC • 50,000 W • CLEAR CHANNEL • TQN

Represented by EDWARD PETRY & CO., INC ------- New York, Chicago, Los Angeles, Detroit, St. Louis, San Francisco, Atlanta, Boston

the flat rate of $120 each on a six-day-week, 13-week contract. To avoid jamming up the flow of traffic in a store, the visual portion of the show will be interspersed with periodic "static pictures-and-music" segments.

The *Market Melodies* operation had a trial run in upper Manhattan in December, when some test installations were put in, and a series of "borrowed" TV film commercials were run off for the benefit of store traffic in three of the Grand Union stores. No figures were taken at the time on the actual results, but the store managers are said to have been delighted with the boost that it gave to over-the-counter sales. A sizeable increase also was reported in the "impulse" purchase, after the product was seen on TV.

ABC is already planning further use of this system as a pay-as-you-go nucleus of daytime TV programing for the ABC-owned TV stations in other markets, and ABC affiliates are also investigating (they have first refusal rights to the system) its use in their markets. The system takes initial capital to develop, but is expected to pay for itself with the low-cost programing planned for it, plus the obvious advantage to sponsors of point-of-sale impact for their product messages.

A less expensive, but effective system of programing via special TV devices in the daytime has proved successful at Paramount's Chicago outlet, WBKB. A near-automatic device called a "Multiscope" transmits a continuous flow of ticker-tape news, weather, and time from 11:00 a.m. to 2:00 p.m. (sponsored by Philco Corporation) and again between 5:30 to 6:00 p.m. when it becomes a participation period available to local clients. The "Multiscope" is about as artistic in the way of programing as an income tax form —but it has brought WBKB close to the break-even point, since the machine requires only the services of a projectionist to run it during daylight hours. WBKB intends to syndicate the device (presently through United Press), and the use of

(*Please turn to page 57*)

XL *ing*
IN THE
Pacific Northwest
Serving 3,835,800 people

- **WASHINGTON**
  KING — Seattle
  KXLE — Ellensburg
  KXLY — Spokane
- **OREGON**
  KXL — Portland
- **MONTANA**
  KXLF — Butte
  KXLJ — Helena
  KXLK — Great Falls
  KXLL — Missoula
  KXLQ — Bozeman

Pacific Northwest Broadcasters
Sales Managers
Wythe Walker Tracy Moore
EASTERN WESTERN

GUESS I'LL JUST TAKE WDAY'S "MIKE NOTES"!



Did you ever hear of a listener who *paid dough* for his favorite station's "house organ"? Neither had we! But last year 10,031 of us Red River Valley families— in *90* counties — *paid 10,031 bucks for our subscriptions to WDAY's monthly paper, "Mike Notes"!*

That's pretty typical of our fabulous North Dakota hayseeds in the Valley because they all make *big dough* and all *love WDAY!* BIG DOUGH? Yup, an average Effective Buying Income per family of *$5599!* LOVE WDAY? You bet! Every survey shows they prefer it about *4 to 1* over any other station!

Ask us or Free & Peters for all the figgers!

WDAY

FARGO, N. D.
NBC - 970 KILOCYCLES
5000 WATTS

FREE & PETERS, INC.
Exclusive National Representatives



Yeah, but can he lift a sales curve?

The labor CBS puts into lifting the sales curves of its advertisers brings forth more than a mouse. Long the leader in delivering audiences at a lower cost, CBS now has the highest average Hoopers—the most popular programs day and night—of any network in Radio.

The Columbia Broadcasting System

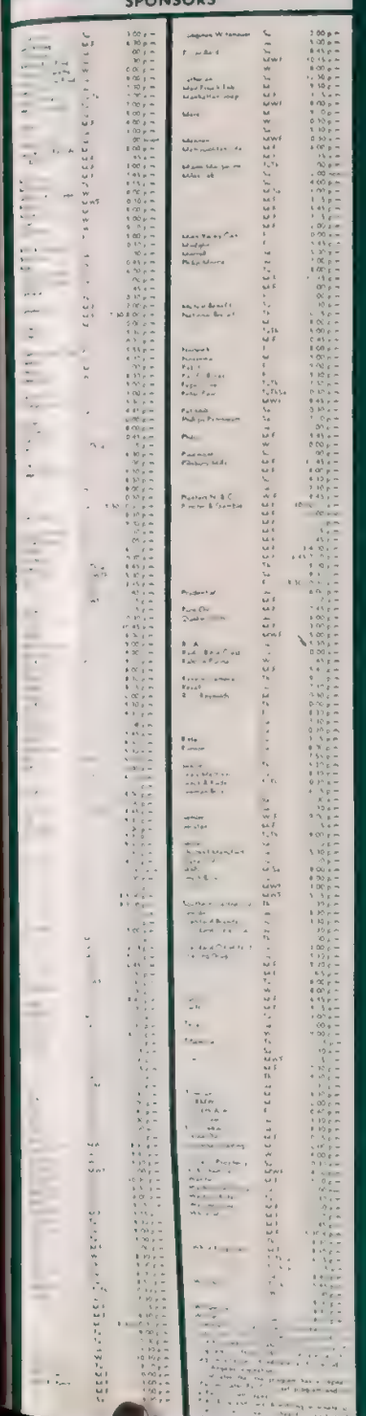
CBS

SPONSOR COMPARAGRAPH

March 1949

TV Comparagraph in next issue.

SPONSORS



SUNDAY

EST	ABC	CBS	MBS	NBC
	News	News		
		Chariot Wheels		
				World News Roundup Coop
	Sunday Morning Melody Hall	News	Tone Tapestries	Story to Listen
		E. Power Biggs Organist		Ba-Na-Na's Group
			Chamber Music Ensemble	Comedy Classics D & H Miners Hud Coal (13) N
		Trinity Choir		
	Message of Israel	Church of the Air	Radio Bible Class (265) C	National Radio Pulpit
			Voice of Prophecy (266)	Circle Arrow Show Western Auto Supply (53)
	Eng. Art Week		Back to God Christian Reform Church (251) C	Starch Time Faultless Starch (46)
		Arthur Godfrey		
		Newsreel		
	Church of Faith	Tabernacle	Reviewing Stand	Salt or Time Campana Cosmetics (49) N
	Prudential Pro Golf			
	Boston N.B.C. Pops & Fiedler			

SPONSOR COMPARAGRAPH

March 1949

TV Comparagraph in next issue

PROGRAMS



SUNDAY

	ABC	CBS	MBS	NBC
4				
4:15		New York Philharmonic Symphony Standard Oil (NBC) (163) N	House of Mystery General Foods Corn Toasties (478) Nc	Quiz Kids Mars ABC 5 Vitamins (159) C
4:30	Metropolitan Auditions Farnsworth (74)		True Detective Mysteries Am Chicle Candy O Henry Bars (500) N	Bob Trout Pillsbury (56)
4:45		Festival of Song Longines Wittnauer (185) N	The Shadow DL W Coal (137)	
5				
5:15			Quick as a Flash Mellorine Watch (421)	Robt Merrill w Boston Pops Orch & Arthur Fiedler Radio Corp of America (185) N
5:30				
5:45				
6				

MONDAY

	ABC	CBS	MBS	NBC
6				
6:15				
6:30				
6:45				
7				
7:15				
7:30				
7:45				
8				
8:15				
8:30				
8:45				
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9:45				
10				
10:15				
10:30				
10:45				
11				
11:15				
11:30				
11:45				
12				

TUESDAY

	ABC	CBS	MBS	NBC
6				
6:15				
6:30				
6:45				
7				
7:15				
7:30				
7:45				
8				
8:15				
8:30				
8:45				
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10:15				
10:30				
10:45				
11				
11:15				
11:30				
11:45				
12				

WEDNESDAY

	ABC	CBS	MBS	NBC
6				
6:15				
6:30				
6:45				
7				
7:15				
7:30				
7:45				
8				
8:15				
8:30				
8:45				
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11				
11:15				
11:30				
11:45				
12				

THURSDAY

	ABC	CBS	MBS	NBC
6				
6:15				
6:30				
6:45				
7				
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8				
8:15				
8:30				
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11:45				
12				

FRIDAY

	ABC	CBS	MBS	NBC
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11:15				
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11:45				
12				

SATURDAY

	ABC	CBS	MBS	MBS
6				
6:15				
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11:45				
12				



Whitehouse on the Hudson,* Station WHEC In Rochester.....

....FIRST BY LENGTHS!

*The 1948 winner of the famed Albany to New York Outboard Marathon was J. Whitehouse who duplicated his many other outboard motor boat feats of the year by *sweeping* down the historic Hudson to lead *by lengths and then some!*

WHEC sweeps the Rochester Hooper—*all three*—morning, afternoon, evening—and *by lengths!*

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated!

Furthermore, Station WHEC is one of the select Hooper "Top Twenty" stations in the U.S! (Morn. Aft. and Eve.)

Latest Hooper before closing time.

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 A.M. Monday through Fri.	**39.6**	25.5	9.8	4.3	13.6	5.5
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	**36.6**	28.8	9.9	8.7	11.2	5.0
EVENING 6:00-10:00 P.M. Sunday through Sat.	**36.6**	34.8	6.5	6.6	14.0	Station Broadcast till Sunset Only

NOVEMBER-DECEMBER HOOPER, 1948

Latest before closing time.

BUY WHERE THEY'RE LISTENING:—

WHEC of Rochester

MEMBER GANNETT RADIO GROUP

N. Y.

5,000 WATTS

Representatives: EVERETT & McKINNEY, *New York, Chicago,* HOMER GRIFFITH CO., *Los Angeles, San Francisco*

TV results

FOOD

SPONSOR: Alpha Beta Markets AGENCY: Placed direct
CAPSULE CASE HISTORY: *This chain of 21 food markets in 17 Southern California cities is well pleased with the unsolicited comments it has received from patrons who have been attracted to the stores through Alpha Beta's television participation on KTLA's "Shopping at Home" program. Mention of a coupon offering, which the chain had advertised in newspapers, was made during one telecast. Food chain discovered that more than 100 customers who responded to the offer stated their attention had been drawn to it through the TV announcement.*
KTLA, Los Angeles PROGRAM: "Shopping at Home"

RECORDS

SPONSOR: RCA Victor Dealers AGENCY: Placed direct
CAPSULE CASE HISTORY: *To gauge the pulling power of TV advertising in St. Louis, RCA Victor inserted a one-minute audio-visual announcement in one regular half-hour Saturday night local musical program. The announcement carried a free gift offer—a Lipic mechanical pencil. Result was that more than 4,000 letters were received asking for the pencil. What Victor considered even more significant than the actual quantitative response was the fact that about 90% of the requests asked specifically for the pencil by name.*
KSD-TV, St. Louis PROGRAM: "Russ David Entertains"

ANTENNA ROTATORS

SPONSOR: Aerosweep Motors, Inc. AGENCY: Placed direct
CAPSULE CASE HISTORY: *On 4 December last, Aerosweep, makers of a new type of electric antenna rotator, began a series of one-minute spot announcements on the new Newark (N. J.) TV station, WATV. 60-second film commercial was used nightly, Wednesday through Sunday. In two-and-a-half-weeks, more than 1,250 replies were received, a total of $49,937 in potential sales as the result of a $1,300 investment in the announcements. Aerosweep considers this truly phenomenal in view of the fact that the price of the advertised item is $39.95.*
WATV, Newark, N. J. PROGRAM: One-minute announcements

DOG BISCUITS

SPONSOR: Milk Bone Dog Biscuits AGENCY: Placed direct
CAPSULE CASE HISTORY: *The manufacturers of Milk Bone dog biscuits, nationally-known product, bought 20 one-minute announcements on WABD recently. In each announcement the company offered to give away a dog leash to each viewer sending in 25 cents and a box top from a Milk Bone container. The 20 announcements covered a period of four weeks. At the end of that time, Milk Bone had received over 2,000 requests, each accompanied by the box top and quarter-of-a-dollar. Firm is now completely convinced of the selling power of TV.*
WABD, New York PROGRAM: One-minute announcements

POLAROID LENSES

SPONSOR: National Television Co. AGENCY: Placed direct
CAPSULE CASE HISTORY: *In four one-minute spot announcements (or "240 seconds", as Vic Smith, National Television owner, puts it) TV did an outstanding sales job on behalf of Polaroid lenses — in this case, ground filters which fit over the viewing end of a TV tube to relieve eye-strain and sharpen images. Company sold 200 lenses with a total retail value of $1,200, as the result of the announcements—or a return of $300 worth of business for each minute of advertising. No other media was used in plugging these lenses.*
WBEN-TV, Buffalo PROGRAM: One-minute announcements

APPLIANCES

SPONSOR: Sunset Appliance Stores AGENCY: Placed direct
CAPSULE CASE HISTORY: *Sunset is one of the first retail appliance establishments to advertise television receivers on a television program. On 5 December last, Sunset began sponsorship of Sunday afternoon hockey games played by New York Rovers in Madison Square Garden (N.Y.). During each program, average of 30 phone calls are received from viewers, with about 50 people coming into the store each week, buying an average $350 for a weekly total of $17,500, as a direct result of the advertising.*
WPIX, New York PROGRAM: Hockey Game

TOYS

SPONSOR: Moreland Enterprises AGENCY: Placed direct
CAPSULE CASE HISTORY: *A live demonstration of the "Miracle Control Car", novel, streamlined toy automobile run by remote control, on eight one-minute announcements over Paramount's Los Angeles station resulted in the sale of Moreland's entire stock of over 800 units during December last year. Firm, which is a factory distributor, reported a gross business of $5,560 from its eight video announcements, sole method used in marketing the toy product, which was acquired too late to place through retail outlets before Christmas.*
KTLA, Los Angeles PROGRAM: One-minute announcements

TV IN DAYTIME

(Continued from page 49)

the "Multiscope" by other TV stations is expected to increase. Other stations have already been using the test patterns they transmit during daylight hours (usually for the benefit of local TV-set retailers) for a profitable cause. One such is KSD-TV, St. Louis, which has sold its test patterns to Magnavox Corporation between 3:00 and 4:00 p.m., Mon-Fri. It thus cuts down on station overhead, and in the case of KSD-TV's sponsor, gives him a selling pitch at TV retail outlets at a time when the store traffic is heaviest.

Throughout the country, TV stations are becoming conscious of the fact that daytime programing is something that is here to stay. Large market stations, like WCAU-TV and WFIL-TV in Philadelphia, are selling programs to leading local and regional advertisers. (Pierce-Phelps, appliance dealer, has bought the hour-long *Homemaker's Matinee* on WCAU-TV from 2:00 to 3:00 p.m.; Gimbel Brothers signed recently for *Gimbel's Television Breakfast Carnival* on WFIL-TV Mon-Sat from the store's sales floors from 10:00 to 11:00 a.m. These shows, which lean heavily on the "personality" angle, are just the highlights). Cleveland's WEWS is programing to afternoon women's audiences with an elaborate Mon-Fri 4:00-5:00 p.m. show called *Distaff*, a sort of TV women's magazine offered to advertisers on a participating basis. Smaller market stations, like Louisville's WAVE-TV, which is building audiences for itself with a Saturday afternoon children's quiz show called *Healthy, Wealthy, and Wise*, are either engaged in or planning to start in daytime TV.

No one has all, or even most of the answers for TV in the daylight hours. The research is still on the skimpy side. Program preferences have not been fully explored, as they have in daytime radio. Problems of daytime TV station operation have to be solved before much daytime programing can begin. But certainly daytime TV programing is here, and is already proving itself to the advertisers who are discovering that TV's impact sells products during the daytime just as it has already proved capable of doing at night. ★ ★ ★



DELIVERING A TREMENDOUS 3-CITY MARKET:

BEAUMONT - ORANGE - PORT ARTHUR and the Rich Gulf Coast Area.

Now 5000 Watts

DAY and NIGHT — 560 Kilocycles

KFDM

New studios! New power! All designed to give you a more terrific impact on this wonderful market—NOW, FIRST in the nation in chemical production! Strong, too, in agriculture, lumbering and shipbuilding. Steady, diversified employment keeps folks here in a buying mood! Reach them with KFDM, the ONE station delivering this rich 3-City Market!

Studios at Beaumont, Texas

Affiliated with AMERICAN BROADCASTING CO. and the LONE STAR CHAIN

Represented By FREE and PETERS, INC.





You bank bigger profits, too

. . . when WTAR does your selling job in the Norfolk Metropolitan Market

WTAR delivers more listeners than any other station covering the big, eager, and able-to-buy Norfolk Metropolitan Market.

Twice as many weekday morning listeners as its nearest competition . . . 2.8 times as many on weekday afternoons . . . 3 times as many in the evenings. Sunday afternoon WTAR gives you 2 times as many listeners and 2.7 times as many during daytime Saturday. So says the Hooper Station Listening Index, November-December '48 for Norfolk-Portsmouth-Newport News, Va.

WTAR WTAR-FM WTAR-TV (CP)

Check that kind of listenership and the cost per listener against any other station on your list. Easy to see why WTAR gets along so well with thrifty folks.

Let us tell you more about it.

N. B. C. Affiliate 5,000 Watts Day and Night

Nationally Represented by Edward Petry & Co.

MR. SPONSOR ASKS

(Continued from page 41)

offered a group of four pictures of the *Lucky Pup* cast for 15 cents to cover packaging and mailing costs. He and Doris Brown, our mistress of ceremonies, made this offer three minutes a day for ten days. He received over 28,000 requests.

There's no doubt that juvenile programs with pull like that can become a useful portion of an advertiser's TV budget.

HUGH ROGERS
Lucky Pup Show
New York



Definitely.

Not only have they emerged already, but they have given proof that their selling impact is many times greater than was the case in radio.

Last year on our TV show we mentioned the 63E RCA record player briefly about five times in the space of three weeks. This was the only advertising given this particular machine. Within a month RCA shelves in Chicago were cleaned out. One thousand record players, or approximately $25,000 worth of merchandise, sold by one program on one station is a graphic demonstration of the selling power of a juvenile program on television.

Kukla, Fran, and Ollie receive hundreds of gifts each week. They are ingenious gifts that required time and imagination to make. Another indication of the hold our show has on the youngsters was the occasion when we held a drawing contest. We were swamped with so many drawings that we had to cancel the contest.

On another occasion, Fran Allison was absent from the show. When Kukla and Ollie broke the news that Fran had been operated on for appendicitis, 2,000 wires, cards, and letters poured in.

It is this personal touch—this close rapport with fans—that convinces me that any good juvenile program on television will far surpass the selling power of a similar radio program.

BURR TILLSTROM
Kukla, Fran & Ollie
Chicago, Illinois

THE BMB DILEMMA

(Continued from page 21)

vertising — with the exception, of course, of station salesmen. Even in the latter case it's the buyers who are using the figures to weigh the respective merits of station time being offered. Both the Hooper and Nielson services are financed both by buyers and sellers of broadcast advertising, as are most other media research services.

The second survey will be made next month (March). It will endeavor, as far as it's possible in a second study, to add information that will put BMB listening information in its proper perspective. While the deceptive once-a-week figure will, it's expected, still be published, it will be published only with figures giving the listening figures on 6-7 times a week dialing, 3-5 times a week dialing, and 1-2 times a week dialing. It was at first expected that an average daily audience figure would be reported, but that figure—involving projections and by-gee and by-gosh research—will be dropped.

There have been other problems with BMB. High among these were population estimates which *Sales Management* issues each year. BMB estimates have been at variance with *SM*'s in a number of cases, especially in areas where population shifts have been outstanding. The West Coast has been underestimated in a number of cases, and this shift from old improperly adjusted figures to an accepted non-radio source will remove still further negatives from BMB's operations.

Industry observers feel there has been too much politics in BMB—something that is almost unavoidable with three trade associations involved in management. These men point to Broadcast Music, Inc., as the perfect association-sponsored operation. The stations bought stock in it—the elected officials run it. It is doing its job of keeping ASCAP in line, even if it doesn't uncover too many great tunes. The contention is that, since stations are paying the bills 100%, why not run the operation as a station-controlled corporation with stock sale just like BMI. An advisory tripartite group of working research men would be asked to weigh procedures and watch over the surveying on behalf of both the buyers and the sellers of broadcast advertising. This idea may be suggested to the NAB Convention this April—and then again it may not. The idea, however, is in the hands of NAB top officials.

There is, naturally, considerable wonder about how the Bureau of Broadcast Measurement of Canada has been able to muddle through during its several years of existence. Agency men, advertisers, and station owners work much more closely than do their south-of-the-border brothers. The business is smaller. They work in close harmony, knowing they have a common enemy, "government ownership."

There are no big salaries—no thousands of stations to sell and thousands of advertisers and agencies to service. At a meeting of the Canadian Board of Directors of BBM it is not unusual to have the annual report read and accepted by acclamation, followed by a vote of confidence. Nobody is agin' it.

Nevertheless, on the occasion of the second BBM survey (the time of the first BMB research study), BBM operated within its budget only because the job could be done as part of the bigger BMB survey. There are 2,870,000 radio homes in Canada (1948 figures). There are 37,623,000 radio homes in the U.S.A. This roughly indicates how much more difficult the 48-state job is from the nine-province survey.

The changes in BMB procedure, which will, of course, be reflected in the BBM report for 1949 as well, are not necessarily the complete answer to the BMB dilemma. The pared-down operating cost of the Bureau is also not the complete answer. It is questionable whether or not the suggestion that the tripartite non-profit corporate structure must be shelved.

There is only one thing certain. A national survey of station coverage, reported on a consistent base for all the stations in the U.S.A. and Canada, must be continued. It must be continued in a manner that will neither hurt the small station nor puff the big outlet. It must tell the truth and all the truth, *sans* any fancy weighting of who listens to what outlet.

If the BMB is killed outright, there will be little chance of another organization coming into being for years. With an expanding broadcast advertising horizon, of which TV is the newest though not the final phase, broadcast advertising can't afford to be without a common yardstick. ★ ★ ★

SELLING A WATCH BAND

(Continued from page 27)

Lyon, however, departed for New York with a clear picture of the company's problems — and the beginning of an idea he thought could be the answer. But the answer had to lie within the $600,000 Speidel advertising budget.

It was at this time that Lou Cowan, producer of *Quiz Kids* and other successful radio package shows, was concluding a deal with the American Broadcasting Co. for Sunday-night airing of his newest package, the hour-long *Stop The Music*. On a 52-week contract, ABC would ask just under $473,000 for the last quarter-hour segment of the show. If the early ratings showed promise, Lyon figured the vehicle might be the punch needed to achieve fast mass recognition of the Speidel name.

The program went on last March, and five exciting broadcasts later hit a sensational, for Sunday competition to Bergen and Allen, 10.5 (Hooper report for 18 April 1948). By this time agencies all over the country were making presentations to prospects for 15-minute segments of the show. The final quarter-hour, with its slightly higher accumulated listening, was the first prize being dangled before prospects.

ABC had offered any segment of the show on a first-come-first-served basis. It was obvious that only a quick decision by some advertiser would secure the 8:45-9 plum with its cumulative listening. Cecil & Presbrey, having already analyzed the problems and the advertising objectives of Speidel, offered *Stop The Music* as the answer.

The new hit giveaway show seemed the right solution to Speidel's problems for one particular reason. Men and women exercise equal influence in buying jewelry, with men, however, making more watch purchases. Early spot checks of *Music* had indicated the current balance (for Speidel) of listeners, with Hooper audience composition figures for the program standing now at 5.56 men, 4.24 women, and 1.9 children.

The Hooper last spring was already higher than the network ratings of four other sponsors advertising jewelry products (Elgin-American, Ronson, Shaeffer, Helbros). The two remaining network advertisers of jewelry products, Eversharp and International Silver, had higher ratings. But



TRIPLE-TREAT MAN!

On us, three arms look good! Especially when we're bringing you the good word about three great new KQV shows: (1) Ace news reporter Bill Burns at 11:45 A.M., (2) The sparkling new audience show, "Sing For Your Supper" at 1 P.M. and (3) The popular Deems Taylor Concert at 10:30 P.M. Any one of these daily shows will do a far-better-than-ordinary job of covering the rich Pittsburgh industrial market for you. Better write or call for details right now!

KQV PITTSBURGH'S AGGRESSIVE RADIO STATION
Basic Mutual Network · Natl. Reps. WEED & CO.

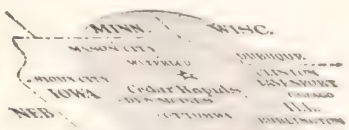
WMT paddles its own in Canoe

(IOWA)



. . . and a spanking good time is had by all, advertisers as well as listeners. Canoe's population wouldn't crowd a fair-size yawl—but if you're fishing for markets there's a whole fleet of prosperous Canoes in WMTland. 1,121,782 people live within the WMT 2.5 mv line.

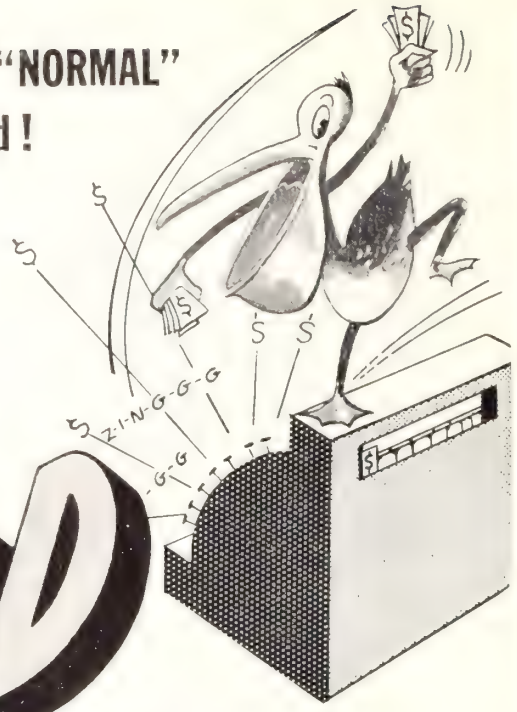
For smooth sailing in the important Eastern Iowa farm-and-industry market, navigate with WMT, the exclusive CBS outlet in the area. The Katz agency man will welcome you aboard with full details.



WMT
CEDAR RAPIDS
5000 Watts 600 K.C. Day & Night
BASIC COLUMBIA NETWORK

The *GREATEST* "NORMAL" We've Ever Had!

WIOD led the field in coverage of the fabulous war time market...and, now it holds its leadership by literally *saturating* this, the greatest of all "normal" markets!

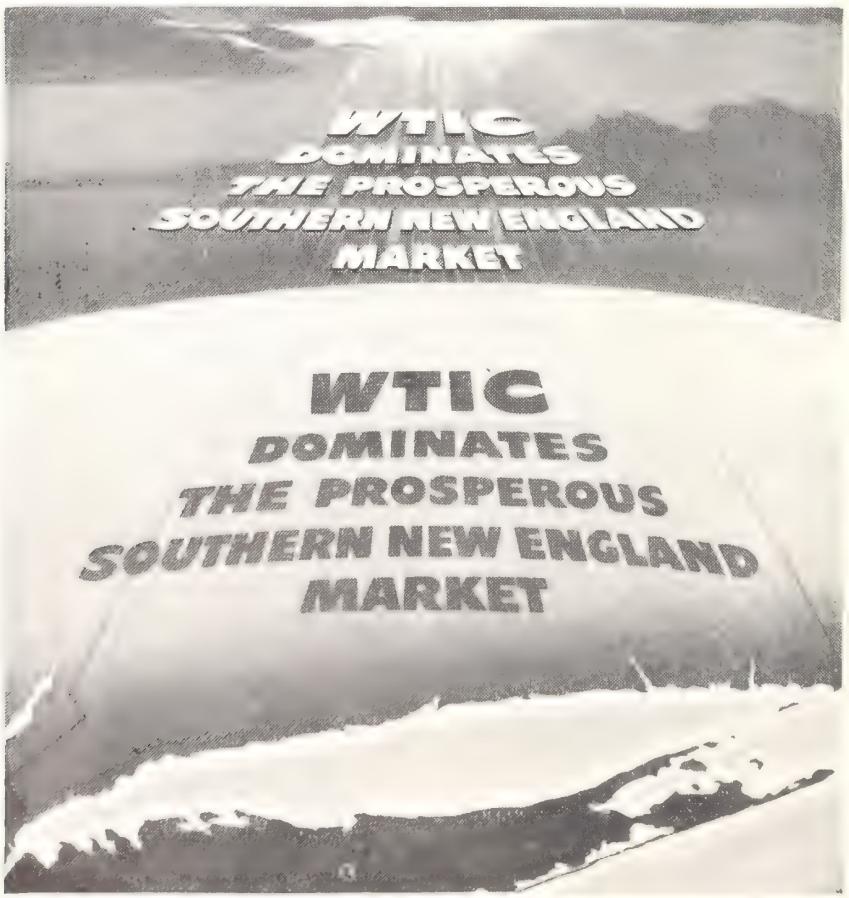


WIOD
FIRST IN MIAMI

National Representatives
GEORGE P. HOLLINGBERY CO.
Southeast Representative
HARRY E. CUMMINGS
JAMES M. LeGATE, General Manager

5,000 WATTS • 610 KC • NBC

All WIOD-AM programs are duplicated on WIOD-FM without extra cost to advertisers



Paul W. Morency, Vice-Pres.—Gen. Mgr. • Walter Johnson, Asst Gen. Mgr.—Sales Mgr.

WTIC's 50,000 WATTS REPRESENTED NATIONALLY BY WEED & CO.

on the basis of cost as related to rating, *Stop The Music*, with a lower price tag than the shows of any of the other six sponsors, looked like a real buy. The company urged quick action to obtain the last quarter-hour. They got quick action.

But when the agency went to ABC to lay it on the line—someone had slipped. The network sales department had said "no options". But Cecil & Presbrey were informed that a firm option had, somehow, been granted another prospect.

Red-faced, Lyon went back to Speidel and tried to explain. Despite the disappointment, realistic Speidel officials were ready to consider the possibility of one of the remaining quarter-hours. The outlook was still good.

Out of 105 sponsored network evening shows, for example, only 11 cost less than the $600,000 maximum Speidel wanted to spend; and of those 11, only two had ratings higher than the second segment of *Stop The Music*.

The company for the second time made a quick decision. By 25 May, less than three weeks after they had looked at data on the 8:30-8:45 segment, Speidel commercials were on the air. This proved to be the first time in the history of Hooperated shows that an advertiser succeeded in landing a show among the first ten with his first radio dollar.

The commercials stuck consistently to two simple ideas. One, that the bands make beautiful, luxurious *gifts*, at a modest cost—and, of course, constant association of the name Speidel with the product. Commercials also mention the gift boxes in which each individual bracelet comes. This is another of the company's innovations in promoting the product as a gift item.

Almost immediately the impact of the program began to make itself felt. Business ordinarily peaks twice a year about six weeks in the Fall (pre-Christmas) and about two weeks in the Spring. Buying is on a hand-to-mouth basis the remainder of the time. This has one advantage, however: it permits a very accurate appraisal of advertising impact. Radio was selling watch bands, more bands than ever before. Agency and company officials were jubilant.

The show started promoting individual models, such as the *Fiesta*, as well as the name Speidel in connection with all models. Spot checks on a Monday morning after a previous

night's broadcast always revealed immediate calls for the model featured.

Jewelers began to report increased traffic as people rapidly took to the idea of watch bands as something beautiful and desirable in themselves, instead of merely a string to clasp a watch to the wrist. The hoped-for result of jewelers pushing the company's products was achieved.

Another thing jewelers like about the increased traffic is that it is composed largely of men and women who seldom entered a jewelry store before except to buy a watch or visit the repair department. This, of course, tends to break down resistance to visiting jewelry stores for numerous medium and relatively low-cost items more commonly bought by most people in drug or department stores.

Window displays tieing in with *Stop The Music* are furnished free with certain minimum orders of Speidel goods.

With a little more than seven months of network broadcasting in 1948, the company increased its business 25% over 1947. This increase the firm credits almost entirely to its radio program. Instead of the $600,000 originally earmarked for the 1948 campaign, Speidel finally spent in the neighborhood of $778,000. This included something under $300,000 for a double-page spread and five full pages in *Life*, three full pages in *Ladies' Home Journal*, trade papers, and direct mail. The main point of pressure is on consumers.

The company plans to spend at least as much on advertising for 1949. Officials naturally regard *Stop The Music* as the 1949 advertising mainstay. Just how the remainder of the budget will be spent, and whether it may be revised upward, depends on what the company decides to do about television. They are as yet undecided whether to experiment now when low rates and choice time can be obtained, or wait six months to a year when larger audiences are available.

There's nothing indecisive, however, about the way Speidel is capitalizing on its conversion of a utility product into a gift item by the use of network radio and smart merchandising. How many advertisers land in radio's exclusive top ten with their first radio dollar? And then increase their sales 25%. All in one year. * * *



Texas Rangers Ridin' High!

The Texas Rangers transcriptions of western songs have what it takes! They build audiences . . . they build sales. The price is right —scaled to the size of the market and station, big or little, Standard or FM. And The Texas Rangers transcriptions have quality, plus a programming versatility that no others have.

Wire, write or phone for complete details.

The Texas Rangers
An ARTHUR B. CHURCH PRODUCTION
Kansas City 6, Mo.

BMI



We've Got A Little List . . .
PERFORMINDEX

Gilbert and Sullivan once presented a "little list" of remarkable wit.

Now our "little list" is extraordinary, too. It's entitled *PERFORMINDEX* and it's not really very little. It won't amuse you, but it will very definitely prove a terrific time-saver for any program director, disc jockey or broadcaster who programs music.

PERFORMINDEX is a compilation of BMI-licensed music titles that have been performed on the air in the past 18 months.

PERFORMINDEX contains the songs you've used on your own shows. They're arranged by title alphabetically for simplicity. And for the station that uses records primarily, *PERFORMINDEX* has the *necessary record data.*

If PERFORMINDEX has been misplaced in your station library, write immediately to BMI for another copy.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD



Is BMB Worth Saving?

The problem is clear cut. Shall the Broadcast Measurement Bureau be amputated from the body broadcast, or shall it be improved and continued? BMB is the second tripartite effort in the research field to suffer from committee-itis and personalities. It is the second research organization to have the best fact and figure brains at its disposal which has delivered facts and figures which do not tell the truth about listening. The first was the Co-operative Analysis of Broadcasting (CAB), which died under the consistent attacks of C. E. Hooper, because its facts and figures wouldn't stand up under analysis, and because it cost too much to operate.

BMB is essential to advertisers if they are to be enabled to use broadcasting intelligently and profitably. No other organization even pretends to report listening for all of the U. S. on a station-by-station basis. This is no reflection on A. C. Nielsen or C. E. Hooper. The former, with few exceptions, reports on national listening, not individual areas. Hooper covers 100 city areas, but does not cover non-telephone homes nor non-metropolitan homes. The U. S. Hooperatings are network reports not individual city area indexing. They do cover, in a manner, which many researchers still refuse to accept, telephone and non-telephone homes as well as rural areas.

SPONSOR calls upon all who live by broadcast advertising to support BMB not only by subscription, but by working within the organization to keep it research-correct. There is a tendency to follow the lead of some industry factors and to try to control it by refusing to subscribe. These men think this is the way to correct BMB mis-figuring. No research organization can be kept alive by undernourishment. SPONSOR asks all who believe in honest research to subscribe and to fight like hell to keep BMB facts and figures the best that money and research brains can buy.

If BMB is permitted to die it will take years to replace it. It's needed now during broadcast advertising's transition period. It need not be called BMB nor need it be a tripartite effort. What's needed is a nation-wide industry owned organization rendering reports on station coverage.

Agencies and sponsors also have a stake in good broadcast research, and it's time for them also to start talking in terms of the buyer as well as the seller paying part of the research bill.

TV Needs Spot News

Broadcasting, through TV, is losing one of its valuable assets—the public acceptance of it as a major news medium. TV is doing a consistent job of chasing viewers to newspapers for their news. TV set owners seem to forget that radio is still covering the news effectively. All recent surveys indicate that thus far television hasn't done a good job of covering news visually. This isn't surprising because the motion picture industry never attempted to be a spot-news medium, and most newsmen in the visual air medium have come from the newsreel industry.

It's not easy and it's expensive to be on top of the news pictorially, either via remote pick-up or film. The news-front is global. The top news of the day may originate in China, Alaska, or the Argentine. With radio it is possible to give on-the-spot reports of earth-shaking events. Radio is able to call on all the facilities of the great news-gathering organizations, plus its own staff men. As yet there is no way pictorially to blanket the world. Nevertheless the way must be found. Television newsmen must not forget the lesson that radio has learned. Yesterday's news is dead news.

Applause

To a Contemporary

When a research organization with many sources open to it turns to a trade paper for its population figures, that rates applause for the trade publication and for the entire trade publishing field. After months of squabbles about its population figures, which men like Ed Craney of Pacific Northwest Broadcasters attacked on many grounds, the Broadcast Measurement Bureau has announced that it will use the population estimates of *Sales Management* as the base for projecting the radio homes of the U. S. and individual station coverage. *Sales Management* has spent a number of years developing sources for population reports. Its market reports, both as to population and buying power, have seldom been questioned despite the fact that it has been increasingly difficult to do a census study during the years when population shifts have been as pronounced as they have been during the past ten years. *Sales Management* has taken as its specific province the reporting of the market facts of America. There have been times when its estimates have been far more accurate than the Census Bureau itself, although *Sales Management* has seldom done any crowing about the matter.

SPONSOR pays this tribute to a contemporary because it believes in the job which a trade publication must do for the field it represents. Since sales quotas and objectives can never be set without real market facts, it's logical that *Sales Management* set its sights on giving its readers these figures.

Without facts, without figures, no business or medium of advertising can profit. SPONSOR has set itself the objective of reporting the facts of broadcast advertising. It has run across the fact that population figures used in the industry have not always been satisfactory. It's happy that the industry, in the person of its research organization, has turned to an unquestioned source, *Sales Management* for its information.

It's a tribute to research—and *Sales Management*. It's also a tribute to good trade journalism.

97.4%

of the population of WJR's listening area own radio sets.



THAT'S WHY WJR, WITH 50,000 WATTS, IS POWERED FOR RESULTS...

Michigans Greatest Advertising Medium

Call or write your nearest PETRY office

WJR

CBS

50,000 WATTS

THE GOODWILL STATION, INC. FISHER BLDG. DETROIT

G. A. RICHARDS
Chairman of the Board

FRANK E. MULLEN
President

HARRY WISMER
Assoc. to the President

IT'S RESULTS THAT COUNT!



Put a radio program to a vote, and you'd probably get as many expert opinions as there are experts. But your final authority on programs are the sponsors who measure them in terms of RESULTS! Since IT'S RESULTS THAT COUNT, you can't blame WJW for being a bit chesty, because letters like the ones below are coming in regularly!

THE CLEVELAND COCA-COLA BOTTLING COMPANY

The Coca-Cola "Write a letter to Santa Claus" program did what we think is a truly amazing job, and in the 4 weeks of our air activity we pulled more than 22,000 letters

KRONHEIMS *Furniture that Makes Good because it is Made Good*

Between January 15th and November 15th, 1948, as the result of mail or phone requests from our customer-listeners, we have distributed 75,000 of the question and answer leaflets offered on our WJW radio program.

THE STANDARD BREWING COMPANY

Congratulations on your record of "Jimmy Dudley's Baseball Reference and Scoring Book" First ten days-21,000 requests Up to June 15th - over 100,000 requests

General Mills, Inc.

From the standpoint of General Mills, the Lone Ranger Safety Slogan Contest was a huge success and we sincerely hope that we will have the opportunity and pleasure of working with you again in similar activities

BILL O'NEIL, *President*

WJW

CLEVELAND

850 KC
5000 Watts

BASIC
ABC Network

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

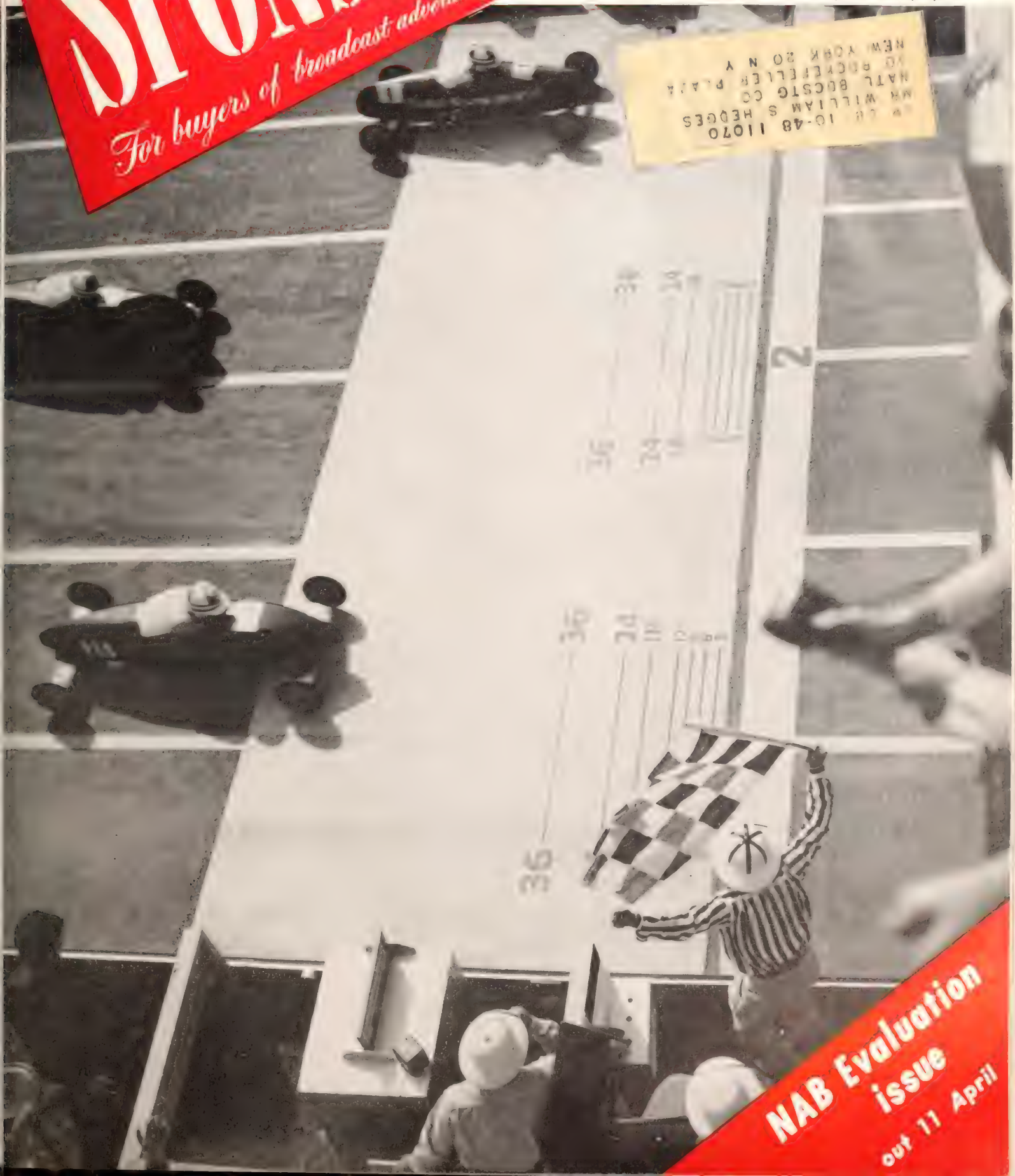
MARCH 1949 • $8.00 a Year

SPONSOR

For buyers of broadcast advertising

The automotive picture—p. 21
La Rosa aims at [illegible] market—p. 26
How to ma[illegible]wsreel—p. 29
Let[illegible] story—p. 25

Chevrolet sponsors the soap box derby—p. 21



NAB Evaluation issue out 11 April



PROPER COVERAGE *means everything!*

Yes, proper coverage *is* essential when you spend your radio advertising dollar. Station WJR with its 50-thousand watt signal covers the densely populated areas, the little towns and remote places. 97.4% of the population of WJR's listening area *own* radio sets. That is proper coverage. That is why WJR is Michigan's *greatest* advertising medium.

Call or write your nearest PETRY office

WJR

CBS

50,000 WATTS

FREE SPEECH MIKE

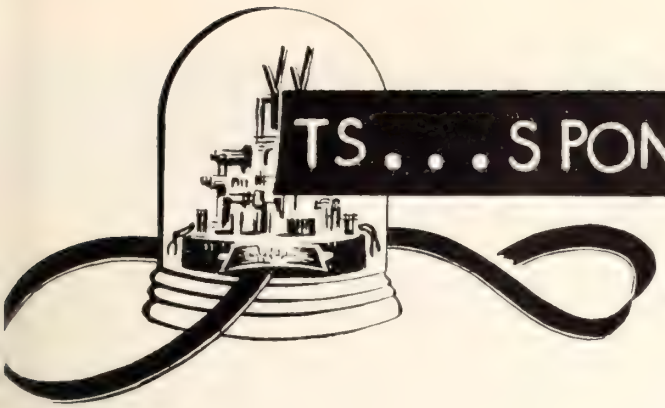


THE GOODWILL STATION, INC.—Fisher Bldg., Detroit

G. A. RICHARDS
Chairman of the Board

FRANK E. MULLEN
President

HARRY WISMER
Asst. to the Pres.



TS...SPONSOR REPORTS...

..SPONSOR REPORT

14 March 1949

Fortune finds radio first U.S. leisure-time activity

Radio is still America's number one leisure-time activity, according to Elmo Roper's latest survey for Fortune (March 1949). Men reported they turned to radio first 51% of time, and women stated they turned 54% of time.

-SR-

Flower seeds are big 1949 premium

Flower seeds are back as premiums in big way. Procter & Gamble is using seed offers on six daytime serials, and General Foods on one. P&G's offer is a part of $50,000 prize contest. GF's is a self-liquidating box-top and 15¢ deal.

-SR-

NAB fights secondary boycotts

NAB's fight for amendment to Senate Bill 249 to prohibit secondary boycotts is in reality a fight for entire advertising business. Danger of unions picketing places of business of advertisers when media they use is struck continues to raise ugly head, and only Federal action can prevent it.

-SR-

Little new on TV in Europe

Progress is being made on TV in England and France but General Sarnoff (Chairman of the Board of RCA) reported, following his recent six-week trip, that he had seen nothing abroad to indicate that developments had reached importance to U.S.

-SR-

WMGM thesis: radio-here-to stay

WMGM, N.Y., is becoming big entertainment business—part of Metro-Goldwyn-Mayer but something that MGM never had before. MGM record division is using WMGM studios for recording, many MGM stars are transcribing special shows for WMGM, which will be syndicated. Station's operation is based upon radio-is-here-to-stay basis

-SR-

William Morris first in TV talent business

William Morris talent agency is number one in TV at present. In band business it runs last of important agencies. First in band business, on or off the air, is Music Corporation of America.

-SR-

Anti-chain store law reduced

Ten of 28 states which have had anti-chain store legislation on books have repealed discriminatory law. In each of states, case against law was taken to people in part via airwaves.

-SR-

Newspapers lead in TV station ownership

Newspaper publishers lead all organizations interested in TV, according to FCC. Publishers represent 31.3%, broadcasters (broadcast station owners, who are publishers not included) 16.1%, motion picture theaters 6.6%, and manufacturers and retail merchants 6.1% each.

SPONSOR, Volume 3, No. 8, 14 March 1949. Published every other Monday by SPONSOR Publications Inc., [illegible]. Publication Offices 40 West 52 St., New York 19, N.Y. $8 a year in U.S. $9 elsewhere. Application for entry as second [illegible]

REPORTS...SPONSOR REPORTS...SPONSOR R

Fifth net in 1949

Fifth network long talked-about seems destined to become reality in 1949. Several top-flight radio station executives will head up new web and money will come from national investment house.

–SR–

FCC did not force Berle and Godfrey vacation

Word-of-mouth propaganda anti-Berle and Godfrey is circulating to effect that their month vacation was an enforced one—enforced by Federal Communications Commission. Check with Washington reveals FCC had nothing to do with Berle and Godfrey needing rest.

–SR–

NBC-CBS TV battle is on

NBC still leads networks in selling "big" TV networks to sponsors. Harry Kopf, NBC sales v.p., claims that NBC TV stations had 128 hours of commercials, while nearest competition had 35. Week of 2 January was used for comparison. CBS currently reports 18 sponsors, NBC 24. CBS claims to have 7 more signed, while future business on NBC is not available for publication at this time.

–SR–

Sponsors buy first and second picture rights

More and more sponsors are becoming interested in buying first and second rights of motion pictures. Producers sell pictures at less than actual cost, gambling on fact that they'll be worth more after first and second runs since TV will be nationwide for re-run rights. American Tobacco has deal like this for its "Your Show Time."

–SR–

Lever Bros. turns to "big" packaging

Two major network programs, "Amos 'n Andy" and "Big Town", are featuring Rinso's "giant-size" package. Lever Brothers' deal is based upon feeling that appeal of size and price are synonymous. Price is currently becoming more and more vital to making sales.

–SR–

Baseball on air tops this season

Baseball will be heard on more stations this season than ever before in history of broadcasting. In some areas, mostly hot minor-league towns, TV will be forbidden, but these areas are very few. Atlantic Refining will have just as big baseball schedule as previously, using three TV stations in Philadelphia in order to present all home games of Quacker City teams.

CAPSULED HIGHLIGHTS

IN THIS ISSUE

The automotive picture is an index to the economy of a great section of America's working population. How the automobile industry is using radio is reported in detail in this issue. **page 21**

Letters tell many stories and not the least of the tales is what they reveal to sponsors. **page 25**

Selling in both English and Italian at the same time isn't easy. La Rosa has found how to do it with a Skippy-type English show and a typically latin variety-drama program **Page 26**

Wire, tape or transcription? That's the question which Mr. Sponsor Asks in this issue. **page 46**

FAX! What is its present status? **page 32**

What's the Outlook? It's becoming somewhat muddled but SPONSOR's editors forecast with facts, figures, and no crystal ball. **page 12**

TV Newsreels are vital. How INS-IMP builds one is presented with three pages of pictures. **page 29**

IN FUTURE ISSUES

What makes a soap opera tick. **11 April**

Automobile dealers on the air. **28 March**

Mr. Sponsor Asks: "What about radio and TV rates? Can they be integrated? **28 March**

NAB projects? What do agencies and sponsors think of them? **11 April**

Will there be 3,000 stations in 1952? **28 March**

HIGH SETS-IN-USE OUTSIDE OF SALT LAKE METROPOLITAN MARKET

For years time buyers have speculated that smaller urban centers and rural areas probably listen to their radios more frequently than do city dwellers in metropolitan centers. An accurate measurement of comparative sets-in-use was made in the Winter, 1947 Intermountain Hooper survey. Comparing the sets-in-use in the Salt Lake City metropolitan area with the sets-in-use for the 13 outside Intermountain cities, it was found that there are 52.6% more sets-in-use in the 12:00 Noon to 6:00 PM period, and 100% more sets-in-use in the 8:00AM to 12:00 Noon period!

SETS-IN-USE • *Monday through Friday - Winter, 1947*

TIME	SETS-IN-USE 13 INTERMOUNTAIN NETWORK CITIES OUTSIDE OF SALT LAKE CITY	SETS-IN-USE SALT LAKE CITY
8:00 AM-12:00 Noon	28.3%	14.0%
12:00 Noon-6:00 PM	29.2%	19.2%

The high daytime tune-in in the beyond metropolitan areas of the Intermountain West means that in many areas the daytime advertiser on Intermountain Network secures sets-in-use equal to nighttime listening in the Salt Lake metropolitan market.

SETS-IN-USE • *Winter, 1947 Hooper Survey*

CITY	EVENING SETS IN USE SUNDAY THRU SATURDAY 6:00 PM—10:00 PM	DAYTIME—MONDAY THRU FRIDAY, 8:00 AM—6:00 PM
Salt Lake City, Utah	35.6	
Rock Springs, Wyoming		32.7
Price, Utah		40.0
Billings, Montana		37.8
Casper, Wyoming		31.7
Idaho Falls, Idaho		32.2
Powell, Wyoming		32.2
Miles City, Montana		28.8

THE INTERMOUNTAIN NETWORK Inc.

MUTUAL

Concentrated Coverage where the farmers live

Avery-Knodel, Inc. National Representatives

New York — Chicago — Los Angeles — San Francisco — Atlanta

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SPONSOR

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40 West 52nd

UNDERESTIMATING KHMO

I wonder if the editoral department of SPONSOR reads the advertisements published in your magazine.

For some months now we have been advertising the fact that KHMO operates at 5,000 watts on 1070 kc, and in one of your January issues you stated that KHMO was "250 watts."

WAYNE W. CRIBB
Station Manager
KHMO
Hannibal, Mo.

LIKES BIWEEKLY

I like your magazine very much and feel that the change from a monthly to a biweekly was a very good one. I was very glad to see that the quality of the articles and news did not suffer by the change, and hope that you will keep up the good work.

ROBERT G. HAZELTON
Advertising Manager
Rubsam & Horrmann
New York

RURAL REPRINTS

We should appreciate receiving a reprint of your series of five articles on the listening habits of people in rural communities.

Thank you for your cooperation in this matter.

PAULINE MANN
Media Director
Zlowe, N. Y.

● In reply to the many requests for SPONSOR farm series, reprints are not available. The individual issues in which the series appeared are October 1948, November 1948, December 1948, 3 January 1949, 17 January 1949.

IMPORTANT "FIRST"

Read the article in SPONSOR, January 31 issue, "Commercials with a Plus". Thought this was an excellent feature but incomplete.

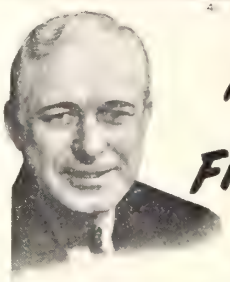
Why?

'Cause you omitted perhaps the most revolutionary idea in transcribed commercial announcements—namely, the Ullman Jingle Library which includes singing announcements for 48 types of business. I think you'll agree that no outfit produces one package that consists of 672 separate jingles (48

(Please turn to page 54)

Your Sales in Houston will Match this Index WHEN YOU USE KPRC





FIRST IN BMB
FIRST IN HOOPER
FIRST IN THE SOUTH'S FIRST MARKET

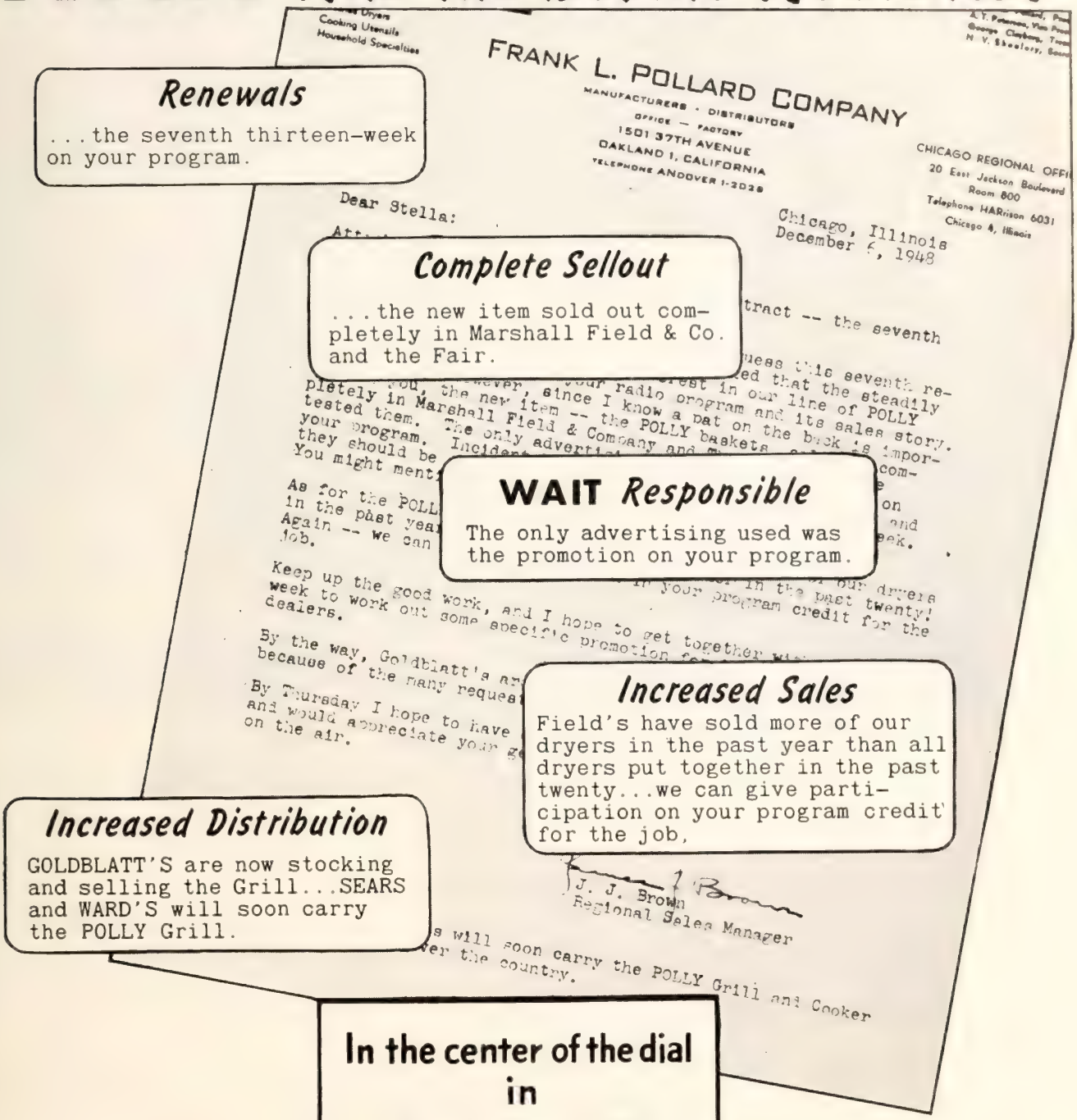
All "vital statistics" show that Houston and its great Gulf Coast market are growing lustily.

Department store sales are up 23% for the first 11 months — tops among Texas cities. Building permits for 11 months jumped from $65,080,064 in 1947 to $92,273,372 in 1948. Harris County population increased from 740,000 to 780,000.

To sell Houston and the Gulf Coast, buy KPRC — FIRST IN EVERYTHING THAT COUNTS.

KPRC HOUSTON
950 KILOCYCLES • 5000 WATTS
NBC and TQN on the Gulf Coast
Jack Harris, Manager
Nationally Represented by Edward Petry & Co.

WAIT Has The Buying Audience!



FRANK L. POLLARD COMPANY
MANUFACTURERS · DISTRIBUTORS
OFFICE — FACTORY
1501 37TH AVENUE
OAKLAND 1, CALIFORNIA
TELEPHONE ANDOVER 1-2028

CHICAGO REGIONAL OFFI
20 East Jackson Boulevard
Room 800
Telephone HARrison 6031
Chicago 4, Illinois

Chicago, Illinois
December 6, 1948

Dear Stella:

...tract -- the seventh

...uess this seventh re-
...ed that the steadily
...pletely in Marshall Field & Company and ...
...tested them. The only advertising and ...
...your program. ...
...they should be ...
...You might ment...

...on
...and
...eek.

As for the POLL...
in the past yea...
Again -- we can ...
job.

...our dryers
...in the past twenty!
...your program credit for the

Keep up the good work, and I hope to get together wi...
week to work out some specific promotion fo...
dealers.

By the way, Goldblatt's ar...
because of the many reques...

By Thursday I hope to have ...
and would appreciate your g...
on the air.

J. J. Brown
Regional Sales Manager

...s will soon carry the POLLY Grill and Cooker
...er the country.

Renewals

...the seventh thirteen-week on your program.

Complete Sellout

...the new item sold out completely in Marshall Field & Co. and the Fair.

WAIT Responsible

The only advertising used was the promotion on your program.

Increased Sales

Field's have sold more of our dryers in the past year than all dryers put together in the past twenty...we can give participation on your program credit for the job.

Increased Distribution

GOLDBLATT'S are now stocking and selling the Grill...SEARS and WARD'S will soon carry the POLLY Grill.

In the center of the dial in CHICAGO

WIND	WMAQ	WGN	WBBM	WAIT	WLS WENR	WCFL	WJJD	WSBC	WGES
560	670	720	780	820	890	1000	1160	1240	1390

5000 WATTS **WAIT** 360 No. Mich. Ave. Chicago 1, ILL.

REPRESENTED BY: RADIO REPRESENTATIVES, INC.



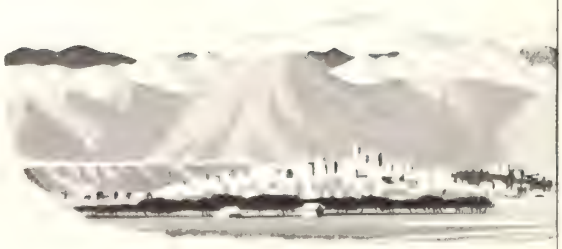
ARE YOU MISSING YOUR CUE ON THE PACIFIC COAST?

DON'T LET YOUR Pacific Coast radio campaign fall flat by missing your cue for maximum sales! Buy the Don Lee Network of 45 stations and get maximum sales out of the market where more than 13½ million people spend over 14½ billion dollars a year in retail sales.

THE PACIFIC COAST IS BIG! It covers 323,866 square miles, contains 133 counties, extends 1,352 miles from Mexico to Canada. Only Don Lee, with 45 local network stations, has *enough* stations to cover this vast area thoroughly – nearly as many as the other 3 Coast networks combined!

PACIFIC COAST RADIO IS *Different!* Mountains up to 15,000 feet high surround nearly every market and make long-range broadcasting unreliable. People listen to their own local network station, within

LEWIS ALLEN WEISS, *President* WILLET H. BROWN, *Exec. Vice-Pres.* · WARD D. INGRIM, *Director of Advertising*
1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA · *Represented Nationally by* JOHN BLAIR & COMPANY



Of the 45 Major Pacific Coast Cities

ONLY 10	3	7	25
have stations of all 4 networks	have Don Lee and 2 other network stations	have Don Lee and 1 other network station	**have Don Lee and NO other network station**



their own buying market, rather than to out-of-town or distant stations. When you buy Don Lee, your message is released *within* 45 of the Pacific Coast's leading buying markets. Don't miss your cue for maximum Pacific Coast sales by radio. Sell the whole big, wealthy Pacific Coast with Don Lee!

DON LEE STATIONS ON PARADE

KHJ—LOS ANGELES, CALIFORNIA — *Key station and headquarters of the Don Lee Network since 1927. Serves the Coast's largest market with 5000 watts at 930 KC. Just one of 45 good reasons why your Pacific Coast regional advertising should be on Don Lee.*

The Nation's Greatest Regional Network



KFH IS TOPS



HOOPER STATION LISTENING INDEX

CITY: WICHITA, KANSAS CITY ZONE MONTHS: NOV.-DEC., 1948

SHARE OF AUDIENCE

TIME	RADIO STATION B	RADIO STATION C	RADIO STATION D	KFH KFH-FM
WEEKDAY MORNING MON. THRU FRI. 8:00 A.M. — 12:00 NOON	21.1	12.9	31.1	31.1
WEEKDAY AFTERNOON MON. THRU FRI. 12:00 NOON — 6:00 P.M.	22.9	22.9	22.9	28.3
EVENING SUN. THRU SAT. 6:00 P.M. — 10:30 P.M.	12.9	32.8	18.0	33.9

The 1948-1949 Hooper Listening Index indicates a tremendous audience switch to KFH. As an example, Station D above, for the October-November, 1947 (weekday morning) had 40.7 and KFH had 23.4. The same period for 1948 gave station D 35.2 and KFH 27.2 *but* as you can see above, for November-December, 1948 both stations D and KFH each share 31.1.

At night the KFH audience leads all Wichita stations and exceeds that of Station D by 88%! KFH is indeed tops in Wichita.

5000 Watts - ALL the time

KFH CBS

WICHITA, KANSAS

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

SPONSOR

New and renew

New on Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Fram Corp	Vansant, Dugdale	MBS		Sports Thrill of the Week; Sat 9:55-10 pm; Mar 12; 12wks
Lever Bros Co	J. Walter Thompson	CBS	167	Winner Take All; MTWTF 4:30|4:45pm; Feb 28; 52 wks
White King Soap Co	Raymond Morgan	MBS	10	Chandu; Su 10:30-11 pm; Feb 6; 21 wks

(Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period)

Renewals on Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Falstaff Brewing Co	Dancer-Fitzgerald-Sample	NBC	33	Music From The Heart of America; Th 9:30-10 pm; Feb 3; 52 wks

National Broadcast Sales Executives (Personnel Changes)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bob Bell	—	WCTC, New Brunswick N. J., sls mgr
Fred L. Bernstein	Forjoe, Phila., mgr	WTTM, Trenton N. J., sls mgr
Clarke R. Brown	Gardner, St. L., head timebuyer	Texas State network, Ft. Worth, gen sls mgr
Bryan J. Bush	—	WDOD, Chattanooga Tenn., sls mgr
James Crawford	—	WPEN, Phila., sls mgr
Edwin C. Derryberry	WCTC, New Brunswick N. J., sls mgr	WBAY, Coral Gables Fla., sls mgr
Tom Gallery	DuMont, N. Y., pub rel dir	Same, sls dir
Paul E. Gilmor	WFAH-FM, Alliance O.	WHBC, Canton O., sls mgr
James Kelehan	KWDM, Des Moines, vp, sls mgr	KIOA, Des Moines, sls mgr
Bill Phreanor	KYOR, San Diego, Mgr	KCMJ, Palm Springs Calif., sls mgr
Leo Rosen	WROW, Albany, N. Y. prom mgr	Same, sls mgr

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Stanley M. Abrams	Emerson Radio & Phonograph Corp, N. Y., sls prom mgr	Same, sls mgr of TV div
D. C. Bythell	—	Trans-Canada Airlines, Montreal, adv dir
Evelyn M. Corper	Sterling Drug Inc (Centaur-Caldwell div), N. Y., adv mgr	Conti Products Corp, N. Y., adv mgr
Edwin W. Ebel	General Foods Corp (Gaines div), Kankakee Ill., sls, adv mgr	Same, gen sls mgr
Harland C. Forbes	Consolidated Edison Co of N. Y., vp	Same, exec vp
Albert J. Goetz	Pepsi-Cola Co, N. Y., asst vp in chg adv	Same, vp
Archie Herzoff	Columbia Studios, N. Y.	Universal-International Studios, N. Y., studio adv, prom mgr
Frank Johnson	Gamble-Skogmo Inc, Mnpls., asst adv mgr	Same, adv mgr
Ralph T. Johanson	Reynolds Metals Co, Chi., western mgr	G. Heileman Brewing Co., LaCrosse Wis., vp, gen mgr
Ben Z. Kaplan	WNBC, N. Y. asst adv, prom mgr	Motorola Inc, N. Y., adv, prom mgr
Harold E. Karlsruher	Emerson Radio & Phonograph Corp, N. Y., eastern regional sls mgr	Same, sls mgr of home radio div
Emanuel Katz	San-Nap-Pak Mfg Co Inc, N. Y., vp, sls mgr	Same, pres, dir
Seymour I. Kawaller	—	Dr. A. Posner Shoes Inc, N. Y., sls prom, adv mgr
Harry G. Lampman, Jr.	Blatz Brewing Co, Milw., vp, gen sls mgr	Beverwyck Breweries Inc, Albany N. Y., gen sls mgr
George B. Millikan	—	Bowey's Inc, Chi., adv mgr
Joe Risolute	Wilson Sporting Goods Co, Chi., asst adv mgr	Same, adv mgr
Hudson R. Searing	Consolidated Edison Co of N. Y., N. Y., exec vp	Same, pres
William V. Shaftner	Pacific American Steamship Assn	Wine Growers Guild, Lodi Calif., adv, pub rel dir
Arthur A. Starin	Scott & Bowne Inc, Bloomfield N. J., adv, sls prom mgr	Sweets Co of America, Hoboken N. J., adv, sls prom mgr
John L. White	Grapette Co, Camden Ark.	Same, sls dir
Robert Wallace	Zenith Radio Distributing Co, Chi., slsman	Same, sls mgr

- ***In next issue: New National Selective Business, New and Renewed on TV Advertising Agency Personnel Changes, Station Representative Changes***

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Air King Products Co Inc, N. Y.	TV, radio sets, wire recorders	Joseph Katz, N. Y.
Allied Florists Association of Greater Baltimore Inc, Balto.	Trade association	Ruthrauff & Ryan, Balto.
Amm-i-dent Inc, Jersey City N. J.	Amm-i-dent tooth powder	Cecil & Presbrey, N. Y.
Barbo Mfg Co, N. Y.	Barbo Compound, Instant Barbo hair colorings	Redfield—Johnstone, N. Y.
Barry's Newark N. J.	Costume jewelry	Advertising & Printing, Newark N. J.
Bell-Brook Dairies Inc, S. F.	Dairy products	Hoefer, Dieterich & Brown, S. F.
Bird Provision Co, Pekin Ill.	Meat prods	Mace, Peoria Ill.
Blair Corset Co, Chi.	Fashion Hour foundation garments	Jones Frankel, Chi.
Bos Manufacturing Co, Emeryville Calif.,	Snoko Ice Shafers	Ad Fried, Oakland Calif.
Brick O' Gold Corp, Redwood City Calif.	Ice cream, dairy prods	Raymond L. Sines, S. F.
Celco Corp, Santa Monica Calif.	Crayoffs	Mayers, L. A.
Chicago Kosher Packing Co, Chi.	King David Koshered frozen meats	Kaufman, Chi.
Cobbs Fruit & Preserving Co, Little River Fla.	Fruits, preserves	Gottschaldt, Morris & Slack, Miami
Colby Lighter Corp, Mt. Vernon N. Y.	Colby pocket, table lighters	W. B. Doner, N. Y.
Coronet Magazine, Chi.	Magazine	Schwimmer & Scott, Chi.
Dainty Dot Hosiery, Boston	Hosiery	Reingold, Boston
Dandrug Corp, Highwood Ill.	Sulfa-Dandrug	Casler, Hampstead & Hanford, Chi.
Diamond State Brewery Inc, Wilmington Del	Diamond State, Stoeckle Premium beer	Yardis, Phila.
Dixie Brewing Co, New Orleans	Beer	Sewell, New Orleans
Duncan Coffee Co, Houston	Coffee	Leche & Leche, Dallas
Eagle Oil & Refining Co, L. A.	Golden Eagle Gasoline, Ranger Motor Oil	Gunn-Mears, N. Y.
Edible Oil Institute Inc, N. Y.	Trade assn	Beaumont & Hohman, L. A.
Electric Auto-Lite Co, Toledo O.	Automotive equipment	Newell-Emmett, N. Y., for TV adv
Esquire Inc, Chi.	Magazine	Schwimmer & Scott, Chi., for radio adv
Forman, Ford & Co, Mnpls.	Paint, glass	Erwin, Wasey, Mnpls.
French Jewelry Co Inc, Phila.	Airflex watchbands	Wayne, Phila.
Fulcrum Oil Co, Franklin Pa.	Petroleum prods	Grant & Wadsworth, N. Y.
Gadget Guild of America, L. A.	Gadgets	Brisacher, Wheeler, L. A.
General Machine Co Inc, Emmaus Pa.	Electric Furnace-Man Stoker, Gemaco Freezer, Gemaco Oil Burner	Gray & Rogers, Phila.
Gioia Macaroni Co, Rochester	Macaroni	Storm, Rochester
Glidden Co (Durkee Famous Foods div), Cleve.	Food prods	Meldrum & Fewsmith, Cleve.
Hoody Peanut Products Co, Portland Ore.	Peanut prods	Blitz, Portland Ore.
Hoyt Brothers Inc, Newark N. J.	Pie, dumpling mix	Lewis, N. Y.
Hudnut Sales Co, N. Y.	Chen Yu products	Kenyon & Eckhardt, N. Y.
Jackson Brewing Co, New Orleans	Beer	Fitzgerald, New Orleans
L. B. Labs, Glendale Calif.	L. B. Hair Oil, shampoo	Smith, Bull & McCreery, L. A.
Lehn & Fink Products Corp, N. Y.	O-Syl	McCann-Erickson, N. Y.
Lehn & Fink Products Corp, N. Y.	Portrait hair prods	Grey, N. Y.
Liberty Laundry Co, Phila.	Laundry	J. M. Korn, Phila.
Oscar Mayer & Co, Chi.	Meats	Sherman & Marquette, Chi.
Miller Table Pad & Venetian Blind Mfg Co, N. Y.	Table pads, venetian blinds	Bobley, N. Y.
Nalleys Inc, Tacoma Wash.	Mayonnaise	Condon, Tacoma Wash.
National Kids' Day Foundation, Inc.	Juvenile delinquency prevention	J. Walter Thompson, L. A., for publ rel
Thomas Nelson & Sons, N. Y.	Book publishers	Wertheim, N. Y.
Northern California Food Dealers Assn, Sacramento Calif.	Trade assn	Beaumont & Hohman, S. F.
Pacific Turf Club Inc, Albany Calif.	Golden Gate Fields race track	Russell, Harris & Wood, S. F.
Prestige Inc, N. Y.	Women's hosiery	Roy S. Durstine, N. Y.
Procter & Gamble Co, Cinci.	Bonus	Compton, N. Y.
Ruby Chevrolet Inc, Chi.	Automobile dealer	Kraufman, Chi.
Rum & Maple Tobacco Corp, N. Y.	Tobacco	Gelles, N. Y.
Sayman Products Co, St. L.	Soaps, salve	Olian, St. L.
A. F. Schwahn & Sons, Eau Claire Wis.	Meat packing	C. Wendel Muench, Chi.
Standard Brands Inc, N. Y.	Tender Leaf Tea, Teaballs, Instant Tender Leaf Tea	Compton, N. Y.
Stonekote Co of Ill. Inc, Chi.	Simulated stone plastic sidings	Louis A. Smith, Chi.
Sweets Company of America, N. Y.	Candy, grocery products	Moselle & Eisen, N. Y.
U. S. Coast Guard	Recruiting	Newell-Emmett, N. Y.
United States Life Insurance Co, N. Y.	Insurance	Wilhelm-Laughlin-Wilson, N. Y.
Union Starch & Refing Co, Columbus Ind.	Pennant table syrups, Marshmallow Creme	H. W. Kastor, Chi.
Vernor Ginger Ale Co, Detroit	Ginger Ale	Zeder Talbott, Detroit
Viviano & Sons Mfg Co, St. L.	Macaroni products	Maurice Lionel Hirsch, St. L.
Whiting Milk Co, St. L.	Dairy prods	Chambers & Wiswell, Boston
Zion Industries, Zion Ill.	Fig bars, cookies, candies	Goodkind, Joice & Morgan, Chi.

ANNOUNCING

Jingl-Library

SINGING ANNOUNCEMENTS FOR 48 TYPES OF BUSINESS

Appliances
Auto Accessories, Tires
Auto Repair
Bakeries
Beauty Parlors
Book Stores
Breweries
Camera Shops
Children's Shops
Coal and Ice
Commercial Banks
Credit Clothing
Dairies
Department Stores
Drive-In Theaters
Drug Stores
Dry Cleaning
Farm Equipment
Feed and Grain
Florists
Food Stores
Fuel Oil
Furniture Stores
Furriers
Gas Stations
Hardware Stores
Ice Cream
Jewelers
Laundries
Loan Companies
Luggage Stores
Men's Clothing
Movers and Storage
Movie Theaters
Music Stores
Opticians
Optometrists
Paint and Wallpaper
Real Estate & Ins.
Restaurants
Savings Banks
Savings and Loan
Shoes
Soft Drinks
Sporting Goods
Taxi Companies
Used and New Cars
Women's Apparel

Straight copy is dull.





Musical Spot-Frames sparkle and sell.

Here, at last, is a *new* way to increase station income! The life blood of your station is spot announcements. Now you can sell more local business with jingles that are comparable to the best national spots. Jingl-Library,* with "singies" for 48 different kinds of local accounts, was created by nationally known writers and talent. It will be available to only one station per market.

The 672 jingles sparkle with fresh ideas—each one irresistible and different. Each category has 14 versions. They are designed for chain-breaks and minutes with plenty of room for live copy. In addition, there will be special monthly releases. This brand new idea gives you, *exclusively*, selling ammunition to stimulate new business. The cost is unbelievably low!

Wire or phone
for
Audition Record
($2.50 Deposit)
No Options! One Station per Market!

QUICK FACTS
48 Different categories
14 Different jingles per category
672 Jingle cuts
Additional monthly releases

* Registered Trademark

RICHARD H ULLMAN, INC.

277 DELAWARE AVE., BUFFALO 2, N. Y. • PHONE CLEVELAND 2066

Forecasts of things to come as seen by radio authorities

Outlook

Reduced travel hits railroads and airlines

Railroads are feeling the pinch of reduced leisure traveling. Many, like the Pennsylvania, have reported red operation for February. Only roads that are basically freight rather than passenger carriers are operating in black. Association of American Railroads, which is sponsoring an ABC network program may shift its institutional copy to a direct selling approach as has the New Haven Railroad already. While most lines have not been reduced to the bankruptcy stage of the Long Island, some are close to it. Among airlines, only Eastern is operating profitably.

U. S. world trade off and expected to decline further

U. S. world trade rose 6% in 1948—but in dollar value only. Actual volume of merchandise and food trade dropped 4%. Outlook of 1949 is not only for a decrease in volume, but in dollar value as well. More necessities, which have represented the bulk of U. S. exports, are being supplied locally. Luxuries are making their appearances on European market and are being advertised on the few commercial continential broadcasting stations, but since there's still no dollar exchange available, luxury exports are designed almost solely to keep trade names alive.

Truman's business leader conferences do help

Although President Truman's conferences (behind closed doors) with business leaders do not seem to have produced any pro-business attitudes on the part of the President, they have. The recent easing of credit buying regulations is directly traceable to one such conference, though outwardly the Federal Reserve Bank alone was held responsible for the change in regulations. Immediate result of the easing was the return to the air of a number of retail furniture and appliance merchants.

Picture-to-picture thinking in Hollywood

Long term thinking is gone from motion picture industry. A year ago most important Hollywood film producers were planning pictures years ahead with George Gallup's organization being called in to pretest each picture. Today only one motion picture organization is doing any pre-shooting testing. Gallup has cut his staff drastically and is expecting his radio and TV research divisions to carry a major part of his organizational expenses. All that producers can think of is what their last picture grossed.

Hartley, now TOU head, plans to use broadcasting

Ex-congressman Hartley (Taft-Hartley Act) who recently become head of the right-of-center Tool Owners' Union (not truly a union but an association representing stockholders and other investment holders) will take the case of the TOU to the people in a series of broadcasts. TOU has thus far used only newspaper advertising but Hartley, seeing what broadcasting has accomplished in directing public opinion, wants to take to the air.

FCC withholding motion picture producers TV licenses

Since ownership of theaters by motion picture producers have prevented a free market for the producers' films, in the eyes of the Justice department, it's expected that the ownership of telecasting stations by film companies may be adjudicated in the same category. Justice Department and Federal Communications Commission have had unofficial talks about the matter. FCC doesn't want to grant licenses which will later bring about restraint of trade suits.

European vacations being urged by U. S.

"Tourism," the trade name for travel-vacations abroad, is being pushed by both U. S. and foreign governments. Travel agents in the States are being urged to advertise the pleasures of postwar European travel. A number of agents are buying small radio series with even the American Express eyeing a selective broadcast schedule. Appeal is "you get more for dollar—in Europe." Idea is to get some U. S. currency in Europe without the ECA.

International Harvester dealers backlog being eased

International Harvester, which has sponsored a half hour on the air all through the period when it was oversold, reported a new sales high for its quarter ending 31 January 1949. At the same time it indicated that IH dealers no longer have bare showrooms and were in many cases able to make deliveries "off the floor." Dealers are starting to do some selling.

Scrap shortage continues as steel tightness eases

Despite the fact that the gray market in steel is rapidly being erased, the need for metal scrap continues. Steel, which is the basis of all "big industry" is in good supply but it won't continue that way if business lets up on scrap collection and selling. Government sources are urging a number of firms with broadcast programs on networks to get across the fact that scrap is still needed.

Oil producers curtailing output of crude

Oil producing companies are considering reducing their flow of crude to come more in line with current consumption. Despite increased cars on the road, gas storage tanks are full to overflowing. Expectations are that advertising pressure will be turned on to sell oil burner equipment plus other oil consuming devices, thus taking up slack.



The Outlook for Selling Merchandise is GOOD! ..... LOOK WHAT WLS IS DOING

2,391 responses to the first program . . . that's what WLS produced for an advertiser who offered a miniature model of his product for 4-line jingles accepted for use on the program.

A hearing aid advertiser, with 1-minute announcements, offers a booklet for the hard-of-hearing. Week in, week out, it pays off. Inquiries for five recent weeks: 272 . . . 231 . . . 212 . . . 229 . . . 257 requests. Especially impressive considering the limited number of people interested in a hearing aid booklet.

Aunt Rita's Children's Hour over WLS (Sunday mornings) offers pencil boxes for riddles used on the air. Every week, the youngsters write in. For five typical weeks the responses were: 1203 . . . 1287 . . . 1569 . . . 1776 . . . 1454.

The first Monday morning mail brought 380 inquiries to a farm brokerage agency offering a catalog on its Saturday morning program.

YES, the outlook for selling your merchandise or service is *good*, if you direct your promotion to the loyal, responsive WLS audience of Midwest America. Your John Blair man will gladly tell you more. Just ask him.

A Clear Channel Station



890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

Remember the story about...

Manhattan Island



that grew into the



World's Greatest City

The phenomenal growth of New York City is not unlike the growth of W-W-D-C in Washington. It started out small and then it grew—and grew—until today it's the red-hot buy in this rich market. Your sales message over W-W-D-C will get quick, profitable results. Call in your Forjoe man and get the whole story today.

WWDC

AM-FM—The D. C. Independent

Represented Nationally by

FORJOE & COMPANY

New developments on SPONSOR stories

P.S.

See: "Soft Drink Leadership"
Issue: January 1948, page 27
Subject: White Rock, Hires drop radio, while Pepsi-Cola adds network show.

The real troubles of soft drink satraps and their bottler subsidiaries and licensees aren't with the public—yet. Contrary to impressions reported in the trade press, the trouble so far is mostly within the industry. No national advertising budgets of any consequence have been slashed. Average per capita consumption of bottled soft drinks in the United States was up last year from 141 bottles to 145 bottles a year. These are estimates by the bottle crown industry.

The fear that plagues individual bottlers (and manufacturers, too) is that if they up the price per bottle, as they'd like to do, the public will rebel, go on a buyer's strike, and destroy them. Wholesale prices per case have advanced from an average of 80 cents to a dollar, and sometimes more. A year ago, the majority of bottlers could figure on a margin of eight to 12 cents per case. There are three or four thousand bottlers now who would be happy with half that margin. The industry, squeezed between the rising costs of raw materials and production and their fear of consumer reaction to further price increases, is still searching for an answer.

Meanwhile, advertising tactics of individual manufacturers seek to extract the most from competitive situations. White Rock Corp., for example, wanted to capitalize on its long-famous trademark Psyche, the sprite kneeling on a rock, gazing at herself in a pool of water. This strong visual association is a quality possessed in the same degree by no other soft-drink product. With the advertising budget at its disposal, the company felt it couldn't dominate its markets with selective radio, and also give Psyche the desired promotion. White Rock is therefore out of radio indefinitely, except WNEW and WCBS, New York, and will concentrate on saturating its markets with color billboard impressions of the sprite on the rock.

Following a trend in the industry, the Bireley's Division of General Foods Corp. is going out of the bottling end of the business, and is selling its equipment and licensing local firms to bottle and distribute its non-carbonated orange (and other) flavored drinks. About one bottle of a (soft) non-carbonated beverage is sold to every 75-80 carbonated. Nevertheless, the popularity of non-carbonated drinks is increasing, according to Bireley officials, and they are expanding their facilities for producing concentrates. Tru-Ade, Inc., Chicago, another non-carbonated beverage, is also expanding its markets and using local selective radio to help get fast distribution for each newly franchised bottler.

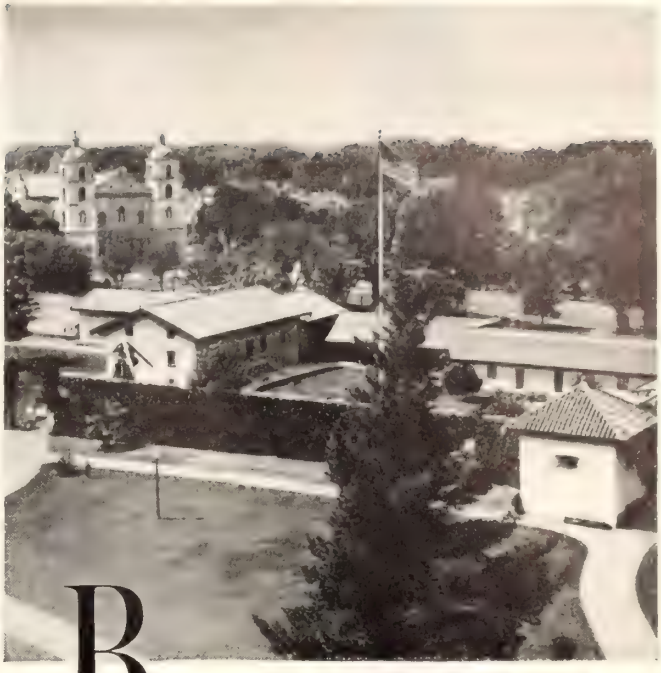
Pepsi-Cola Co., which up to this year relied on national selective radio and its famous Croom-Johnson and Kent jingle, has taken a new plunge into network radio with a well-tried melodrama, *Counterspy*, two nights a week over ABC. The famous jingle, *sans* both the nickle and the twice-as-much theme, is now selling Pepsi "zest" and "best." Hires Root Beer is out of network radio.

Coca-Cola spent about $18,000,000 last year for advertising—probably the largest amount ever spent in a year to promote a nickle product. Now the accumulated weight of consumer demand from years of heavy air and other advertising has caused Safeway Stores to resume handling Coke after many years.

Coca-Cola's financial statement for 1948 showed a whopping net income of $33,794,170, or $8.22 a share, compared with $7.59 a share for 1947. What wasn't stressed was the fact that the final quarter showed a whopping decline against 1947. Final quarter 1948 net was $5,574,073, against 1947 last quarter total of $7,411,528.



ANYONE IN TACOMA can tell you about this Washington mountain. It's as familiar as ABC in Tacoma where 80% of the radio families listen regularly to the Coast's most powerful network. In 42 Coast towns (and 97 counties) ABC has at least 50% BMB penetration.



BOOM-DAY MEMENTOS from 1849 are preserved in this landmark, as familiar to Sacramentans as the ABC spot on the dial. To hit a 1949 bonanza in Sacramento, switch to ABC. Even before KFBK boosted its power to 50,000 watts, BMB said ABC reached 89% of Sacramento's radio families.



CAN YOU NAME what kind of fruit is almost as numerous as ABC listeners in Watsonville, California? These blossoms should give you a clue. And to reach Watsonville's radio families, take your cue from BMB which proves 84% of them listen regularly to ABC. Outside markets or inside, big or small—ABC delivers them all.

On the coast you can't get away from

ABC

FULL COVERAGE... ABC's improved facilities have boosted its coverage to 95.4% of ALL Pacific Coast radio families (representing 95% of coast retail sales) in counties where BMB penetration is 50% or better.

IMPROVED FACILITIES... ABC, the Coast's Most Powerful Network, now delivers 227,500 watts of power—53,500 more than the next most powerful network at night. This includes FOUR 50,000 watters... a 31% increase in facilities during the past year.

LOWER COST... ABC brings you all this at only $1,275 for a night-time half-hour. No wonder we say—whether you're on a Coast network or intend to be, talk to ABC.

GREATER FLEXIBILITY... You can focus your sales impact better on ABC Pacific. Buy as few as 5 stations, or as many as 21—all strategically located.

THE TREND TO ABC... The Richfield Reporter, oldest newscast on the Pacific Coast, moves to ABC after 17 years on another network, and so does Greyhound's Sunday Coast show—after 13 years on another network.

KEY
A—Mount Rainier
B—Sutter's Fort
C—Apples

ABC PACIFIC NETWORK

NEW YORK: 30 Rockefeller Plaza · CIrcle 7-5700—DETROIT: 1700 Stroh Bldg. · CHerry 8321—CHICAGO: 20 N. Wacker Dr. · DElaware 1900—LOS ANGELES: 6363 Sunset Blvd. · HUdson 2-3141—SAN FRANCISCO: 155 Montgomery St. · EXbrook 2-6544



the ones that get away!

TAKE 13 WEEKS WITH PAY... ON WCCO

You can get your Northwest customers while they're "getting away from it all." With radio. For Summer daytime listening in the Northwest is 12% higher than the national average.

And most of the time in the Summertime, they're having a wonderful time listening to 50,000-watt WCCO. In the Twin Cities, all Summer long, WCCO delivers an average daytime Hooper of 6.0... a 58% *bigger* average audience than any other Twin City station! (Throughout the *entire* 6-state WCCO area surveyed by the CBS-WCCO Listener Diary in May 1948, WCCO averages 200% more listeners than any other Twin City station.)

With Summer retail sales in WCCO country soaring well over $699,000,000—just about as high as in any other season—it's no wonder that 48 major local and national spot advertisers (30% more than the year before) stayed "on the job" on WCCO all year 'round last year... Fall, Winter, Spring *and Summer*. They found WCCO sends sales *up* with the temperature!

To land your customers, use WCCO *without a Summer hiatus*. Make your reservation with WCCO or Radio Sales... for 13 wonderful weeks with pay!

WCCO
Minneapolis-St. Paul
50,000 watts
Columbia Owned

Represented by
RADIO SALES

All source material available on request.





for profitable selling—
INVESTIGATE

WDEL
WILMINGTON
DEL.

WGAL
LANCASTER
PENNA.

WKBO
HARRISBURG
PENNA.

WORK
YORK
PENNA.

WRAW
READING
PENNA.

WEST
EASTON
PENNA.

Represented by
ROBERT **MEEKER**
ASSOCIATES
New York • Chicago
San Francisco • Los Angeles

Clair R. McCollough
Managing Director
STEINMAN STATIONS



Mr. Sponsor

*Joseph M. Allen**

Assistant vice-president
Bristol-Myers Company, N. Y.

Joe Allen will try anything that promises to sell Bristol-Myers products. Associates call him cautious, but he tried the new-fangled medium called radio in 1925. He is experimental without being spectacular. He's used one or more shows continuously since his first plunge, 24 years ago. It probably gives him a claim (though he'd never make it) to longer, more varied experience with radio advertising than any other national ad-manager to do sales promotion.

He's a native New Yorker who came to Bristol-Myers from the Curtis Publishing Co. They found out he liked and understood people, so he got the job of personnel manager. He landed in advertising because he knew a lot about moving people to action.

In the Summer of 1946, when most agencies were firmly advising clients that commercial television was ten years ahead, Joe Allen huddled with Doherty, Clifford, and Shenfield executives, decided to prospect the visual air. He wanted a cartoon show. Jose diDonato, then in charge of TV production for D-C-S, showed him a picture storyboard depicting a sequence layout of the proposed format. When diDonato started explaining it. Allen stopped him. "These pictures tell the story," he said, then went on to explain his feeling that a video production which told its story properly shouldn't be cluttered with unnecessary talk.

Allen is a persistent student of all his media. The day he first heard about a baloptican unit being used in a production, he went right down to the studio on his lunch hour to see what it did.

He's on hand for most broadcasts and at one time attended all rehearsals. He works closely with the producers of his current radio and television network shows, *Duffy's Tavern* and *Mr. District Attorney* (NBC) and the video *Break the Bank* (ABC). But they know what he wants and he never tries to interfere with their jobs. People with whom he's worked closely affectionately refer to him as "Uncle Joe." The company appreciates the fact that associates work with him without getting ulcers, and it made him vice president in charge of all advertising (February 1946). They expect him to get maximum results from a budget of eight million dollars in 1949.

* *Seen left with Lowry Crites of General Mills*

FOOD ADVERTISERS! A 10-WEEK "PACKAGE"!

WRVA COOKING SCHOOL

ON THE AIR FROM WRVA THEATRE, RICHMOND

Over 10,000 Women in Person!

$3,500.00 in Special Prizes!

Your Displays on Stage; in Lobby!

Your Samples to Live Audience!

Mary Grosvenor Ellsworth, Conductor!



Miss Ellsworth

author of "Much Depends on Dinner", "ABC of Herb Cooking"; Food Editor of "House Beautiful"; contributor to many leading magazines; gourmet; and world traveller.

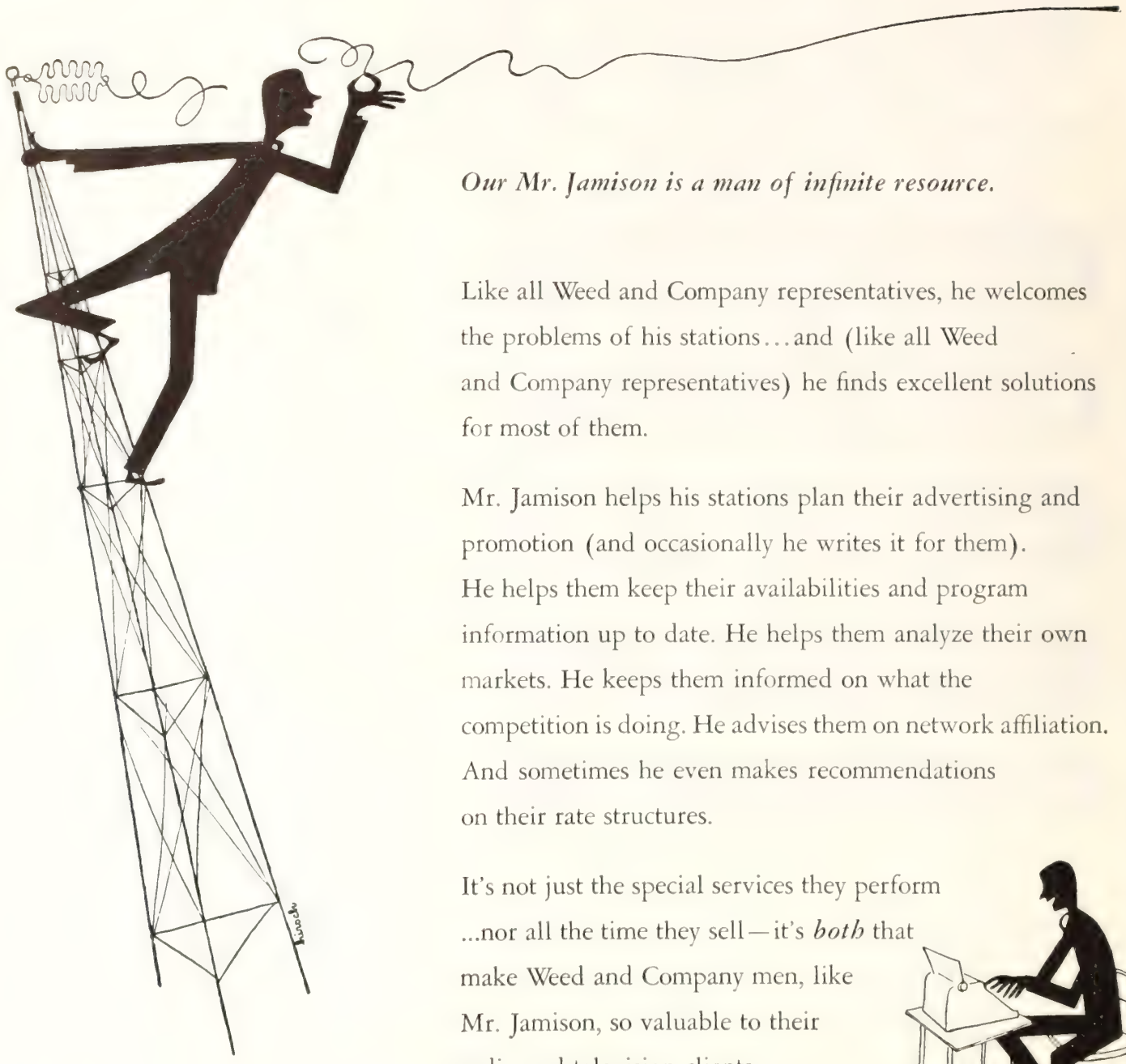
Every Saturday morning for 10 weeks, the Cooking School will feature an audience-participation-quiz-on-foods on the air! Your product will be demonstrated—you can set up displays and sample the audience. Backed by WRVA's usual dramatic promotion . . . car cards, newspaper ads, direct mail, etc. *Each product exclusive in its line.*

The cost? Your merchandise samples; the one-minute Class C announcement rate plus $20.00 net talent fee; and two additional Class C one-minute announcements weekly (or the equivalent). Making a total of three-per-week, or $95.60 per week. A minimum total cost of $956. for a complete 10-week Spring merchandising and advertising package! *First* come —*first* served!

WRVA

Richmond and Norfolk, Va.
The Edgeworth
Broadcasting Service

Mr. Jamison is never up a tree...



Our Mr. Jamison is a man of infinite resource.

Like all Weed and Company representatives, he welcomes the problems of his stations...and (like all Weed and Company representatives) he finds excellent solutions for most of them.

Mr. Jamison helps his stations plan their advertising and promotion (and occasionally he writes it for them). He helps them keep their availabilities and program information up to date. He helps them analyze their own markets. He keeps them informed on what the competition is doing. He advises them on network affiliation. And sometimes he even makes recommendations on their rate structures.

It's not just the special services they perform ...nor all the time they sell—it's *both* that make Weed and Company men, like Mr. Jamison, so valuable to their radio and television clients.

Weed and company

radio and television station representatives

new york • boston • chicago • detroit
san francisco • atlanta • hollywood



WHEN GENERAL MOTORS SHOWED ITS 1949 CARS AT NEW YORK'S WALDORF-ASTORIA, THE LINES RAN AROUND THE BLOCK

The automotive picture

PART ONE
OF A SERIES

Along with the growing scramble for business, some of the airwave results are astounding

over-all By last week, the symptoms were growing increasingly obvious—competitive selling had returned to the automotive industry. Auto shows for General Motors, Ford, Chrysler, Kaiser-Frazer, Studebaker, Nash, Packard and others were breaking out in a rash of chromium-plated, klieg-lighted hoopla. The last logjams on the assembly lines were being broken as parts and raw materials for an estimated 6,000,000 gleaming 1949 autos became increasingly available. Dealers too were hiring flagpole sitters and brass bands to drum up trade, and were trying to forget about things like priority lists and "new"-used cars. The auto-buying public, reverting happily to the role of quarry in the chase for the consumer's dollar, was cagily picking body styles, colors and accessories among the gleaming 1949 models, many of them with markdowns in price, with the same care lavished on picking a name for a new baby.

For the nation's automakers, and their advertising managers, the meaning was crystal-clear. By the end of 1949, and certainly by the early part of 1950, a buyers' market in autos would put the industry back on its prewar seven-step mass selling system*. For advertising managers, it

*Normal selling operations in the auto industry consist of: (1) Consumer research to discover likes and dislikes; (2) Market research to determine sales potentials in every part of the U.S. and abroad; (3) Distribution of new cars through dealer organizations; (4) Dealer aids to train personnel, help plan local promotions; (5) Sales promotions to dealers and public; (6) Sales estimates to determine exact production schedules; (7) "Custom tailoring" each order as to style, color, and other features.

way back when . . .



ford sponsored the World Series in 1934 and 1935. Graham MacNamee miked them



nash used colorful Floyd Gibbons in 1936-37 to air news and reach new customers



chrysler sponsored Major Bowes in 1936 f its line. Talent cost $25,000 per sh

means planning and spending the biggest auto advertising budgets in industry history for broadcasting, publication, space, and outdoor media—budgets expected to total more than $70,000,000 for the industry.

With an industrywide wholesale volume of $4.8 billion for passenger cars, and $2.1 billion for trucks and buses, 1948 had been a good year.

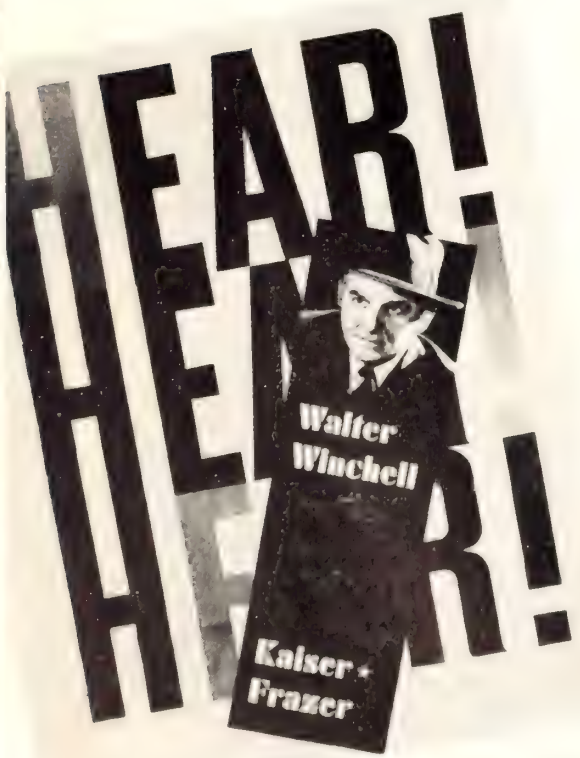
But 1949, the industry for the most part realized, was going to see the pressure turned on in earnest if the pace was to be maintained or passed.

The "Big Four" of the auto industry, generally considered to be bellwethers for the "independent" automakers, have advertising and promotion campaigns now in progress that match this growing need to do battle for their place in the sun, or to better it. These four firms—General Motors, Ford, Chrysler, and Kaiser-Frazer—will spend budgets that will total over $50,000,000. All will spend money in broadcast advertising, as will the majority of the leading independents —Nash, Packard, Hudson, Studebaker, etc. Millions more of ad dollars will go for joint dealer-manufacturer campaigns, nearly half of which will be in national selective radio and TV (Note: These campaigns will be the subject of a future SPONSOR study).

Industry leader, and largest ad spender among automakers, is the 41-year old General Motors Corporation, makers of Chevrolet, Pontiac, Oldsmobile, Buick, and Cadillac cars, a consistent radio advertiser since 1927 and a TV sponsor since 1946. The overall ad budget for General Motors in 1949, part of it still to be set, is estimated to be at least $25,000,000, with the heaviest portions of it planned for Chevrolet, which will get some $15 million of the total figure. Oldsmobile, Pontiac, and Buick will get the major share equally of the remainder, with Cadillac getting a boost over the 1948 budget, but still trailing the other (and lower-priced) models.

Chevrolet ad budgets, since the late 1920's, have included money for broadcast advertising. Although the

today . . .



kaiser has its wagon hitched to ABC's star Winchell



ford carries a full hour of drama on CBS. Program directed by Fletcher Markel



de soto and Plymouth share the commerci on "Hit the Jackpot!" over Columb



buick bought Roxy and gang for one-time broadcast 1927. Infrequent radio user



packard used Walter Damrosch in 1934 to popularize "Ask the man who owns one"



chevrolet in 1937 went transcription on 300 stations

major portion (75%) of the 1949 Chevrolet national advertising will be in newspapers, magazines, and outdoor media, the current budget calls for large-scale selective campaigns in both radio and TV, and for the continuance of *Chevrolet On Broadway*, weekly 30-minute TV dramatic program seen in 10 cities, and formerly sponsored on NBC by various local Chevrolet dealer groups. Since the early 1930's, Chevrolet national advertising has been heavily influenced by what the dealers feel will help them sell cars. A sizeable portion of the Chevrolet dealers are not sold on the use of broadcast advertising, preferring to tie-in with newspaper and billboard campaigns which feature a visual selling job on the product. TV is doing much to change this long-standing antipathy on behalf of Chevrolet dealers towards selling on the air. TV, many dealers feel, is what they've been waiting for in the way of national broadcast selling. Since Chevrolet is the largest seller (outselling Fords in a ratio of about six-to-five), and since Chevrolet's ad budget spent through Campbell-Ewald agency is the largest ($15,000,000) for a single make, this rising interest in TV and its corollary usage is already attracting watchful attention throughout the automaking industry.

The other GM divisions have broadcast advertising plans either on the air now, or in the works. A widespread TV campaign featured Chevrolet and Pontiac in a one-shot 20-minute film in major TV cities when the *Transportation Unlimited* show opened late in January at New York's Waldorf-Astoria. Oldsmobile is using the *NBC Newsreel* on NBC's TV network on a once-weekly basis. Buick, Pontiac, and to some extent Cadillac are expected to use selective campaigns in TV and radio (either on a straight or a dealer co-op basis) during 1949.

Ford, runner-up to GM for top place in the industry and a network radio advertiser since January 1927, spends even more money than GM in TV and radio. Ford will be on the air in radio with *Ford Theater*, a weekly hour-long dramatic vehicle true to the best traditions of Ford's prestige-building advertising (Ford is no longer the nation's lowest-priced car), and

TV firsts . . .



ord will sponsor Fred Allen program until June, when comic leaves the air for year



auto show was first scanned in 1938 by NBC as a video public service gesture



chevrolet presented "Roads to Romance" first TV series for an auto firm

Automotive *current campaigns cover all forms of broadcast advertising with stress on selective*

shaded oblongs report useage of form of broadcast advertising indicated

MAKE	AM NETWORK	TV NETWORK	SELECTIVE AM	SELECTIVE TV	DEALER CO-OP AM OR TV
Buick				planned	
Cadillac					
Chevrolet	one-shots				
Chrysler				planned	
Ford					
Frazer		planned		planned	
Hudson					
Kaiser		planned		planned	
Lincoln					
Mercury					
Nash	one-shots	one-shots			
Oldsmobile				planned	
Packard					
Plymouth					
Pontiac					
Studebaker	regional			planned	
Willys					

the Ford Dealers, like the DeSoto-Plymouth Dealers and *Hit The Jackpot*, will work primarily (until June 1949 at any rate) to reach a mass audience with Fred Allen. In TV, Ford will scan the video counterpart of *Ford Theater* and will feature TV film spot campaigns on a selective basis in major TV cities, coupled with some of selective radio's largest (up to 500 stations) campaigns in both TV and non-TV markets. Altogether, the broadcast end of the total Ford budget (about $12,000,000) will account for at least 60% of the over-all figure.

Chrysler Corporation, one of the latest major auto firms to be founded (1925), was the last of the major automakers to bring out its 1949 line, and advertising plans have not completely jelled as SPONSOR goes to press. So far, the DeSoto-Plymouth dealers, a hard group to please all at once with any one radio program, intend to continue with *Hit The Jackpot* on CBS. No other network radio or TV plans have been announced, and none is expected, although Chrysler was using radio as early as September 1927. However, there will be separate national selective campaigns apart from the dealer-manufacturer co-op budget campaigns. Dodge, DeSoto and Plymouth will have campaigns this month (March) running on over 200 stations each in radio with e.t. station break and selective announcements. TV campaigns are expected to come later, both on a straight advertising and dealer basis. Altogether, about 30-40% of the total Chrysler ad figure of some $10,000,000 will go for some form of broadcast advertising, the rest going into newspapers, magazines, and outdoor media.

Kaiser-Frazer, the industry's "Johnny-come-lately," has one of the biggest budgets percentagewise in the auto industry for broadcast advertising. About $1,250,000 of the national budget will go into sponsoring Walter Winchell on ABC, and stressing the dealer angle (as does most of

(Please turn to page 42)



HANDLING MAIL AT STATIONS AND NETWORKS IS VITAL OPERATION. SPONSORS CAN GET EDUCATION VIA STAMP ROUTE

Letters tell a story

You can't find a better way to tell how your program sounds in the home

over-all Last year, more than three and a half million men, women, and children took pens, pencils, or typewriters in hand and wrote the Mutual Broadcasting System. Somewhat less than half that number sped letters and cards to the American Broadcasting Company, while more than a million epistles were delivered to the National Broadcasting Company at its Radio City mail room. But this, however, is only a small fraction of the staggering total of 70,000,000 letters received from listeners by U. S. stations, webs, and sponsors.

While radio audience mail was slightly off for the whole country in 1948, it was up slightly for the three major networks contributing to this report, and there has been no significant drop in several years. Audience mail for 1949 already seems headed for an all-time high.

To some national advertisers this means nothing. (To current official policy at one network, the Columbia Broadcasting System, audience mail response is not regarded as significant to advertisers). To national advertisers like General Foods, Ronson, Speidel, Philip Morris, and others who have discovered the practical uses of listener letters, both solicited and unsolicited, mail response is a healthy sign. Moreover, it's important to them because they are able to use it as a tool in one or more of the following ways:

1. As an indication of program impact in each market where it is heard;

2. As a check on response to program elements, including personalities;

3. To spike word-of-mouth criticism against both company and product;

4. As source of consumer beliefs, favorable and unfavorable, about both company and product;

5. To strengthen the confidence and loyalty of correspondents to the firm and its products;

(Please turn to page 34)

La Rosa follows the Skippy pattern

Selective radio isn't new to this Italian firm, but reaching the general market is

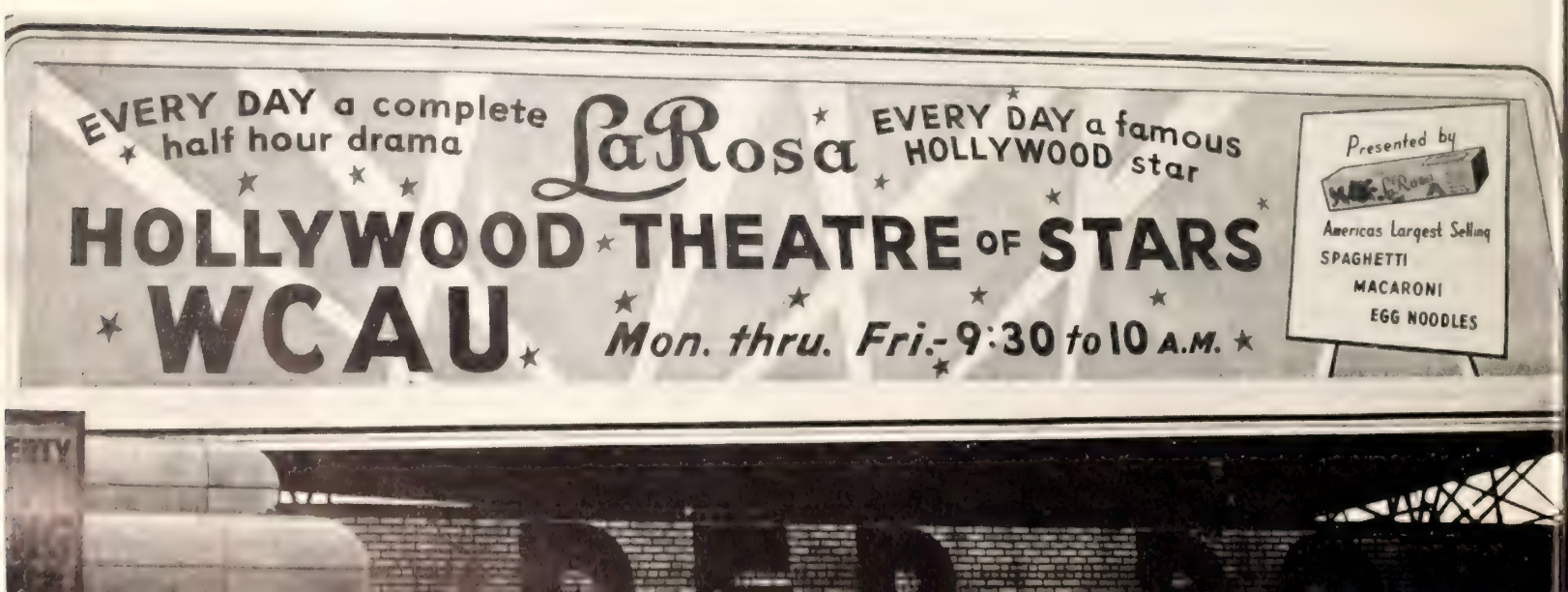
The same incisive business acumen that lifted V. La Rosa and Company from a neighborhood store to the largest producer of macaroni products in its distribution area, the Middle Atlantic States, has characterized the firm's use of radio ever since it started in that medium in 1930. La Rosa from the beginning knew where it was going and what route it had to take to get there — and it found bi-lingual broadcast advertising a dependable conveyance for traveling that route.

La Rosa's real beginning as a major producer of macaroni and spaghetti arrived when it became the first Italian manufacturer of those products to package them. Until then, the so-called Italian-type spaghetti and macaroni (as opposed to the differently-produced American product made by Mueller's and other non-Italian manufacturers) had been sold loose, and brand identification was relatively impossible. La Rosa introduced its traditional Italian foods in one-pound packages in New York, and thereby started itself on the way to becoming the top name in macaroni products in its area of distribution.

The company knew that its economic foundation would have to be the Italian market, that any expansion into the American market would have to come later, and would have to be based on what could be achieved financially through the East Coast's large Italian-speaking population. So La Rosa turned, almost 19 years ago, to radio to reach the huge first- and second-generation Italian-American population along the Atlantic seaboard.

To insure its sales message getting to the older (and spaghetti-buying) members of Italian and Italian-American families, La Rosa went on WOV, the New York station delivering the largest Italian listening audience, with an Italian-language program whose format has varied little in the 19 years it has been continuously on the air since its debut in 1930. The only major differences between then and now are the substitution of recordings for the live singers and orchestras of

LA ROSA BEAMS TO ENGLISH-SPEAKING MARKET WITH TRANSCRIBED DRAMA SERIES WHICH STATIONS PROMOTED TO THE HILT







LA ROSA BEAMS TO THE ITALIAN MARKET WITH DAILY VARIETY-DRAMATIC PROGRAM OVER SPECIAL NETWORK FROM WOV

the program's early years, and an added emphasis on the serial dramas which have always made up the second quarter-hour of the show.

The program is 30 minutes six times a week (12:30-1 p.m.)—the half-hour length being a "must" in Italian-language radio, if the advertiser cares about prestige among listeners. The song-and-drama format is also almost an invariable in this branch of radio selling, and La Rosa was (and is) taking no chances by not conforming to Italian-language broadcasting's mores.

The Red Rose Radio Theatre is fed from WOV to an eight-station network that includes WHAT, Philadelphia; WRIB, Providence; WMEX, Boston; WHOD, Pittsburgh; WOKO, Albany; WSCR, Scranton; WGNY, Newburgh, and WGAT, Utica. An indication of the size of the market reached can be seen in the Italian population in the New York metropolitan area alone—2,100,000 people comprising 562,000 families. Sets-in-use for the latter total 27.6%, as against 23.7% for all New York City families, according to a Pulse survey. The fact that radio seems to be a more important factor as a source of news and entertainment in Italian homes than in New York homes generally is allegedly traced to language and cultural considerations.

La Rosa has never doubted that its steady use of Italian-language radio through the years contributed more than its share to the emergence of the company as a leader in the macaroni field. But it also realizes that one day in the foreseeable future its 19-year-old standard bearer in radio will no longer be necessary. There is a slow but inexorable change occurring in the La Rosa market that some day will call a halt to the firm's bilingual radio activities.

The Italian market which for so long had been the backbone of the La Rosa market is gradually dying. The older generation of native-born Italians is giving way to their American-born children and grandchildren, most of whom speak little or no Italian; and Italian immigration into this country has been virtually nil for years.

But as the Italian market slowly declines for La Rosa, its progress into the American market has been increasing constantly since its distribution through the Northeastern U. S. began to average 90%. Typical of La Rosa's inroads into markets other than strictly Italian was the addition of egg noodles to its line of products.

(Please turn to page 52)

HOLLYWOOD THEATRE OF STARS IS SYNDICATED, BUT C. P. MACGREGOR MAKES IT A LA ROSA SHOW VIA DISK COMMERCIALS



FARM case histories

From rose bushes to trailers, rural programing delivers top sales at low cost

From Charlotte, N. C., to Des Moines, Iowa, case histories based upon farm service programs or announcements point to the fact that the rural audience buys and buys and buys. WNAX's report of selling $30,000 worth of farm machinery with a $12.00 announcement is unusual, but this station's record of delivering sales includes many other case histories with just as effective selling. This doesn't mean that the Cowles station promises results at this ratio but that it's reaching farmers who want to buy. It must also be remembered that SPONSOR's *Farm Case Histories* are all based upon advertisers using the know-how of stations for commercials. There have been many other case histories where rural advertisers have failed because they've closed their ears to station men who know the selling answer.

Machinery

SPONSOR: Francis Beehner **AGENCY: Placed direct**

CAPSULE CASE HISTORY: On 7 July, 1948, Francis Beehner, of Sioux Falls, S. D., bought a 30-second announcement on WNAX to advertise 13 new and used combines. The announcement was broadcast at 6:45 a.m., following Chris Mack's "Farm Journal." All 13 combines —more than $30,000 worth of farm machinery—were sold as a result of the single $12 announcement. Beehner reported that he could have sold the combines within 15 minutes, having received immediate long distance calls from three states, in addition to the many local calls.

WNAX, Yankton, S. D. **PROGRAM: Announcement**

Feed

SPONSOR: International Elevator **AGENCY: Placed direct**

CAPSULE CASE HISTORY: The Star-Hi Feed Division of the International Elevator Company staged a weight-guessing contest over Star-Hi's Farm Program. The weight to be guessed was that of "Star", a Star-Hi-fed steer, with the first prize being "Star" himself. One of the rules was that no contestant could submit more than one entry. The contest was plugged 25 times over Star-Hi's program, 12:00-12:30 p.m., Monday through Friday. A remarkable total of 901,238 pieces of mail was received, with no duplication from the same people.

WDAY, Fargo, N. D. **PROGRAM: Star-Hi**

Rose Bushes

SPONSOR: Charlotte Nurseries **AGENCY: Placed direct**

CAPSULE CASE HISTORY: Selling rose bushes via radio advertising would seem to be somewhat of a problem, which makes the results achieved by Grady Cole, WBT's Farm Editor, rather amazing. In three months of plugging the bushes (priced for the first three weeks at $3.95, and thereafter at $1), he pulled 54,412 orders—an average of 575 bushes a day. The advertising came on Cole's early a.m. program six times weekly, with a little later spot on Sundays. Programs feature popular and folk music, news, and home and farm service.

WBT, Charlotte, N. C. **PROGRAM: "Grady Cole Time"**

Breakfast Food

SPONSOR: Coco-Wheats **AGENCY: Rogers and Smith**

CAPSULE CASE HISTORY: This breakfast-food advertiser had never employed a salesman or a broker in the state of Iowa, nor had he ever used any advertising medium other than WHO. Within six months after starting on the station, however, the account had 100% distribution in the area covered by WHO, thereby presenting a clear-cut picture of the credit due radio for alone forcing this distribution. An average mail count over a 12-week period totaled 30,216 letters containing more than 36,000 Coco-Wheats box tops.

WHO, Des Moines, Ia. **PROGRAM: Farm program**

Auto Seat Covers

SPONSOR: Gaylark Company **AGENCY: Robert Kahn**

CAPSULE CASE HISTORY: The "New England Almanac" on WEEI was bought for Gaylark, manufacturers of automobile seat covers, with a two-week cancellation clause in case the show didn't pan out. Within ten days the cancellation clause itself was cancelled, and the campaign continued for a full 20 weeks. Results were 3,907 direct orders for $23,442 worth of seat covers, at a total advertising cost of $3,496—less than $1 per order. Worthy of note is the fact that the campaign went on in the Fall, not a normal time for car seat-cover buying.

WEEI, Boston **PROGRAM: "New England Almanac"**

Trailers

SPONSOR: Kansas City Trailer Co. **AGENCY: Placed direct**

CAPSULE CASE HISTORY: The Kansas City Trailer Company sponsored a campaign of one-minute announcements over this Kansas City station, involving a letter-writing contest for 11 prizes. Announcements invited listeners to submit in 25 words an explanation of why they would like to own a trailer. First prize was a house trailer valued at $2,000, with ten other lesser prizes offered by the trailer company. Result was a flood of more than 15,000 entries from people throughout the rich Kansas City farm trade area.

KMBC-KFRM, Kansas City, Mo. **PROGRAM: Announcements**

PICTURE STORY OF THE MONTH

Building a TV newsreel



1. the shot for which the world is waiting is about to be taken. The INS news cameraman is ready for the King's appearance. The Guards are drawn up at attention for the state occasion. Everything is in readiness for the world to view via "Telenews"

Speed is the essence in building a TV newsreel. This means speed in transportation of the shots; speed in developing, screening, putting the reel together, writing the continuity and getting the finished reel to the stations telecasting it. Several attempts have been made to produce effective newsreels. Of these only *NBC News* and the International News Service-International News Photos produced *Telenews* have thus far made the grade. NBC networks its newsreel, while INS-IMP syndicate their's to stations all over the U. S.

There are tricks in every phase of news gathering and showbusiness. A newsreel is a combination of good reporting and good theater. How INS-IMP work to achieve both through their *Telenews* is pictured in the pages that follow.

OVER ▶





2·on its way speeds the film. It's flown from London and met at LaGuardia Field by International News messenger

3·developing is completed only through the negative stage in time-saving technique. Minutes are vital. Takes one to two hours to process shot

4·screening for entire editorial staff is done from the negative. All shots arriving overnight previewed in morning by staff. Editors are used to viewing coverage in reverse (black and white), and make notes of footage they feel each individual clip is worth. Staff previews speed up process





5·fate of King's Guard sequence, among others, is determined at INS production meeting

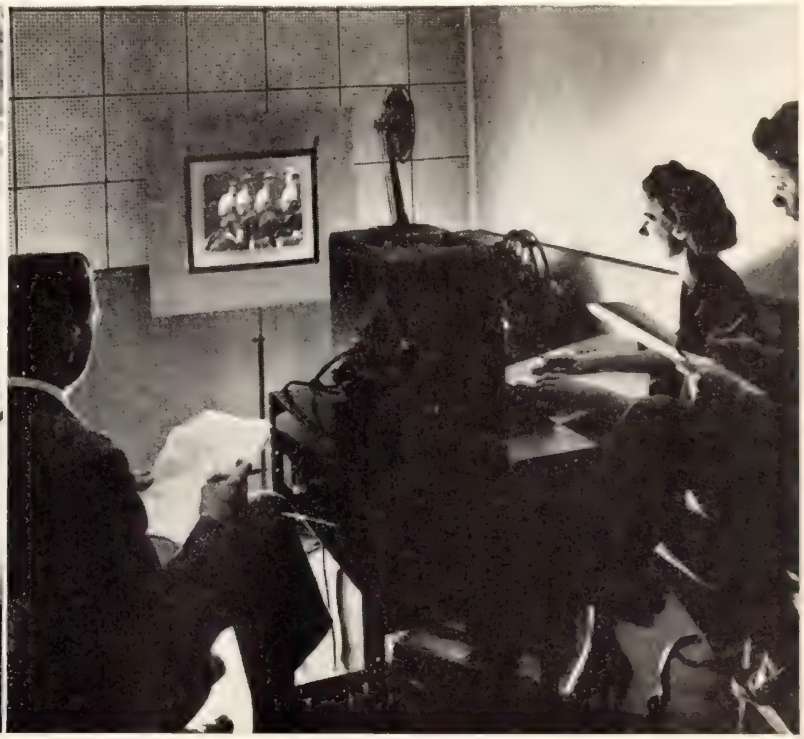


6·cutting and splicing mirror the decisions of production meeting as far as possible



7·continuity is written while film-cutting takes place. Writer is checking names





8·shipping moves via most expeditious carrier. All the speed up to this point is useless if the film doesn't reach the television station in time

9·WSPD-TV, typical INS "Telenews" subscriber, checks reel against script for timing, integration of commercial, and special exploitation

10·commercials are prepared at WSPD to take advantage of the local sponsorship of newsreel. Worman's Packards make news

11·results of "Telenews" sponsorship are easily checked by Worman when TV-viewer prospect asks for demonstration of specific model videod





FAX: is it a logical advertising medium for the near future?

WFIL (Philadelphia) demonstrates facsimile on a multiplex basis (sound and printed page)



Facsimile means two things to the advertiser:

It means a newspaper carrying his advertisment delivered right into the home, in many editions, many times a day.

It means a way of delivering, via multiplexing, a sound broadcast implemented by advertising or descriptive copy.

The facsimile newspaper is a specialized publication designed to meet the needs of various segments of the home audience during the course of a day. Scaled down to the size of a sheet of typewriter paper, one-quarter of the size of a regular newspaper, the four-column facsimile newspaper is reproduced in multiple editions at the rate of four pages every 15 minutes. It will be slanted to meet the specific requirements of the members of the family—father, mother, brother, and sister—in their various roles and diverse interests. For instance, the father can be appealed to by the advertiser in his role of provider, sportsman, hobbyist, gardener; mother as cook, clubwoman, shopper, dressmaker; brother as Boy Scout, athlete, student, movie-goer; sister as fashion expert, record collector, reader. Their roles and interests will cross many times, but a basic interest is appealed to in each edition.

A typical facsimile publishing schedule catering to this special interest factor could start with an early morning edition of general news. This edition could act as a "teaser" for those interested in reading fuller accounts in the sponsoring newspaper's street edition. It could be followed by a short school-children's edition, about the time the children are preparing to leave for school. Weather news and

special bulletins when emergencies necessitate closing the schools or rerouting buses could be announced. News of special school programs could be carried with notices of sports or extracurricular activities.

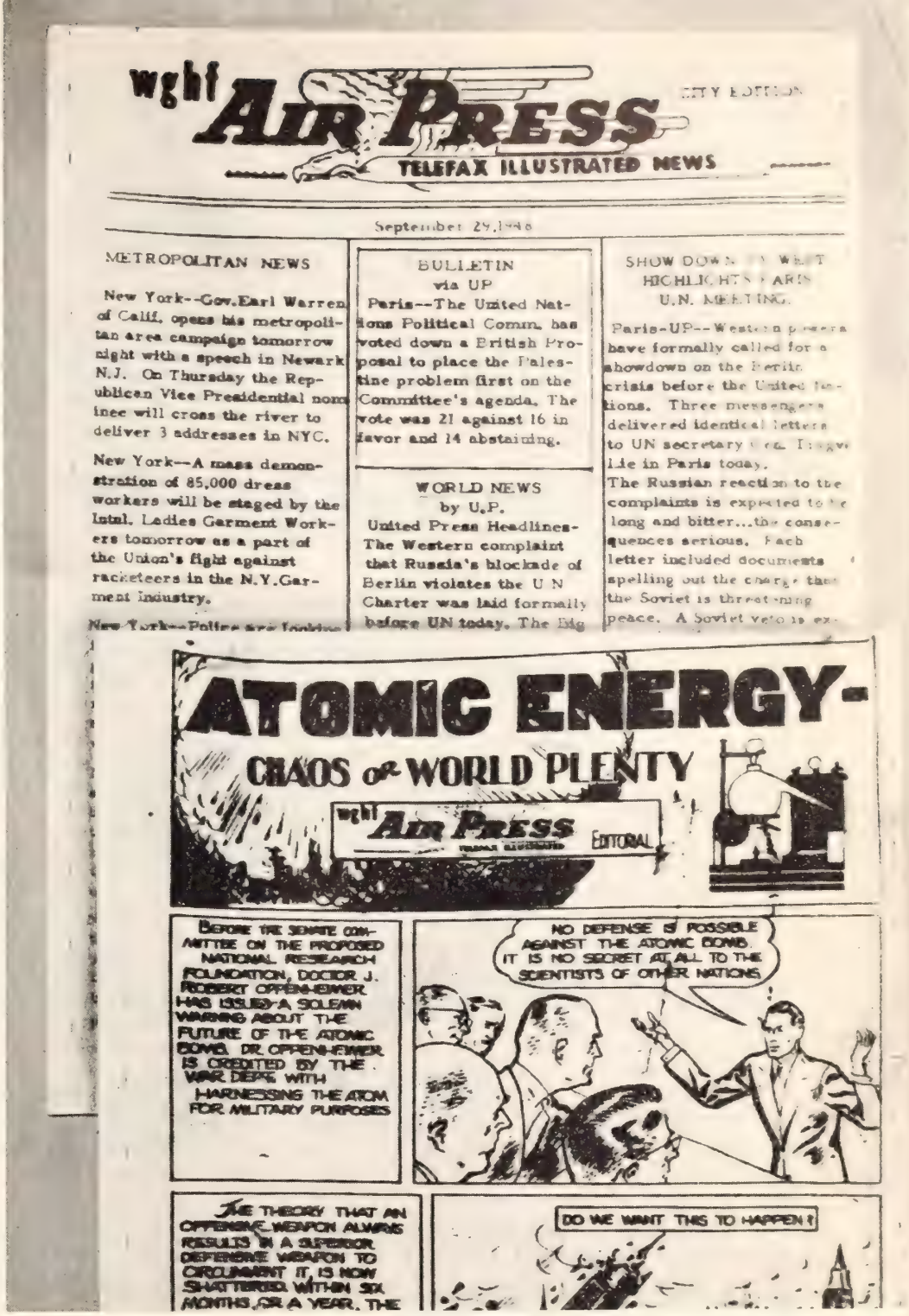
A later edition could carry a schedule of radio and television programs for the day, with program notes on those of particular interest. The mid-morning edition could contain shopping news and luncheon tips, the noon edition a brief resume of the news and an outline of things of interest in town —movie and theater offerings, exhibitions, and public events. An early afternoon edition could list the music to be played on the disk-jockey or symphonic hour show, with notes on the composers, or any other item of interest. Sewing and hobby programs could follow, or a daily language lesson. After-school editions could carry news and information for youth organizations such as the Boy and Girl Scouts. Five-o'clock comics, which could be in color, since there is color facsimile, could be programed for the pig-tail and short-pants set. (Comics could well be to facsimile what sports are to television, the program support of a whole industry while it is learning.)

During dinner, the recorder could be gathering late spot news bulletins and sports results for father while a recapitulation of the key radio and television programs would suit mother. This is just a fragment of the specialized interests a facsimile newspaper could satisfy. The advertiser using facsimile as a medium can be sure of reaching just the audience he wants.

The uses of facsimile are greatly expanded when facsimile is programed simultaneously with a sound program. This process of double transmission is known as multiplexing. Multiplexing allows the person at home to receive facsimile or to listen to the sound program—or both. This FM-FAX package possesses almost illimitable possibilities from both the advertising and programing points of views.

Program-wise, multiplex offers the FM-FAX set owner a combination much like television. What multiplex programing loses in instantaneous action it gains in permanency. While the ear is listening to the sound program, the eye follows the facsimile recorder.

Facsimile is not limited to the four-column newspaper form. It can be used as white space for printing and transcribing any graphic representation. A sponsor buying multiplex time can



Typical pages of "telefax" Finch transmitted "Illustrated News" from station WGHF (New York)

Wings Field checks WCAU-FM FAX weather report Farmers scan Philadelphia Bulletin's FAX



present a program and leave a printed advertisement in the home of the listener. A manufacturer of sewing machines can leave pictures of his various models. A food manufacturer can reproduce recipes which utilize his product. A publisher can leave reviews of his latest book and interest-catching excerpts. An automobile dealer can entertain the family with a variety show, and leave the equivalent of several pamphlets or brochures for the family to look over. Soap manufacturers will have a sure-fire way of getting a coupon into the home. Real estate operators can sponsor a program that is pure entertainment, and yet leave a picture of houses for sale, with floor plans, right in the living room of a prospective buyer. The possibilities of multiplexing haven't been touched yet; they have only been hinted at.

Since the FCC's authorization last June of the commercial use of facsimile after 15 July '48, a lift has been given to facsimile developers. With standards established by the FCC for the manufacture of scanners and recorders, facsimile broadcasting is on the eve of its greatest expansion. Sets for use in the home are not generally available yet, for until standards were established there was little point in building more than experimental sets, and these were not assemblyline-produced. Individual facsimile recorders when mass-produced should cast around $60 to $75, while AM-FM-FAX-phonograph consoles, it is estimated, will range from $390-$750. The two major inventors in facsimile, Captain G. W. Finch of Finch Telecommunications, Inc. and John V. L. Hogan of Radio Inventions, Inc., and their licensee manufacturers, are ready to supply the public with recorders as the demand makes itself felt.

Among leaders in daytime facsimile broadcasting have been WFIL-FM and WCAU-FM (Philadelphia), WQAM-FM (Miami), and WGHF (New York). Regular broadcasting schedules have been set up, and daily and weekly editions have been published. All these stations except WCAU-FM have experimented with advertisements since the FCC authorized commercial broadcasting. The rates charged have been token rates and only for experience since there were never more than 75 recorders, scattered around in public places, in any of the areas. The *Miami Herald's* facsimile edition has recently been admitted to membership by the Associated Press, the first facsimile newspaper to be so recognized. WGHF's *Air Press* has been a member of the United Press for the past three years.

Facsimile isn't going to spring up overnight as a national, or even local, advertising medium. There are many problems to solve, and public acceptance to be won. But facsimile is in no worse position than radio was when it was in its infancy. The tools are ready for use; the possibilities in programing and advertising are not obscure. One fact can be pointed out to the prospective advertiser—he won't have to jam his foot in the door to get a hearing for his product in facsimile. Facsimile always sits in the living room. ★ ★ ★

LETTERS

(Continued from page 25)

6. To avoid "nuisance" suits, particularly where contests and offers are involved.

When an enthusiastic—or an irate—radio listener takes his time and three cents to write a letter, he doesn't ordinarily address it merely to a network or station. He writes it to either the sponsor or the program, and he'll usually address it to the mc, if one is featured.

Whatever his reason for writing, it's *always* an intensely personal matter to him. Therein lies its greatest value to sponsors who realize the possibilities in such a contact initiated by the listener himself.

One national tobacco advertiser has had geographical distribution of mail to a network program analysed, state by state, in a representative quarter of each year for the last three years. They consider this form of response to their advertising an important check of its impact in markets of known potential. The company feels the mail record is an important extra tool that enables them to adjust point-of-sale and other advertising pressure more intelligently from market to market. But this isn't all.

Smith Brothers (cough drops) is another advertiser who feels the full usefulness of a large volume of mail is by no means entirely tapped by analysis alone. Experience has shown an amazing harvest of good will to be garnered from appropriate acknowledgment of each individual communication, no matter how trifling. The fact is that no communication is regarded as trifling by the person who takes the trouble to write it.

Not many sponsors, however, are adequately equipped to handle any considerable volume of program mail. Neither are most agencies. In fact, it is seldom economical for a single sponsor or agency to maintain a mail department for this purpose alone. Neither can the job be properly handled, ordinarily, as a secondary operation in some other department, unless the flow of mail is relatively small.

This often means that an outside organization which specializes in answering mail must be hired to do the job. Of course, it has long been the practice to delegate the handling of contests to specialists like the New York firm of Reuben H. Donnelley (the biggest in the field).

Organizations who specialize solely in analyzing and answering radio program mail are a development of the last few years. They came into being with the discovery by some advertisers of the tremendous possibilities radio inspired mail present for building good will.

An organization like Radioland Mail Service, for example, will receive all listener letters directed to a program (or to the sponsor, if it concerns the program) of a client. Every letter is read and replied to personally over the signature of Bernard O'Donnell, Radioland's head man.

The kind of reply depends upon the nature of the letter. The distinctive feature of Barney O'Donnell's service, however, is that even a routine request for tickets to a broadcast gets an individually typed reply. For shows like *Stop The Music*, *Juvenile Jury*, and *Twenty Questions*, requests for tickets alone run into thousands every month.

O'Donnell's Radioland Mail Service has handled more than seven million pieces of mail since he set out four years ago to win friends and influence people for Ronson and *Twenty Questions*. Barney himself looks at two or three thousand letters every week in order to be thoroughly aware from week to week of what people are thinking about his clients, their programs, and their products.

Program elements have been changed, or eliminated altogether as a result of clues from listener letters. For example, the sixth question in *Twenty Questions* was formerly a "blind" question, until mounting pro-

(Please turn to page 38)

Now in the Making!

A GREATER VOICE

—a still Greater BUY!

in the **DETROIT** *Area*

50,000 WATTS at 800 kc.

JUNE 1949

From 5,000 to 50,000 watts, in the middle of the dial, at the lowest rate of any major station in this region!

CKLW

Guardian Bldg., Detroit 26
J. E. Campeau, President

Adam J. Young, Jr., Inc., Nat'l Rep.
H. N. Stovin & Co., Canadian Rep.

In the Middle of the Dial at 800 kc. • Mutual Broadcasting System

Selecti
faces an *A*

Top network executives advise that AM network broadcasting is at or very near its maximum financial development.

This statement confirms again the existence of an enormous opportunity for selective radio; for there are hundreds and even thousands of advertisers who, though their distribution and resources will not support network radio, *can* and should use national selective.

But we in national selective face an alternative. Before we can either grasp the opportunity or pass it by, we must understand the full import of the choice to be made.

We must decide whether or not we are going to cling to a restricted concept of our business that defines our branch of radio as a minor department of network advertising, a means of patching the holes in network coverage, or at best a medium for the use of regional advertisers. If any big national advertiser does use the medium, this thinking implies that he must either use announcements or regard us as a sort of prep school from which he may eventually graduate to the use of network.

It is a school of thought that is well described by the restrictive and misleading term of spot radio.

e Radio
lternative

The *national* concept, accurately described as national selective, expands our business to a major medium in its own right, a medium where transcriptions will permit the use of the finest talent available, a medium where the advertiser can cover all the country without the restrictive factors inherent in network operation, a medium that permits complete selection of markets and stations.

An understanding of this broader view is vital. Representatives and stations alike must grasp it before national selective radio can grow to its full potential.

Let's get away from the pin-point concept. Let's think of this major medium as the hundred million dollar business that it is. Then we have taken the first step toward making it the two hundred million dollar medium which it ought to be.



Paul H. Raymer Company, Inc.

RADIO AND TELEVISION ADVERTISING

New York • Boston • Detroit
Chicago • Hollywood • San Francisco

here's proof....

Championship programming pays off on

WCFL

CHICAGO

1,000 on the Dial • 50,000 Watts

DECEMBER 1948

SUNDAY . . . 12:00 NOON TO 3:00 P.M.

STATION	SHARE OF AUDIENCE*
WCFL	31.6
Station A	14.2
Station B	12.2
Station C	11.9
Station D	11.9
Station E	7.7
FM and TV	10.5

*From Hooper Station Listening Index.

An imposing array of first-rate sports attractions—Notre Dame football, Chicago Cardinal football, and Blackhawk hockey—are WCFL highlights. Unexcelled programming of fine music is also a special feature of this station. Top entertainment and WCFL's economical rates combine to give the best all-round radio time buy in the rich Chicago market!

A plus factor in audience loyalty . . . There's a Union member in two of every three families in the great Chicago area—a foundation upon which The Voice of Labor is building one of the most responsive, product-buying markets in radio today.

WCFL

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.

LETTERS

(Continued from page 34)

tests in the mail caused the producer to experiment with playing it straight. Subsequent checks proved the change a popular one. As much as 15% of the mail, says O'Donnell, eventually has some direct influence on either the program or the manner of plugging the product.

As for the influence of Barney's letters on correspondents, there's plenty of evidence that they appreciate the consideration he gives them in the name of his clients.

When a listener asks for information about the program or its talent, or if he challenges something said over the air, O'Donnell doesn't close the correspondence until the correspondent is satisfied (and a booster for the sponsor with so understanding and intelligent a representative!)

It took him a month to collect the necessary evidence in answer to a listener who vigorously challenged *Twenty Questions* mc Bill Slater's statement that the fabulous Casey Jones was a composite character rather than the living individual of the legend. A famous railroad president wrote O'Donnell that he had been paying a pension to the widow of the fabled engineer. Several hundred people jumped into the fray with strong claims. Barney O'Donnell handled it in a way that may not have convinced everybody that Casey was only a legend—but more important, they were convinced that the sponsor was certainly a gentleman, if no scholar.

It is not widely known outside of trade circles that sponsors who feature contests and offers are frequently plagued with nuisance suits by disgruntled listeners who often feel sincerely that they've been unfairly treated. Radioland's policy of persistent and sympathetic attention to every gripe, legitimate or not—every complaint being legitimate to the complainant, of course—has paid off. Not a single client has suffered a suit at the hands of a listener in the four years of Radioland's existence. The sponsors feel this is one of the most important dividends of proper handling of audience mail. A suit may itself be unimportant, they reason, but the chain of ill-will it engenders is always bad.

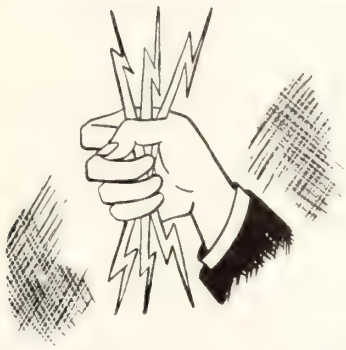
A program that doesn't ask for mail doesn't usually get much of it. A partial exception is the broadcast that

9 Important Facts For Radio Advertisers

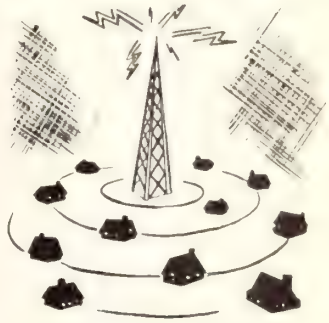
(ABOUT MUTUAL)



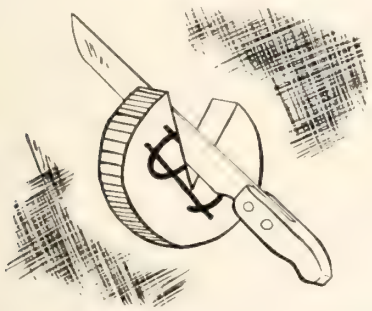
With MORE STATIONS than any other network, Mutual delivers 136 of the 137 U.S. Metropolitan markets (130 at night) —mostly with coverage *from within*. This represents over 64% of U.S. retail sales.



MORE 1,000-WATT AND UP stations than any other network. (Mutual: 172. Others: 109,122,138). With power where it counts *(strategic distribution)* Mutual's coverage has less waste, more economy.



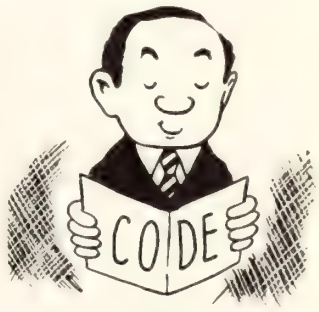
MORE ONE-STATION MARKETS than all other networks combined. Significance is that, with the only station in 320 markets, Mutual *dominates listening* (day and night) in 23% of U.S. radio homes.



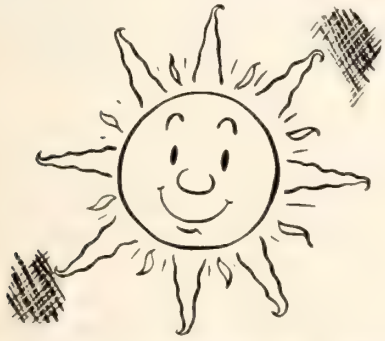
LOWEST COST PER 1,000 HOMES covered. Example: a Daytime Quarter-hour Strip, Full Network, time cost only, based on Nielsen Network Audience Study —Mutual: 47¢. Others: 53¢, 57¢, and 60¢.



PIONEERING IN PROGRAMS. In the last three years Mutual has developed fresh and successful angles on programming—"Mutual Newsreel," "Juvenile Jury," "Queen for a Day" and others.



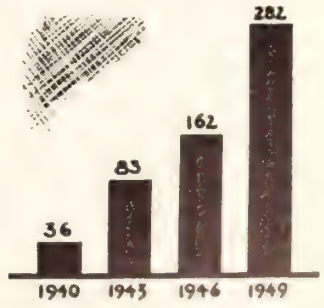
LIVING UP TO THE NAB CODE. Mutual believes in industry self-regulation —and because of our responsibility to listeners, we are Code-minded. We took the lead in ruling out "buying an audience."



No. 1 DAYTIME NETWORK. Mutual's daytime coverage (based on the widely accepted *Listenability* measure) tops that of any other network. The figure for January 1, exceeds 32,900,000 radio homes.



No. 1 CO-OP NETWORK. Mutual developed the Co-op Program idea in 1936, has led the field ever since. With 19 programs (including biggest Co-op names) Mutual is serving over 1,900 local sponsors.



ADVERTISERS ARE USING MORE of our facilities—good indication of results and satisfaction. Average number of stations per commercial program has climbed from 36 in 1940 to 282 in 1949.

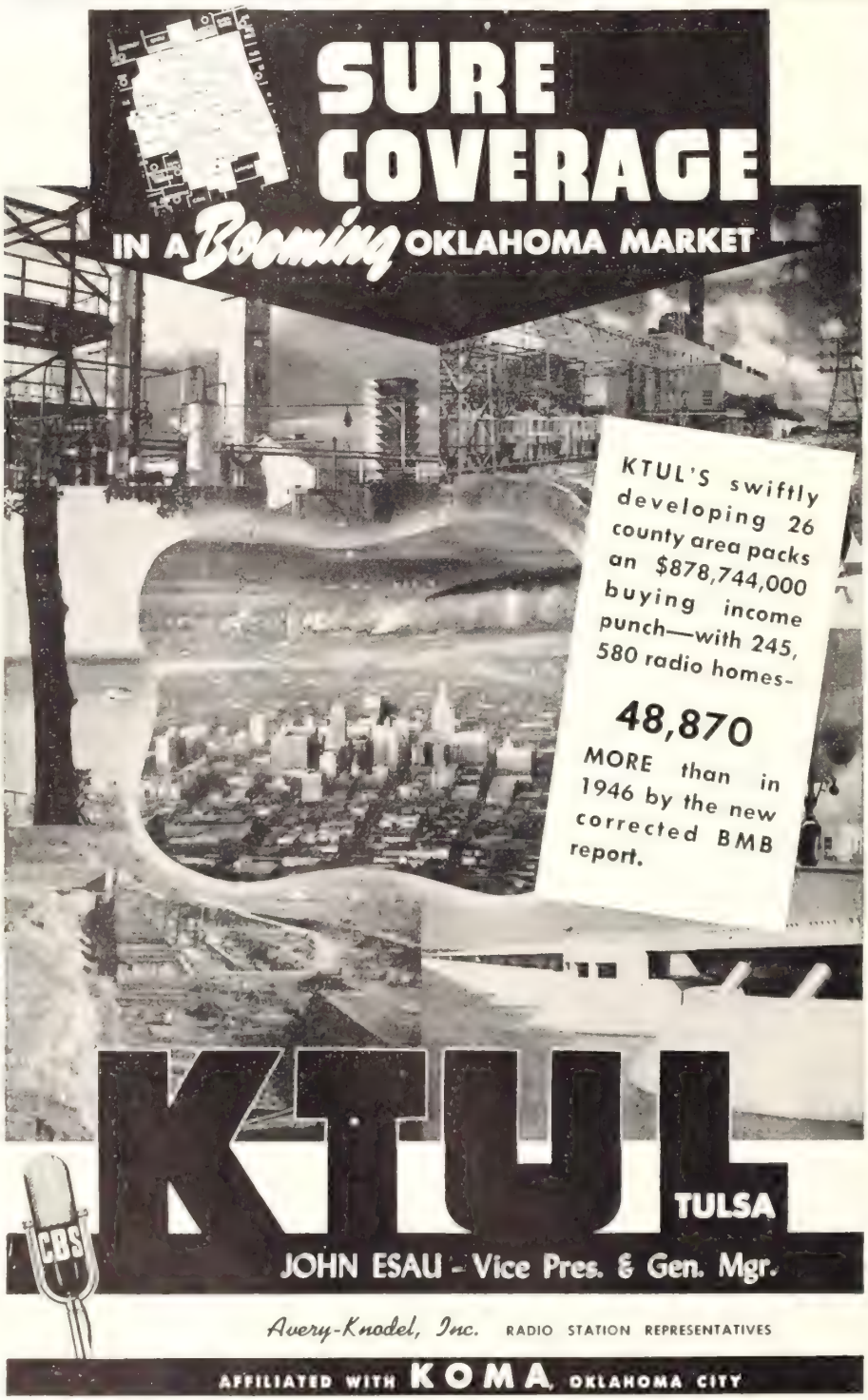
MUTUAL BROADCASTING SYSTEM

WORLD'S LARGEST NETWORK

involves a strong human interest or controversial angle. Even so, the suggestion on a network broadcast that listeners write for a simple recipe will usually gather infinitely more responses than the liveliest controversy or most poignant human interest broadcast where no request for mail is made.

It might be assumed even now, despite relatively limited number of television sets in use, that their proved pulling power would have the effect of reducing the amount of mail garnered by AM programs in the same areas. But this has not been evident.

In the field of children's programs, the CBS television network show, *Lucky Pup*, pulled an amazing 28,598 requests for pictures of the puppets, each request accompanied by 15c. Over 94% of the requests came from the New York, Baltimore, and Washington, D. C., areas, where the offer was made ten times between 3-10 January. Yet despite frequent offers on children's television shows which in the last year have racked up several hundreds of thousands of responses, there's been no falling-off in the mail pulled by kid shows on AM.



Just give them the chance—and if the program makes them want it, they'll ask for it! They'll even persuade Mom, or Pop, or brother, or sister to ask for it. A slightly more complex offer than pictures or gadgets is exciting young viewers of *Pow Wow*, a current Sunday morning feature on NBC's WNBT, New York. The program deals with Indian lore and customs. Kids are invited to write in something about themselves, and they then get an appropriate Indian name. Most letters also ask for a name for a brother or sister. Youngsters not too sure of their handwriting—and burning not to miss out on that Indian name—frequently dictate their letters to an older brother or sister, or to a parent.

The idea of offering something desirable not readily obtainable elsewhere is emphasized by Donald D. Sullivan, commercial manager of WNAX, Yankton, S.D. WNAX is one of the great direct mail stations of the country.

Sullivan points out what all experienced direct-mail-by-air salesmen know: that a sponsor, in sizing up a station for direct mail selling, must consider not only station coverage, but the educational and economic level of the audience. This in turn largely governs the commercial presentation, the program, and the product itself.

A single WNAX program, *Neighbor Lady*, has pulled as high as 160,000 pieces of mail in one year, most of them with orders for the participating sponsors. Sullivan outlines several other important inducements to direct mail returns as follows:

1. A bargain or special price (less than for a similar product obtainable through regular outlets);
2. Seasonal or holiday appeal;
3. A new or greatly improved product;
4. A product not easily obtainable through any other channel.

WNAX has maintained its success in the mail operation by adhering to rigid standards of programing and sales presentation. The station thoroughly analyzes a product for appeal, quality, and value before giving it a ride on WNAX air.

Even more than in any other type of programing, personalities are important as mail—and sale—producing forces. If it's true that, by and large, mail is produced by asking for it, it's even truer that the person who asks for

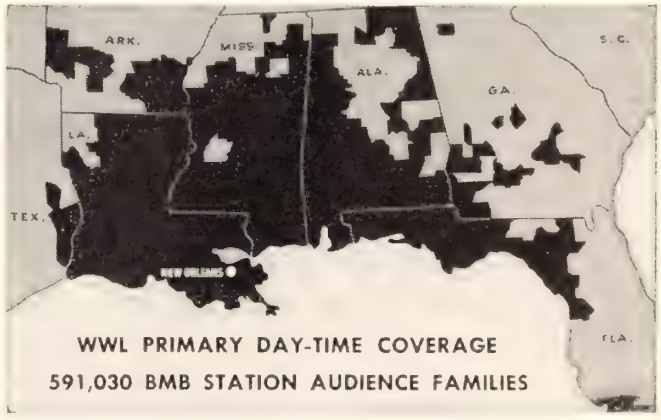


3 Beauties of the Deep South

1. MANRESA HOUSE, near Baton Rouge. This magnificent home was occupied, for nearly a century, by Jefferson College, Alma Mater of many distinguished Louisianians. Now owned by the Jesuit Fathers and dedicated to religious activities.



2. BUTYL RUBBER PLANT of Esso Standard Oil Company in Baton Rouge—world's largest oil-exporting port—another reason why WWL-land exceeds national average in increased income, buying power, and general prosperity.



3. WWL'S COVERAGE OF THE DEEP SOUTH 50,000 watts—high-power, affording advertisers low-cost dominance of this new-rich market.

Note: Coverage mapped by Broadcast Measurement Bureau. Some scattered counties, covered by WWL, are not shown.

The greatest selling power in the South's greatest city!

50,000 WATTS CLEAR CHANNEL CBS AFFILIATE

WWL
NEW ORLEANS
A DEPARTMENT OF LOYOLA UNIVERSITY

Represented nationally by The Katz Agency, Inc.



When WMC was born to the Commercial Appeal back in 1923, the Memphis NBC outlet fell heir to all the prestige and dignity that comes with one hundred and nine years of loyal and faithful service to the people of Memphis and the Mid-South. What a blessed event! — for you — the advertiser, and the 499,379 radio families who await your message!

WMC NBC • 5000 Watts • 790

WMCF 50 KW Simultaneously Duplicating AM Schedule

WMCT First TV Station in Memphis and the Mid-South

National Representatives • The Branham Company
Owned and Operated by The Commercial Appeal

it should be in close rapport with the listeners.

This has been a tenet of the WLS, Chicago—another great mail-pulling station—from its founding by the Sears-Roebuck Agricultural Foundation (WLS, purchased in 1928 by the *Prairie Farmer*, is now celebrating its 25th anniversary). An announcer who sounded like an "announcer" wasn't for WLS.

Early mail pulls were directly instrumental in building the fundamental program policy which WLS has adhered to successfully ever since. General Manager Glenn Snyder believes that in building a *responsive* audience a station builds a *loyal* audience.

WLS set out originally to build the kind of programs its listeners wanted, using audience mail as a principle guide. They still analyse all mail carefully, as a finger on the listeners' pulse. For 19 years WLS has averaged over a million letters a year. A station has to have a "personality" to achieve a record like that.

The same is true of an individual program personality. And one of the aims of sponsors who provide for intelligent personalized handling of radio audience mail is to help build a desirable personality in the eyes of people who are moved by radio to write them.

They think it pays to be human—even on paper. * * *

THE AUTOMOTIVE PICTURE

(Continued from page 24)

Ford's, DeSoto-Plymouth's, and Chevrolet's national radio and TV selling), rather than the company itself. About the same amount of money (some sources predict more) will go into national selective radio, using e.t. spots and station breaks on nearly 300 stations (this will work out, at normal frequency, to about 70,000 announcements a year). A TV show built around Winchell and TV selective campaigns are in the plans stage. Broadcast advertising for K-F in 1949, which comes to more than half of a $6,000,000 budget, will have a real job on its hands. K-F has had to cut production (from 675 to 350 units a day) recently, since a competition-meeting price cut on the existing line was nearly impossible. Although K-F cars are in the upper-middle price bracket, the profit on each (due to K-F's having to pay premium prices

(Please turn to page 48)

THAT LOCAL PITCH GETS 'EM





RAY MOFFETT
"Musical Clock", 6:00-9:00 A.M.



BETTIE McCALL
"Your Friendly Neighbor"
10:00-10:15 A.M.

Take HAL VICTOR, for instance---the wagster of the keyboard. He knows Baltimore and Baltimore knows Hal. His fifteen minute strip at 5:30 P.M. is completely wacky---but it's bright and fresh and full of original material---and the talk of the town. Then there's RAY MOFFETT and BETTIE MCCALL, solid citizens with a solid following and a list of "success stories" a yard long.

When your product needs a good local pitch, these "local folks" can do you a lot of good. *Your Raymer representative can tell you more.*

CBS

WCAO

"The Voice of Baltimore"

CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER



Buying televi-i on time involves dozens of time-consuming details. To make the time buyer's task a less harried one, NBC Spot Sales has assembled a wealth of data. The information listed at the right on all NBC Spot represented stations is yours for a phone call.

Providing you with each of these 36 items is basic service of the best-informed televisio representative in the industry, your NBC SPO salesman.

Backed by the experience and know-how of th nation's first television network, utilizing th

NBC

representing television stations: WNBT New York • WNBQ Chicago • KNBH Hollywo



sion buying easier

Television Buyer's Check List

MARKET INFORMATION

- ☐ television set circulation
- ☐ population in coverage area
- ☐ radio families in television area
- ☐ retail sales
- ☐ food and drug sales
- ☐ general merchandise sales
- ☐ effective buying income
- ☐ counties within coverage area
- ☐ estimated total television audience
- ☐ forecast of set installation

STATION INFORMATION

- ☐ program schedules
- ☐ availability lists
- ☐ rates
- ☐ ratings
- ☐ audience characteristics
- ☐ coverage maps
- ☐ competition's program schedules
- ☐ competition's rates
- ☐ studio equipment available
  (live and film studio equipment, cameras, etc.)

PROGRAM INFORMATION

- ☐ description of program format
- ☐ photographs of talent and set
- ☐ biographies of talent
- ☐ adjacencies
- ☐ competition
- ☐ type of audience
- ☐ ratings and surveys
- ☐ audience response stories
- ☐ success stories
- ☐ promotion and merchandising
- ☐ rates and contract terms

GENERAL TELEVISION INFORMATION

- ☐ audience surveys
- ☐ all U. S. television stations
- ☐ advertisers using television
- ☐ agencies handling television
- ☐ technical data
- ☐ film

superior facilities of NBC Programming and Production, Research and Engineering—NBC SPOT SALES is your best source for all spot television information.

he nation's major television stations in the nation's major markets are represented by

SPOT SALES

NEW YORK • CHICAGO • CLEVELAND • HOLLYWOOD • SAN FRANCISCO • WASHINGTON • DENVER

WPTZ—Philadelphia • WBZ-TV—Boston • WNBK—Cleveland • WNBW—Washington • WRGB Schenectady • WTVR Richmond



Mr. Sponsor asks...

"For broadcasting, which is better—platter, wire, or tape recording?"

Patrick H. Gorman | *Advertising Manager, Philip Morris & Co. Ltd., Inc.*

The Picked Panel answers Mr. Gorman



The answer to this question is tape recording. Wire was the medium with which most of the first magnetic recording work in this country was done, and must be given credit for the interest it created in a new recording method among broadcasters and manufacturers. This interest and demand so pushed development work that within a three-year period we now have magnetic recording equipment that excels the performance of the finest disk recording machines. The development also resulted in the change to tape as a medium with increased performance. Because of this, wire, for broadcast use, can be ruled out.

Three years ago, broadcasters operated entirely without magnetic recording equipment. Today, hundreds of stations are using tape recorders of various degrees of quality and price range, and are accomplishing certain recording work better and cheaper than with acetate recorders. These applications are field recording, delayed broadcast, and show editing. This leaves only spot and straight record programs being done almost exclusively on platters.

Straight musical program conversion from platters to tape involves economical aspects that overshadow the present higher quality obtainable from tape. The first step in this conversion is an industry-wide standard on tape recording and playback equipment. Second is the development of a method for rapid duplication of magnetic tape recordings. (At this stage, spot recording on tape will come into common use.) The final step in the conversion is the replacing of platter library with tape recordings. This final step will take the longest and cost the most.

FRANK MARX
V.p., in charge of Engineering ABC, New York



Most of our special events broadcasts are "live", on-the-spot pick-ups of news-making events as they occur. However, on one particular program, the week-day *Mutual Newsreel*, we have found a combination of tape and disk most practicable, with tape doing the major part of the job.

The reasons are several-fold. Firstly, the idea for the *Newsreel* is to present the voices of the people *as* they make the news. The slogan for the show is "from where it happens, you hear it happen." The use of tape permits close editing of the "recorded copy." On the *Newsreel* we can only use brief excerpts from a speech, a statement, a debate, an interview, etc., with most of the "copy" running between 15 and 30 seconds. Use of tape permits us to edit the "copy" closely and quickly for fast pace, accuracy, and entertaining, though informative, reporting. The light weight of our tape equipment is another helpful item since our crews go out into the field for many stories. It has already gotten to the point, particularly around Capitol Hill, where our MBS tape-recording *Newsreel* crews are accepted daily as the "ears" of the nation.

However, before "making up" our nightly *Newsreel editions*, we take our "copy" off tape and place it on disks. The latter are easier to "spot" for the quick-timed, closely-knit production pattern that is necessary for a fast-paced show. We have found the combination of tape and disk to be a good one.

ART FELDMAN
Special Events Director MBS, New York



Should a radio station use wire, tape, or disks for recording? Use all three, I say. We do at WOR. We base our selection upon the conditions under which the recording is to be made. Naturally, if the recording is to be made from a studio, disk is preferred, since its fidelity is best. We also make an effort to use disk on remotes, but time elements in setting up wire lines on spot news make it almost always

impossible. That's where wire and tape are handy.

The quality of tape recordings is apt to be higher than wire. Also, tape is easily spliced and edited, two features which make it very desirable for use on spot news interviews and descriptions of news events.

Wire recorders are equally as convenient as tape machines, and somewhat lighter to carry.

There's actually little choice between tape and wire, except for the aforementioned fact that tape recordings are apt to have a somewhat better quality for reproduction.

Remember, too, that all radio stations in the country are equipped to reproduce disk recordings, while only a few can use broadcast tape or wire; both methods, however, must be considered not as replacements for disks, but as handy supplements.

J. R. POPPELE
V.p., in charge of Engineering
WOR, New York



Currently we are making no use of wire recording, but are using both tape and platters extensively. We are recording a great deal of our original material on tape, and retaining this tape as our "covers" and protection. However, from an actual broadcast standpoint, we still find disks to be the most practical from the standpoint of quality and ease of handling at the stations. The ease of recording, the speed of playback, and the simplicity of editing make tape ideal for the original recording job, but when you are serving a large group of stations, as we are, you just can't beat top quality disks.

Furthermore, use of tape and wire is not too feasible, inasmuch as the majority of stations throughout the country don't have the facilities to handle them. And the cost of re-tooling existing facilities in order to use tape or wire would not be justified in the minds of station executives at the present time. It's much more economical to continue to use disks.

JOHN SINN
Executive Vice President
Frederick W. Ziv, N. Y.

WFBL
SYRACUSE, N. Y.
1ST in COMMUNITY SERVICE



Above, a Syracuse High School choir takes over one of WFBL's beautiful, new studios. WFBL facilities are placed at the command of Syracuse civic and educational groups for such purposes as rehearsals, meetings and forums.

"OUR HOUSE AND ALL IT POSSESSES IS YOURS"

This is WFBL's pledge to the community which it serves. It's always "open house" at WFBL . . . a policy which pays off in a loyal following throughout the community as well as in Central New York. For WFBL has earned many devoted friends among Central New York's influential, educational, cultural, civic, church and farm groups.

Loyal friends make good listeners and good listeners build the responsive audiences that make advertising pull results.



Ask Free and Peters for the WFBL Community Service Booklet and current availabilities.

WFBL BASIC CBS
IN SYRACUSE . . . THE NO. 1 STATION

THE AUTOMOTIVE PICTURE

(Continued from page 42)

for steel) is still less than $100. Advertising and aggressive promotion, K-F feels, is the only way out of the slump that has been hitting K-F sales figures, and the bulk of the job will have to be done by broadcast advertising backed by heavy dealer promotions and point-of-sale support.

Summarized, the "Big Four" firms will be spending more actual ad dollars between them (although less on a percentage basis) for broadcast advertising than they spent either before or during the war. Two new factors stand out in their approach to the air media. One is the stressing of the dealer angle in air advertising, rather than just the selling points of the car or purely institutional advertising. This is due largely to dealer pressure on these big firms for advertising that will sell more directly for them, and as a corrective for the general bad feeling toward dealers that grew quickly in the immediate postwar period of shortages, waiting lists, and under-the-table deals. Secondly, the use of TV, on which the auto industry has had a watchful eye ever since the first successful use of vision-and-sound auto selling with theatrical "minute movies" in the last years of the 1920's, has brought the visual element to broadcast advertising that many auto manufacturers and dealers have long felt was needed to sell "hard goods." Much of the prewar emphasis on network radio has been switched to large-scale selective campaigns (because of their flexibility) as a market-by-market support for the introduction of new models, auto shows, and to bolster areas weak in sales.

The other leading automakers, those in the so-called "independent" group, aren't far behind the industry's "Big Four." Nash Motors is engaged in the biggest campaign in Nash history, one that will probably top $4,000,000. Most of this Nash money will go for publication and billboard schedules. Straight national selective and dealer co-op campaigns slated for radio and TV account for 25% of the total. Nash, a periodic user of network radio since 1931, has not network-sold its cars since 1945. Chain radio is in the works now, except for likely-looking one-shots (elections, etc.) that may come along.

Packard, planning currently to boost, rather than cut, its 1948 production figures by 30%, has upped its advertising budget 23% and will spend nearly $3,000,000 to sell 1949 models. The Packard money will go largely (like Nash's) for space media, but will be back-stopped with a 15-20% expenditure in radio and TV on both a straight and a dealer co-op basis. Packard has been out of network radio since 1938, and plans no return, preferring the flexibility of selective selling.

Studebaker, one of the earliest firms to use broadcast advertising, hasn't revealed its full plans or its budget figures, but they are expected to be divided between newspapers, magazines, and selective radio, and will come to nearly the $3,000,000 mark. Studebaker prefers selective radio programing, rather than announcement campaigns, and is currently running Monday-through-Friday newscast schedules on more than 75 stations in major markets. The preference for newscasts is explained on the basis of giving the dealers something



that can be promoted locally, as well as affording local tie-ins with the dealer's name on the air. A second reason lies in the spotting of these newscasts at times (usually early evening) when the male-female ratio of the listening audience closely parallels the 75%-25% male vs. female ratio among customers actually buying cars. Since local newscasting nearly always out-pulls network newscasting (except in the case of Studebaker's sponsorship of news on the Columbia Pacific Network), Studebaker plans no return to network radio. Studebaker's selective campaigns cost about $1,000,000 a year.

The other large "independents," Hudson and Willys, plan to spend larger budgets than last year (nearly $2,000,000 for Hudson and $1,000,000 for Willys). The bulk of it will be in space and billboard schedules, but about 10% for each firm will be spent in selective radio, using announcements and station breaks on short-term campaigns with the introduction of new models.

There will be other auto firms who will advertise in 1949 (there are 56 companies producing 21 makes of cars, 39 makes of trucks and 20 makes of buses in the U.S., plus British and French export models now on the American market) but they are not expected to spend any sizeable amounts for any of the forms of broadcast advertising.

Through the years that followed the first air advertising for auto firms, many lessons have been learned which underlie these 1949 campaigns. Other lessons of aggressive promotion and merchandising were learned almost from the first day in 1893 when the Duryea brothers chugged their way down from Massachusetts in the one-cylinder auto that now rests in the Smithsonian Institute. Europe's cars had the edge until nearly 1906, but the U.S. product, backed by mass production methods and U.S. advertising, soon passed the sale of European imports. Early advertising ran the gamut of the media available in the first two decades of the century. Manufacturers profited by both the production mistakes and the advertising successes of their competitors. At the close of World War I, the auto industry was big business, and so was its advertising.

General Motors and Ford were leading newspaper advertisers by 1919. In the 1920's, when such refinements as the assembly line, four-wheel brakes, closed cars, and safety glass made their appearance, the auto industry leaders—General Motors, Ford, and Chrysler—were producing millions of cars and spending millions in magazines, newspapers, outdoor advertising, spectaculars, direct mail, and other media.

It was in 1927, when network radio became a real factor in advertising plans, that the auto industry really came to broadcast advertising. In January of that year, Henry Ford, symbol of the auto industry's rise, bought an hour-long show, *Old Fashioned Dance Program*, that cost him $10,000 in time charges for the two broadcasts that it ran experimentally on NBC. In March, General Motors bought the first of the once-monthly *Cadillac Concerts* on the old Blue Network of NBC. In July, GM aired a one-shot for Buick, *Roxy and His Gang*, on NBC. In September, Chrysler got its feet wet with the *Dependable Hour Of Music* on CBS. In November, GM was back with bigger

Cole is a busy ol' soul . . .

4:30 AM—up before dawn
5:00 AM—on the air 'til 9
9:00 AM—meeting with visiting farmers
10:30 AM—shave and breakfast
11:45 AM—on the air 'til noon
12:15 PM—on the air 'til 12:30
12:45 PM—guest speaker at United Nations Club
1:30 PM—guest speaker at Youth Luncheon
2:45 PM—50 miles to Shelby, N. C., for County Fair meeting
4:30 PM—75 miles to Monroe, N. C., for Civic Club directors' meeting
7:00 PM—guest speaker at banquet
8:30 PM—emcee of Civic Club jamboree
11:15 PM—25 miles back home
12:20 AM—to bed at last

Being king of radio personalities in the Carolinas is a full-time job, 20 hours a day. No time for fiddlin' around, as you can see by this log of a typical day* in the life of Grady Cole, WBT farm director. Makes it easy to understand *why* Cole is king in the Carolinas . . . all the time. On the air 4½ hours each weekday, his average share of the Charlotte audience in all Hooperated periods is a royal 59%–44% better than *all* competition combined. And outside, in 94 other counties, Grady Cole has virtually *no* Charlotte competition. If you'd like an audience with his majesty—and his majesty's tremendous audiences—Radio Sales will be glad to present you.

Jefferson Standard WBT Broadcasting Company

50,000 watts • Charlotte, N.C. • Represented by Radio Sales

* January 11, 1949

and better ideas and the *General Motors Family Party* that was to run through 1929. In the last days of 1927, when the industry was beginning to talk about the fact that radio could sell automobiles, Chrysler went on the air with two half-hour music shows, *Vaughn de Leath* and *Moon Magic*. That did it. In the next five years, nearly every major automaker (some of them, like Graham-Paige, Franklin, and Durant have disappeared) were either in radio with heavy budgets, or had at least tested the medium.

The year that followed the auto industry's first important usage of radio, 1928, brought another important lesson that was shelved under "future" until the 1940's. Chevrolet began large-scale experiments with sight-and-sound "minute movies" in suburban and rural motion picture houses, and proved for the first time how effective the spoken word and the visual image could be in auto selling. Although automakers. (Ford, Plymouth, and others) used "minute movie" advertising, the full scope of what Chevrolet proved in 1928 is just beginning to be apparent in television.

During the 1930's, auto advertising on the air gained real momentum. By the middle of the decade, most of the auto manufacturers were beginning to break away from straight "concert music," and were beginning to produce either high-budget musical extravaganzas, such as Ford's *Fred Waring Show* and *Ford Sunday Evening Hour*, or mass-appeal shows, like Chrysler's *Major Bowes* (still the highest-rated commercial network show of all time in radio). The emphasis began to swing away (with the one exception of a good part of the Ford Company's advertising for many years) from strictly institutional copy to real airselling that produced direct results.

By the middle of the 1930's too, national selective programing was proving itself. Chevrolet's sponsorship in 1935 of a World Broadcasting e.t. show, *Musical Moments*, on 300 stations for 185 weeks (largest selective campaign of its day) led the way in stressing the theme of "your local dealer" in auto air advertising.

During the war years that followed the 1940's, much of the airselling for the auto industry was dropped, or was changed to selling that was of a purely institutional nature. The assembly lines rolled out guns, planes, tanks, shells, anti-aircraft guns—nearly $29,000,000,000 worth — during World War II. Once the war was over, the auto industry worked day and night to change over again to civilian production. The first new cars rolled off the lines . . . and the pent-up buying power of the public snapped them up so fast that advertising could do little more than tell people to wait.

By 1946, Chevrolet had experimented with a variety show, *Roads To Romance*, on a 3-station TV network of ABC-DuMont facilities. It was the first sponsored auto telecast (although auto shows were being televised for free as far back as 1938).

During 1949, automakers will air TV shows that will make the modest *Roads To Romance* look picayune. Some auto firms, like Ford and Buick, are now looking over, or have signed TV shows with budgets of $25,000-$30,000 a week.

The auto industry is out to sell cars this year . . . and broadcast advertising will play an increasingly important part as the competition gets tougher. ★ ★ ★



A Head Start Counts!

WMBD has a twenty year head start over the next oldest radio station in all Peoriarea. Think what this means—

- ***WMBD established the listening habits of Peoriarea.***
- ***WMBD has by far the largest organization for programming, promotion and merchandising in Peoriarea.***
- ***Latest C. E. Hooper report reveals that WMBD has more listeners than the next two Peoriarea stations combined.***

That's why, when national advertisers think of the Peoriarea market they think of—and buy WMBD.

- ***WMBD dominates Peoriarea***



See Free & Peters

WMBD
PEORIA, ILLINOIS
AM FM
CBS Affiliate
5000 Watts

YOU GOTTA BE HEADS-UP IN COIN (Ky.)!

Yessiree . . . you've got to flip *hard* in towns like Coin (Ky.) to make a plugged nickel. In fact, we can't see any "cents" in trying!

If you really like the jingle of silver, you'd better stick to the Louisville Trading Area *exclusively*. There's more income and outgo of cash in this one great trading zone than in *all the rest of the State rolled together.*

March into this mint with WAVE. We've got NBC keys to almost every door and ear in the area. WAVE costs less, and makes your dollars *talk!*

LOUISVILLE'S WAVE
NBC AFFILIATE . . 5000 WATTS . . 970 KC
FREE & PETERS, INC.
National Representatives

"LOOKIT WHAT MR. HOOPER SAYS ABOUT WDAY, ELMIREY!"



EXCUSE us for getting excited, but we just received our December-January Hooper—and it gives WDAY a *67.5% Share of Audience* (total rated periods) *against 13.1% for Station B.* This is an increase of 3.7% over our Conlan-credited 63.8% of last May—despite the opening of 3 new studios here during the year! Thus, WDAY now has *five times* as many Fargo-Moorhead listeners as any other station—*twice* as many as all other stations combined!

WDAY's popularity *throughout* the rich Red River Valley is just as impressive. BMB figures, mail-pull statistics, paid subscriptions to our station newspaper—*all* prove amazing *rural* coverage, as well!

Yes, urban *and* rural, WDAY continues to be your best bet in the wealthy Red River Valley. And toothpicks or tractors, us hayseeds in the Valley have the dough to buy doggone nearly anything we want! Ask us or Free & Peters for *any* proof you'd like to see!

HERE ARE THE FIGGERS!

	WDAY	"B"	"C"	"D"
WEEKDAY MORNINGS	**67.4**	16.6	7.4	4.6
WEEKDAY AFTERNOONS	**70.2**	9.9	11.6	3.1
EVENINGS (SUN. THRU SAT.)	**68.9**	13.5	9.7	5.9

WDAY

FARGO, N. D.

NBC - 970 KILOCYCLES

5000 WATTS

FREE & PETERS, INC.
Exclusive National Representatives



IN EASTERN NORTH CAROLINA TOBACCO IS KING

WGTM

Covers This Rich Market . . . with a King-Size Voice!

Write or phone us or our National Representative

WGTM

"THE VOICE OF THE GOLDEN PLAIN"

WILSON, N. C.

5000 Watts—Full-Time
590 Kilocycles
Serving 1,125,000 People

NATIONALLY REPRESENTED BY WEED AND COMPANY

MUTUAL EXCLUSIVE IN THIS AREA

LA ROSA

(Continued from page 27)

Actually, La Rosa's thinking is now in terms of a total market, rather than an Italian or American market.

La Rosa's first radio attempt in the English-speaking field came in 1937. The company's position in the Italian market had been established; the financial structure for expansion beyond that market had been secured because of it. La Rosa was ready for new worlds to conquer—without forgetting the old world that had made it possible, and without removing itself from the Italian-language radio scene.

The company bought 26 weeks on a Mutual split network of 22 stations in 1937, and repeated the formula for the next two years. It presented a series of operatic concerts, featuring strong names such as Alfredo Antonini, Nino Martini, and Vivian Della Chiesa in a weekly 30-minute program. La Rosa knew the show lacked mass appeal, but it was designed to have the Italian flavor its well-known singers and musicians gave it, and to associate La Rosa with the elite of the operatic world. The program didn't sell much spaghetti, but it introduced La Rosa to American radio in an impressive way.

La Rosa's next step in English-speaking broadcasting was more to the sales point, and did a great deal to set the brand name in the minds of American housewives. During the war, the company used women's participating shows—among them, Mary Margaret MacBride.

It wasn't until last October, however, that La Rosa achieved in American radio something comparable to what it had been doing for so long in the Italian-language medium. A half-hour once-a-week program called *Hollywood Theatre of Stars* was offered to the company as an evening show. La Rosa's agency, Kiesewetter, Wetterau & Baker, suggested that the program be used, not as just another evening show that could easily get lost in the shuffle, but as something unusual and big for daytime radio.

The end result was a 30-minute five-times-a-week show, on seven Eastern stations, produced, mc'd, and transcribed by C. P. MacGregor in Hollywood. The show is tabbed "the greatest dramatic program of daytime radio" — with justification. Unlike

(Please turn to page 72)

XLing IN THE Pacific Northwest

Serving 3,835,800 people

- WASHINGTON
  KING — Seattle
  KXLE — Ellensburg
  KXLY — Spokane
- OREGON
  KXL — Portland
- MONTANA
  KXLF — Butte
  KXLJ — Helena
  KXLK — Great Falls
  KXLL — Missoula
  KXLQ — Bozeman

Pacific Northwest Broadcasters
Sales Managers
Wythe Walker Tracy Moore
EASTERN WESTERN

for NETWORK CALIBRE PROGRAMS



. . . at local station cost

See your station representative or write

LANG-WORTH feature programs, inc.
113 W. 57th ST., NEW YORK 19, N. Y.



● For these reasons, WFAA can offer you recordings of unsurpassed quality: Acoustically perfect studio design . . . perfectly matched electrical equipment—from microphone to cutting head . . . the best custom-built recording instruments available . . . a staff that knows the recording business. And the most precise man in the entire organization is Mac Weldon Jeffus (left), one of the few recording engineers who is also a member of the Acoustical Society of America.

Recording **FINESSE**

WFAA and WFAA FM

DALLAS

820 NBC • 570 ABC

TEXAS QUALITY NETWORK

Radio Service of the DALLAS MORNING NEWS

By order of FCC, WFAA shares time on both frequencies

REPRESENTED NATIONALLY BY EDWARD PETRY and COMPANY



Fulton Lewis Jr. and His Electric Buzz-Saw

He's a handy man to have around the house—and his radio voice is around more houses than you can shake a mike at. Whether he's putting a bureau together or taking a bureaucrat apart, he hits the sawdust trail with everything he's got. At home, he works with a complete workshop. In the office his "tools" include a trained news-gathering team of reporters and editors whose efforts contribute precise background data to the nightly Lewis broadcast.

Currently sponsored on 326 stations, the program is the original news "co-op." Fulton Lewis, Jr. affords local advertisers network prestige at local time cost, with prorated talent cost.

Since there are more than 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client (or yourself), investigate now. Check your local Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

40 West 52nd

(Continued from page 4)

categories of business with 14 separate jingles for each category).

So again, I say I liked your article, but feel you omitted an important "first."

RICHARD H. ULLMAN
Richard H. Ullman, Inc.
Buffalo, New York

SUGGESTED ARTICLE

This business of writing "fan letters" is something that heretofore I have left to the radio audience, but now I do want to express my thanks for the many hours of reading pleasure and the numerous new ideas and facts that I have learned from reading your magazine. I might add that I am not the only member of this organization who looks forward to "every other Monday."

Since I have derived so much personal pleasure and helpfulness from your magazine, I have come to feel that it might be possible for me to suggest an article in a forthcoming issue. Recently, this station started an audience-participation program with prizes, stunts, and etc. We would be greatly interested in learning what other stations have done in this respect. The other stations we could learn from should be small-market stations with limited personnel facing the same situations we have faced. Since we are a daytime station, our *Housewives Holiday* is recorded at night at the Viccar Theatre in Williamston, near here, and then played back the next day.

If you can supply us with any information about such programs, as broadcast by other stations, we would be grateful. If an article is forthcoming, and you would like a complete story, to use as you desire, then we would be pleased to assist in any way possible.

DON PIERCE, *Program Director*
WRRF
Washington, N. C.

BRAND, NOT PRODUCT

We notice in the January 31, 1949, issue of SPONSOR on page 65, you show under the heading "Product" the word "Vaseline."

(Please turn to page 56)

"KANGAROO ADVERTISERS"?

NO SIR!



Advertisers who want results . . . don't jump around from station to station in Cleveland. They stay on WHK . . . where they reach the largest audience at the lowest (network station) rates! Five local advertisers total over half a century of continuous program sponsorship on WHK. More proof that . . . WHK is the Retailers' Choice in Cleveland.

THEY *STAY*
ON
WHK

The Paul H. Raymer Co.
National Representative



One of the world's great thinkers left a very nice compliment for you—assuming you listen to WQXR. "The man," thought Plato the Thinker, "who has music in his soul is in love with the loveliest." That's you—all of you—in the 550,000 families whose souls are replenished regularly with the good music of WQXR. And because you love the loveliest, you're a wonderful audience—in the world's wealthiest market—for advertisers with lovely things to sell. You're interested, alert, responsive. You're why an advertiser, right now, if he'd make the platonic friendships that lead to profits, is reaching for his telephone. Our number is CIrcle 5-5566.

WQXR

AND WQXR-FM

RADIO STATIONS OF THE NEW YORK TIMES

40 West 52nd

(Continued from page 54)

This is incorrect because "Vaseline" is not a product, but is our registered trade mark which we have used exclusively for more than 70 years to distinguish products of our manufacture such as petroleum jelly (petrolatum), hair tonic, lipstick, pomade, etc., from the products of all other manufacturers. Therefore, you can readily see that the use of "Vaseline" as the name of a product is not correct.

Consequently, the correct way to refer to products of our manufacture would be to say "Vaseline" brand products.

F. J. McGroarthy, *Secretary*
Chesebrough Manufacturing Co.
New York

HANDY GUIDE

Am sending out about 60 letters to agencies through the use of your TV Comparagraph (14 February) which is, incidentally, a handy reference and guide—and must be a somewhat prodigious undertaking.

Vern Hansen
WMT
Cedar Rapids, Ia.

EXCELLENT JOB

Thank you for the most excellent story on Speidel, appearing in your current issue.

I think you did an excellent job considering how little time we had together and how little data we were able to offer you.

Harold A. Rosenquist
Advertising Manager
Speidel Corp.
Providence, R. I.

REPERCUSSIONS?

I think the BMB story was well handled and constructive.

I also think your editorial should have good repercussions. We all hope that Study #2 will prove to be a manifest improvement, and that a very large proportion of stations and users will be thoroughly satisfied this time!

E. P. H. James
Vice President
MBS, N. Y.

The Biggest Year in its 26-Year History

WSYR ACUSE

. . . in 1948 carried the greatest volume of advertising ever broadcast by a Syracuse station—

- **FIRST** *in Network*
- **FIRST** *in National Spot*
- **FIRST** *in Local*
- **FIRST** *in Total Advertising*
- **FIRST** *in Popularity with Syracuse and Central New York Listeners*
- **FIRST** *in Merchandising & Promotion*
- **FIRST** *in Coverage Area*

WSYR ACUSE
570 kc—5000 watts

Headley-Reed, National Representatives

NBC AFFILIATE IN CENTRAL NEW YORK

A 1½ BILLION DOLLAR MARKET

spread over two states

Take our BMB Audience Coverage Map, match it with the latest Sales Management "buying power" figures, and you'll see that KWFT reaches a billion and a half dollar market that spreads over two great states. A letter to us or our "reps" will bring you all the facts, as well as current availabilities. Write today.

KWFT

THE TEXAS-OKLAHOMA STATION

Wichita Falls—5,000 Watts—620 KC—CBS

Represented by Paul H. Raymer Co., and KWFT, 801 Tower Petroleum Bldg., Dallas

STILL first*



in the morning (8-12 a. m.)



in the afternoon (12-6 p. m.)

and **in total rated periods**

*December-January Hooper Ratings.

This business of leading the pack is getting to be a habit at WFBR.

And we're leading not only on the Hoopers, either. We're way out in front in audience interest—audience *loyalty*, too!

Witness: recently one of our M.C.'s mentioned that he had some studio tickets available. He mentioned it *just once*—and Uncle Sam's harassed mailmen brought requests for 113,952 tickets.

Add it up: all our firsts—audience loyalty—constant newspaper and car card advertising—a house organ, modern, handsome studios—and 100,000 people that see a broadcast in those studios every year—and your total *has* to be:

AM **WFBR** FM

THE BALTIMORE STATION WITH 100,000 PLUS

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

these vital questions . . .

1. *Has the NAB done anything about a realistic rate structure?*

2. *Has NAB president Justin Miller done a good job during 1948-1949?*

3. *Should the NAB be reorganized?*

4. *How well has the NAB handled the Broadcast Measurement Bureau?*

5. *Has the NAB sold the effectiveness of broadcast advertising?*

6. *How do sponsors and agencies regard the NAB Code and its enforcement?*

7. *What kind of a job has Broadcast Music, Inc. done during the past year?*

8. *Has the attitude of the NAB towards TV been constructive?*

9. *Has the NAB helped advertisers in their radio labor relations?*

10. *Has the NAB improved the public relations of broadcasting?*

11. *What do sponsors and agencies think about the NAB's contributions to programing?*

answered . . .

by sponsor and advertising agency executives

in the

1949 NAB EVALUATION

issue

OUT 11 APRIL

- *complete convention distribution*
- *regular mailing*
- *regular rates*
- *a complete lineup of AM and TV developments, tools, facts, and figures*

SPONSOR

for buyers of broadcast advertising

40 West 52 Street, New York 19

each dominates its time period on the air . . .



94.9% of audience was attracted to Milton Berle's "Texaco Theater" in New York Tuesday, 8 February. Four other shows divided 5.1%



83.0% of audience is what "The Goldbergs" garnered on 1 February. Outstanding program competing achieved 16.5%

Why they call it "Berlesday"

How and why a TV program achieves a phenomenal rating

Viewing habits are not listening habits—at least, not at this stage in television's development. When there's a well-publicized show being telecast, the great mass of TV set owners tune to the channel carrying the spotlighted event. The video audience does not stay put. It shifts from channel to channel to view the specific programs it desires. A study of both the TV Pulse reports in New York and the New York TV Hooperatings reveals the same pattern (not necessarily the same ratings, since the homes covered by Dr. Roslow's Pulse and C. E. Hooper's TV telephone calls are not the same).

Outstanding example of mass viewing is Berlesday tuning when consistently over 75% of the metropolis' video-equipped homes look at *Texaco Star Theater* to see TV's number one comic, Milton Berle, romp through a number of the world's greatest vaudeville acts. On a typical night, Tuesday 8-9 p.m., 8 February, with Berle ill. 76.6% of New York's TV homes with telephones viewed the *Texaco Star Theater*. The entire TV audience at that hour was 80.7% of the television-telephone homes, leaving just 4.1% of the homes to view programs scanned by four other New York stations. Thus Berle's program had 94.9% of the available audience.

While Berle's is the outstanding example of a dominant program in the visual medium, it's not the exception. Rather, it accentuates the pattern. On Sunday nights, with one of the best dramatic programs broadcast either in radio or television *(Philco TV Playhouse)* against it, *Toast of the Town* on 13 February attracted 48.0% of the Hooper-covered TV homes. The total homes with TV sets-in-use were 71.6 for the period, 9-10 p.m. The *Philco Theater* attracted just 15.2 of the homes, despite the fact that it's one of the most expensive programs on the visual air. Even a topflight sports event, hockey with the New York Rangers fighting the Toronto Maple Leafs, drew only 4.4% of the television-telephone homes. And hockey is a big attraction in New York.

Arthur Godfrey is an outstanding television attraction. When NBC moved the *Chevrolet Theater* to compete with the Monday Godfrey *Talent Scouts*, it lost nearly half of the audience which it had the previous rated telecast. Stacked against *Talent Scouts*, it rated 12.3. With normal competition, a half-hour earlier, it had a 23.2.

Did the Godfrey audience stay with the Godfrey network following his talent scouting? It did not. NBC inherited over one-third of Godfrey's viewers, and its *Colgate Theater* rated 30.2. This was tops for Colgate. The viewing audience shifted because CBS was telecasting the Westminster Dog Show, and because Colgate is building an audience.

On Tuesday, Berlesday, his audience doesn't stay with NBC following his airing. On a typical night CBS, which had a 1.1 for a program called *Cross Questions*, jumped, following Berle, to 32.2 for *We, the People*. NBC held only 24.2 of the 76.6 who viewed Berle.

On Wednesday, with Godfrey's *Friends* telecast, CBS rated (9 February) 46.6. The following program, *Kobb's Korner*, garnered only 13.9. The audience shifted to *Kraft TV*



12.7% of audience viewed Arthur Godfrey's "Talent Scouts" (WCBC-TV). Same hour (14 February) Chevrolet reached 15.9%



80.0% of audience saw Admiral's "Broadway Revue" on Friday, 11 February at 8:00 p.m. Top competition reached 3.3%

Theater. The NBC program preceding Kraft had a 2.9. Kraft had 29.7. When Godfrey opened his *Friends* show (12 January), sponsored by Chesterfield, he had a 60 rating. Kraft that night had a 42.4. TV audiences know what they want. They don't stay put on a network, and even block programing doesn't hold viewers against competition.

How audiences move from network to network is evidenced on Thursday evening (Hooper's 10 February report). NBC had 32.1 for Cluett Peabody's *Arrow Show*, and lost half of that audience to Chevrolet's *Winner Take All* on CBS. Prior to *Winner*, CBS had a 5.4 rating; with the Chevvy program it had 25.7. CBS didn't hold its 25.7, for a third of that audience moved back to NBC for *The Gulf Show*. Publicity and conversation increased NBC's Gulf audience for Bigelow-Sanford, which hit 28.6 on the evening being used for this case study.

Admiral's *Broadway Revue* on WABD-WNBT drew 50.6, but the audience didn't stay with the respective stations, shifting in a major way to WJZ-TV for Bristol-Myers' *Break the Bank* which attracted a 34.7 rating, despite the fact that the station's previous attraction rated only 2.1. After viewing *Break the Bank*, a solid block of the audience returned to NBC for American Tobacco's *Your Show Time*. The Friday evening figures cover 11 February.

One amazing phenomenon, which years ago would have been believed impossible, is an audience tuning to a station that comes on the air for just a

(Please turn to page 69)

they compete . . . but check the ratings



67.0% of audience viewed "Toast of the Town" 13 February. Program pulls top audience

21.2% of audience tuned Philco's "Cyrano" in competition with "Toast". Talent costs $15,000





it takes all kinds

People love variety shows . . . best of all they love THE TEXACO STAR THEATRE. But that shining hour is just one type of program. In drama, sports, news, forum, juvenile and nearly every other category that comes to mind, you'll find that NBC has *the* top-rated show, seen by the *biggest* audience.

You'll find them all on the page following the comparagraph.

SPONSOR TV COMPARAGRAPH

East

April 1949

Look Comparagraph for next hour

SPONSORS

[illegible]	F	8:00 p.m.
American Tobacco	F	9:30 p.m.
Ballantine	W	9:30 p.m.
Bates Fabrics	Su	10:00 p.m.
Bates Fabrics	Su	0:0 p.m.
Bristol-Myers	Th	9:30 p.m.
Bristol-Myers	F	9:00 p.m.
Buick Motors	F	9:00 p.m.
Buick Motors	M	7:00 p.m.
Buick Motors	Th	8:30 p.m.
Camel Cigarettes	Th	8:00 p.m.
Campbell Soups	M	9:00 p.m.
Carter Products	Su	10:00 p.m.
Chesebrough Mfg.	Th	9:00 p.m.
Chevrolet Motors	Su	10:00 p.m.
Chrysler Corp.	Th	9:00 p.m.
Colgate Tooth Powder	M	7:0 p.m.
Colgate-Palmolive-Peet	Tu	9:30 p.m.
Colgate-Palmolive-Peet	Su	9:00 p.m.
Colgate-Palmolive-Peet	M	9:0 p.m.
Colgate-Palmolive-Peet	Su	7:30 p.m.
Consolidated Products	Tu Th	6:00 p.m.
Consolidated Products	Su	8:00 p.m.
Consolidated Products	Su	8:30 p.m.
Consolidated Products	M	9:00 p.m.
Continental Baking	M	8:30 p.m.
Continental Baking	Tu Th	7:30 p.m.
Continental Baking	M&F	10:00 p.m.
Continental Baking	Tu	9:00 p.m.
Continental Baking	Su	9:00 p.m.
Continental Baking	Th	9:00 p.m.
Continental Baking	M	1:00 p.m.
Continental Baking	Tu F	9:30 p.m.
Continental Baking	Tu	0:00 p.m.
Continental Baking	Su	6:30 p.m.
Continental Baking	W	9:00 p.m.
Continental Baking	Su	10:5 p.m.
Continental Baking	W	8:00 p.m.
Continental Baking	M	8:30 p.m.
Continental Baking	Su	7:00 p.m.
Continental Baking	W	5:45 p.m.
Continental Baking	F	8:30 p.m.
Continental Baking	Tu	9:30 p.m.
Continental Baking	Su	6:30 p.m.
Continental Baking	Su	9:00 p.m.
Continental Baking	M	8:00 p.m.
Continental Baking	Tu	9:00 p.m.
Continental Baking	Su	7:30 p.m.
Continental Baking	F	5:45 p.m.
Continental Baking	W	8:30 p.m.
Continental Baking	Th	8:30 p.m.
Continental Baking	W	9:00 p.m.
Continental Baking	MWF	6:00 p.m.
Continental Baking Advisory Board	Th	8:00 p.m.

PROGRAMS

Admiral Broadway Review	S	8:00 p.m.
Americana	M	9:30 p.m.
Americana Presents Tex	Su	8:00 p.m.
Arthur Godfrey Time	Tu	0:00 p.m.
Ask It Basket	Th	9:00 p.m.
Author Meets the Critics	Sa	8:00 p.m.
Beat the Band	Tu	9:30 p.m.
Big Town	Th	9:30 p.m.
Billy Rose's Diamond Horseshoe	M&F	10:00 p.m.
Bob Hawk Time	F	9:00 p.m.
Bonino Presents	M F	7:30 p.m.
Broadway Open House	Tu Th	7:30 p.m.
Bulova Time	M Sa	5:30 p.m.
Burns and Allen Show	M	8:30 p.m.
Candid Microphone	M	9:00 p.m.
Captain Video	M	7:00 p.m.
Cavalcade of Stars	Su	7:30 p.m.
Celebrity Time	Su	10:0 p.m.
Chance of a Lifetime	W	8:00 p.m.
Chesterfield Supper Club	M	9:00 p.m.
Chevrolet on Broadway	M	8:30 p.m.
Chuck Wagon	Su	4:00 p.m.
Colgate Theatre	Th	8:30 p.m.
Comedy Hall	M	8:30 p.m.
Cosmopolitan Theatre	Su	9:00 p.m.
Crime Fighters	W	8:00 p.m.
Curtain Time	Th	9:00 p.m.
Danger	Tu	7:30 p.m.
Dangerous Assignment	Th	8:30 p.m.
Dear Phoebe	M	9:30 p.m.
Doctor I.Q.	Su	8:30 p.m.
Doorway to Fame	M&F	6:45 p.m.
Down You Go	M&F	5:45 p.m.
Dr. Christian	M	9:00 p.m.
Easy Aces	Tu	9:00 p.m.
Ed Wynn Show	W	9:00 p.m.
Ellery Queen Theatre	M F	7:00 p.m.
Ethel & Albert	Su	8:30 p.m.
Fashion Parade	Th	8:00 p.m.
Faye Emerson	M	8:30 p.m.
Fireside Theatre	Su	8:00 p.m.
Fred Waring Show	Su	5:30 p.m.
Front Row Center	M	8:00 p.m.
Gangbusters	Tu	8:00 p.m.
Garroway at Large	W	8:30 p.m.
Gay Nineties Revue	Th	8:30 p.m.
General Electric Theatre	Su	8:30 p.m.
Gillette Cavalcade of Sports	W	10:00 p.m.
Girl About Town	Th	9:00 p.m.
Goldbergs	Su	7:00 p.m.
Gruen Watch Party	M	8:00 p.m.
Hands of Mystery	Tu	8:00 p.m.
Hartmans	Tu	7:30 p.m.
Hawkins Falls	M	8:00 p.m.
Hollywood Opening Night	Tu	8:00 p.m.
Hour Glass	Su	4:00 p.m.
Howdy Doody	M F	5:30 p.m.
Inside Photoplay	M F	7:15 p.m.
Jack Benny Show	Su	8:00 p.m.
Jackie Gleason Show	Th	9:00 p.m.
Jan Murray Time	Sa	8:00 p.m.
Jerry Lester Show	Th	8:00 p.m.
Jimmy Durante	M	9:00 p.m.
Joe & Mabel	Th	8:00 p.m.
Kate Smith Hour	M	8:00 p.m.
Kay Kyser's Kollege of Musical Knowledge	Tu	9:00 p.m.
Kraft Television Theatre	Th	9:00 p.m.
Kukla, Fran & Ollie	Su	7:30 p.m.
Lamb's Gambol	Th	8:00 p.m.
Leave It to the Girls	Su	6:30 p.m.
Life of Riley	Tu	8:30 p.m.
Life with Luigi	Th	8:30 p.m.
Lights Out	M	11:30 p.m.
Lone Ranger	F	8:00 p.m.
Lucky Strike Program	Tu	9:30 p.m.
Magic Key	Su	12:30 p.m.
Man Against Crime	Th	8:30 p.m.
Manhattan Spotlight Revue	Th	8:30 p.m.
Martin Kane, Private Eye	M	8:30 p.m.
Meet the Press	Su	12:30 p.m.
Meet Your Congressman	M F	7:30 p.m.
Mel Allen Sports Newsreel	M F	7:15 p.m.
Missus Goes A-Shopping	Th	9:00 p.m.
Mr. & Mrs. North	Su	8:00 p.m.
Mr. Peepers	Th	8:30 p.m.
Mystery Theatre	Su	9:30 p.m.
Name That Tune	M	7:30 p.m.
Nash Airflyte Theatre	W	8:30 p.m.
Original Amateur Hour	Th	8:30 p.m.
Paul Whiteman Revue	W	9:00 p.m.
Pentagon U	Th	8:30 p.m.
Philco Playhouse	Su	8:30 p.m.
Pick the Stars	Th	8:00 p.m.
Plainclothesman	F	8:30 p.m.
Pulitzer Prize Playhouse	Su	9:30 p.m.
Quick as a Flash	M	8:30 p.m.
Ransom	Tu	9:30 p.m.
Ranger Joe	M	8:30 p.m.
Ray Bolger Show	Tu	8:00 p.m.
Rebound	Th	8:30 p.m.
Red Buttons Show	Th	8:00 p.m.
Rocky King, Detective	Su	6:30 p.m.
Roller Derby	M	10:00 p.m.
Ruggles of Red Gap	Th	8:30 p.m.
Sam Levenson Time	Th	8:00 p.m.
Sarra Show	Su	6:30 p.m.
Saturday Night Revue	Sa	10:30 p.m.
Say It with Acting	Th	8:30 p.m.
Scott Music Hall	Th	8:30 p.m.
Sealtest Variety Theatre	Th	8:30 p.m.
Secret Files of Captain Wilkie	Th	8:30 p.m.
Show of Shows	Sa	8:00 p.m.
Silver Theatre	Su	2:30 p.m.
Small Fry Club	W	6:30 p.m.
Small Fry Club	Th	6:30 p.m.
Small Fry Club	F	6:30 p.m.
Small Fry Club	Sa	10:30 a.m.
Smith Family	Th	8:30 p.m.
Smith Family	F	8:30 p.m.
Smith Family	Sa	8:30 p.m.
Smith Family	Su	8:30 p.m.
Smith Family	M	8:30 p.m.
Smith Family	Tu	8:30 p.m.
Smith Family	W	8:30 p

SPONSOR TV COMPARAGRAPH

Midwest

April 1949

Radio Comparagraph for mid-West Homes

SPONSORS

Admiral	F	7 00 p m
American Tobacco	F	8 30 p.m
Ballentine	W	9·00 p m
Bates Fabrics	Su	9 10 p m.
Bigelow-Sanford	Th	8 30 p m.
Bonafide Mills	F	8 00 p m.
Bristol-Myers	F	8 00 p m.
Cluett, Peabody	Th	7 00 p.m
Colgate-Palmolive	M	8 00 p.m.
Disney	Su	9 00 p.m
DuMont	Th	8·00 p m
Electric Auto-Lite	Tu	8 30 p m
Emerson	Su	8 00 p m.
Firestone	M	8 30 p m.
General Foods	Su	7·8 p m.
	M	8 00 p m.
	Th-F	5 00 p m.
General Motors	M	7 30 p m
	Tu-Th	6 30 p m.
Gillette	F	9 00 p m
Household Finance	Tu	9 00 p.m.
Kellogg	Su	5 30 p m.
Kraft	W	8 00 p m
Liggett & Meyers	W	7 00 p m
	F	10 00 p m
P Lorillard	Su	6 00 p.m
Miles Labs	Tu	8 00 p m.
Motorola	Tu	8 30 p m.
Philco	Su	8 00 p m
Philip Morris	M	7 00 p m
Radio Corp of Am	M-F	6 00 p m.
R J Reynolds	M-F	6 50 p m
Stein	M	8 00 p.m
Swift	Th	7 30 p m
Texas	Tu	7 00 p m
Whitehall	M&W&F	5.00 p m

PROGRAMS

Admiral B'way Review	F	7:00 p m
Americana	M	8 30 p m.
Author Meets Critics	Su	7:00 p.m
Backstage With Barry	Tu	9:00 p.m
Believe It Or Not	Tu	8 30 p m
Bigelow Show	Th	8 30 p m.
Boxing	F	9·00 p m
Break the Bank	F	8:00 p.m.
Camel Newsreel	M-F	6 50 p m
CBS News	Tu&Th	6:30 p.m.
Chevrolet on B'way	M	7:30 p.m
Colgate Theater	M	8 00 p m
Girl About Town	Su	9:10 p.m
Arthur Godfrey	W	7·00 p m.
Goldbergs	M	8.00 p m
Identify	M	8 00 p m.
Kukla, Fran & Ollie	M-F	6 00 p m.
Lambs' Gambol	Su	7 30 p m
Newsreel	Su	9:00 p.m
Orig. Amateur Hour	Su	6:00 p m
Philco TV Playhouse	Su	8:00 p m
Quiz Kids	Tu	8:00 p.m
Phil Silvers	Th	7 00 p m
Lanny Ross	Th	7 30 p m
Singing Lady	Su	5 30 p m.
Small Fry Club	M-F	5 00 p.m
Stop Me	F	8 00 p m.
Supper Club	F	10 00 p m
Suspense	Tu	8:30 p.m
Television Theatre	W	8:00 p m.
Tex & Jinx	M	7 00 p m.
Texaco Star Theatre	Tu	7:00 p m.
Toast of the Town	Su	8:00 p.m
Tournam't of Ch'pions	W	9 00 p.m
Wind'w On The World	Th	8:00 p.m.
Your Show Time	F	8.30 p.m.

SUNDAY

ABC	CBS	Du Mont	NBC
Super Circus Live			
Singing Lady Live Kellogg			
		Original Amateur Hour Live P Lorillard Old Gold	
Kay Cee Revue Live			
			Author Meets the Critics Gen Foods-Jello
Riddle Me Th's Live B F Goodrich			Lambs Gambol Gen Foods-Maxwell House Coffee
ABC TV Show Live			
Music In Velvet Live	Toast of the Town Emerson Radios Phonographs TV Sets		Philco Television Playhouse Live Philco Refrigerators Radios Television
			NBC News Film Disney
			Girl About Town Bates Fabrics

MONDAY

ABC	CBS	Du Mont	NBC
		Small Fry Club Live Whitehall Kolynos	
	Lucky Pup Live Jo Lowa		
		Vincent Lopez Live	
News & Views Live			Kukla Fran & Ollie Live RCA Radio TV Sets
Earl Wrightson Show Live			
	CBS News Live		
			Newsreel Film Camel
	Preview With Tex & Jinx Live Philip Morris		
		Doorway to Fame Live Jay Buckner Men's Shirts	Chevrolet Tele Theatre Gen Motors
ABC Boxing Live			
Identify Live Stein Co	The Goldbergs Live Gen Foods		Colgate Theatre CPP Vat Lustre Cr
Fights Live		Original Comedy Live	
People Platform Live			American Firestone Tires-Tubes
		Boxing Live Camel	Boxing Mongold Gardens

TUESDAY

ABC	CBS	Du Mont	NBC
		Small Fry Club Live Gen Foods Cereals	
	Lucky Pup Live		
		Clay Cole Ranch Live	
News & Views Live			Kukla Fran & Ollie Live RCA Radio TV Sets
Film Nite Live			
	CBS News Live Oldsmobile		
			Newsreel Film Camel
	Chef Live		
			Texaco Star Theatre Live Texas Co
		School House Live	Quiz Kids Live Alka Seltzer
	Suspense Live Electric Autolite		Believe It or Not Bob Ripley Motors
Boxing Live Co-op	Backstage With Barry Live Household Finance		Wrestling Live Co-op

WEDNESDAY

ABC	CBS	Du Mont	NBC
		Small Fry Club Live Whitehall Kolynos	
	Lucky Pup Live		
		Vincent Lopez Live	
News & Views Live			Kukla Fran & Ollie Live RCA Radio TV Sets
Film Nite Live			
	CBS News Live		
			Newsreel Film Camel
			To be announced
	Arthur Godfrey Live L&M Chesterfield		
			Television Theatre Live Kraft Foods Mayonnaise
	Tournament of Champions Ballantine-Beer & Ale		

THURSDAY

ABC	CBS	Du Mont	NBC
		Small Fry Club Live Gen Foods Cereals	
	Lucky Pup Live		
		Vincent Lopez Live	
News & Views Live			Kukla Fran & Ollie Live RCA Radio TV Sets
Wrestling Live			
	CBS News Live Oldsmobile		
			Newsreel Film Camel
			American Musical of 1949 Live
		Window On The World Live & Film DuMont	

FRIDAY

ABC	CBS	Du Mont	NBC
		Small Fry Club Live Whitehall	
	Lucky Pup Live U S Rubber		
		Vincent Lopez Live	
News & Views Live			Kukla Fran & Ollie Live RCA Radio TV Sets
Wrestling Live			
			Newsreel Film Camel
			Phil Silvers Live Cluett Peabody, Arrow Menswear
			Lanny Ross Live Swift
Variety Live		Admiral Broadway Revue Live Admiral	Admiral Broadway Review Live Admiral Radio
Break The Bank Live Bristol Myers			Stop Me If You've Heard This One Live Bonafide Mills
Joe Hasel Live Co-op			Your Show Time Film American Tobacco Lucky Strike
Bigelow Show Live			
			Boxing Bouts Live Gillette
			Supper Club Live L&M Chesterfield

SATURDAY

ABC	CBS	Du Mont	NBC











the leading shows in network television

Each in its class, these are the top regularly scheduled programs according to latest available Hooperatings:

Variety	Texaco Star Theatre	NBC
Drama	Kraft Television Theatre	NBC
Sports	Gillette Fights	NBC
News	Camel News	NBC
Forum	Author Meets The Critics—*General Foods*	NBC
Art	You Are An Artist	NBC
Feature Film	Lucky Strike's Your Show Time	NBC
Juvenile	Howdy Doody—Mason—Unique	NBC

No. 1 in programs . . .

No. 1 in advertisers . . .

No. 1 in sponsored hours . . .

America's No. 1 Network

NBC Television

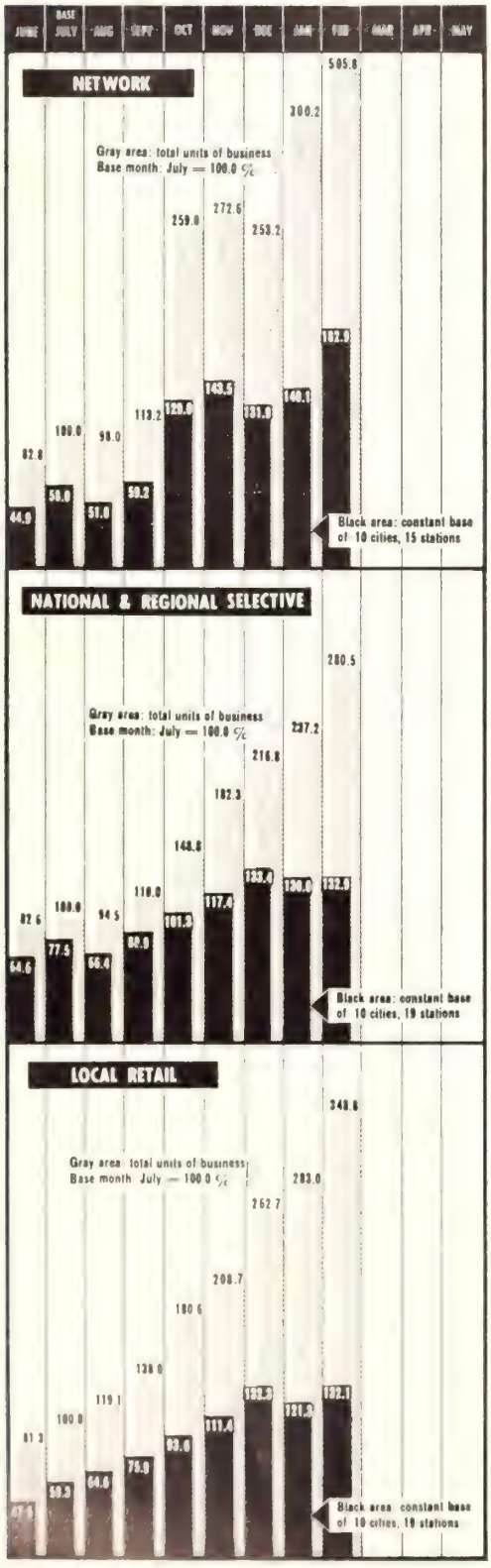
A Service of Radio Corporation of America

tv trends

Based upon the number of programs and announcements placed by sponsors on TV stations and indexed by Rorabaugh Report on Television Advertising. Business placed for month of July 1948 is used for each base

Only in the network category has business jumped in SPONSOR's control panel of 10 cities. In national selective and local retail TV business has regained most of the January decline with placement approaching the December level in each category. The network control panel jumped from 140.1 in January to 182.9 in February. Network business in all areas with TV stations jumped fantastically from 300.2 in January to 505.8 in February. Increases in selective with 54 cities reporting was not as spectacular—from 237.2 in January to 280.5 in February. Local retail did a few hand springs, jumping from 283.0 in January to 348.8 in February. Over-all index is based upon 50 network stations, 54 stations with national selective business and 53 with local retail. TV isn't moving as fast as it has in the past but it's moving.

"TOTAL" AND TEN-CITY TRENDS



BREAKDOWN OF TV BY BUSINESS CATEGORIES

CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
Automotive	20.0	18.0	15.5	14.0	8.8	8.6	11.7	12.6	14.6			
Food	11.7	19.5	27.5	20.0	12.0	11.9	11.4	8.7	11.3			
Clothing			4.2	17.0	6.1	6.1	6.8	6.4	6.4			
Radio TV & Appl	20.0	18.0	23.3	20.1	19.7	19.7	21.5	25.3	22.9			
Soaps & Toiletries	6.7		8.4	6.7	23.4	18.5	9.3	11.3	7.9			
Tobacco	39.1	37.5	7.7	10.4	19.4	22.0	22.1	24.4	25.0			
Misc	2.5	7.0	13.4	9.8	8.8	7.6	7.9	3.9	3.2			
Beer & Wine					0.5			1.2	0.7			
Conf & Soft Drinks					1.3				1.6			
Home Furn						3.8	4.1	3.4	4.1			
Jewelry						1.8	1.9					
Drugs							3.3	2.8	2.3			
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0			

NETWORK

CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
Automotive	11.9	11.8	8.1	6.9	5.9	4.7	3.4	3.5	4.3			
Conf & Soft Drinks	6.4	5.6	4.7	4.2	5.0	5.4	4.4	4.0	3.4			
Beer & Wine	13.7	14.1	13.3	10.8	8.6	7.3	7.2	7.4	10.9			
Drugs	0.2	0.2	0.3		0.5	0.4	0.1	1.0	1.0			
Food	3.9	2.8	3.7	4.2	6.4	5.3	5.9	7.6	10.5			
Clothing	7.2	6.2	5.3	5.8	6.2	5.5	4.6	3.1	2.8			
Radio TV & Appl	15.4	15.6	11.6	14.2	9.5	8.3	14.2	13.2	9.9			
Soaps & Toiletries	1.1	1.0	1.3	1.0	1.8	1.8	1.4	1.5	1.9			
Tobacco	15.9	16.1	19.8	23.2	21.3	18.9	14.6	15.1	12.3			
Jewelry	17.3	21.8	25.6	25.4	23.8	31.6	35.0	36.4	37.3			
Misc	7.0	4.8	6.3	4.3	6.6	7.0	5.6	3.7	3.6			
Builders & Sup					1.7	1.1	0.9	1.8	0.9			
Home Furn					2.7	2.7	2.7	1.7	1.2			
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0			

NATIONAL & REGIONAL SELECTIVE

CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
Automotive	16.3	19.8	21.3	20.0	19.9	18.9	14.2	14.0	12.8			
Banks	0.3	3.6	2.9	2.5	3.0	3.6	3.9	6.2	5.9			
Dept Stores	14.6	10.3	10.2	8.0	9.3	11.9	15.6	9.5	9.7			
Food	8.0	6.0	6.1	5.9	1.5	1.7	1.6	3.0	6.3			
Home Furn	3.7	3.6	2.7	4.3	2.8	4.7	4.5	3.5	4.5			
Hotels & Rest	2.3	2.2	2.8	1.4	3.6	2.7	2.9	3.2	2.5			
Clothing	11.0	6.5	7.3	11.2	7.6	7.5	7.5	7.6	7.7			
Personal Services	8.6	7.9	7.3	12.9	10.5	7.7	6.2	8.6	8.0			
Radio TV & Appl	26.9	29.6	29.0	24.5	31.7	31.1	30.6	35.0	28.2			
Misc	8.3	10.6	10.4	9.3	8.6	6.8	5.8	5.4	10.7			
Jewelry					1.5	2.7	5.8	2.6	2.0			
Beer & Wine						0.1	0.8	0.7	0.2			
Drugs						0.5	0.4	0.3	0.3			
Tobacco						0.1	0.1		0.1			
Conf & Soft Drinks							0.1	0.4	1.1			
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0			

LOCAL RETAIL

BERLESDAY

(Continued from page 61)

half-hour program. This was the case (it isn't any longer) of *Howdy Doody*, which without help of any other program on its station (WNBT), or any high audience programs on any other station, still rated 28.8 (week of 8 February). The sets-in-use figures jumped on the week used for this report from 22.3 for 3:30-4:00 p.m. to 46.5 for the *Howdy Doody* period. With WNBT now programing a full afternoon's schedule, the ratings may change, but *Howdy* proved that TV sets are turned on when a program is desired, regardless of the station being off the air previous to its broadcast.

The only thing that holds a TV audience is a program that it wants to see. Sets are turned off when viewers don't find top-drawer eye-and-ear entertainment. The first rating for *The Goldbergs* was 57.9, which was 83% of the total audience viewing television at that hour (Monday, 14 February, 8-8:30 p.m.).

TV is not just an added attraction in a home. It dominates, for as long as two years after a set is purchased, the living habits of a great majority of set owners. When Melvin A. Goldberg, a student of Dr. Leo Srole of Bureau of Applied Social Research of Columbia University, recently did a pilot study on TV it included a section on living habits. Sixty-five percent reported they spent more time at home after purchasing a TV receiver. Sixty-one percent reported they had more guests at home after their purchase. The longer a person is a set-owner the less guests he has, but not to the degree expected. His guests and his visiting are selective. The more friends that have sets, the less the visiting, but also it is noted that TV set-owners tend most to visit homes of friends with TV sets.

Sports are still (as indicated in the Goldberg - Srole - Columbia U. pilot study) the number one reason for having guests for viewing. Eighty-three percent indicate that they frequently invite the gang to view sporting events. Only 14% indicate that they did the same when special events and all-star telecasts were scheduled. Movies caused only 13% to become hosts, while plays and special events rate 10% each as reasons for house cleaning.

Since TV came into the homes of the G-S-C.U. panel, 41% report that



THE MAN FROM SCOTLAND YARD

A new television mystery series on film. Although each film is complete in itself "THE MAN FROM SCOTLAND YARD" is designed to hold and build an audience week after week. Available on a national or local basis. Wire for screening prints.

Our experience in working with advertisers and agencies and in serving 95% of all television stations daily is now available to you.

Our library of over 100 subjects ranging from cartoons to full length features can be applied to your specific program needs. Write for catalog.

Now in production "Adventure Album," a new television series, based on adventure stories from the Black Emperor of Haiti, to the mysteries of the tombs of Rameses II and Tutkenhamen, featuring the well-known explorer Tom Terriss. Screening prints available.

FILM EQUITIES CORP.

SERVING TELEVISION

1600 BROADWAY, NEW YORK 19, N. Y. • CI. 7-5850-1-2-3

household expenses have increased. Eight percent report that their expenses have decreased. Their reasons were: "Go to movies less", "less cost for entertainment and food," and "cost of electricity went down" (they no doubt view in the dark). While "less cash for entertainment and food" explains the eight percent who reported decreased expenses, 16% reported the same factors increased their living costs since they installed a TV receiver.

Naturally there are viewing differences in TV families. The differences are generally between children and adults (46% of the time), men and women (46% of the time), children among themselves (4% of the time), and general free-for-alls (6% of time).

Most surveys indicate that radio broadcasting isn't doing a good promotional job among TV set-owners despite the fact that a considerable number of TV combinations are equipped for radio and record playing. Combined figures from three independent surveys indicate that in TV homes the average radio sets-in-use is less than 5%. Questioned as to why they didn't turn to their radio receivers when TV didn't hold their attention, the almost universal report was, "we just didn't think of it." It isn't because TV homes wouldn't listen when not viewing, but just that the big problem is the fact that newspapers, magazines, and word-of-mouth all focus a great percentage of their attention on the new medium. Radio publicity men find they not only have the natural resistance of the printed media to radio but a pro-TV attitude on the part of editors that makes their job even tougher. The combined space given to both TV and radio is more than radio received by itself, but it's far from double.

TV homes have more newspapers than they've had for some time. That's because TV's feature approach to news whets the appetite for further information. In the past few years more and more people have turned to newspapers and away from radio for their news. As reported by the National Opinion Research Center and published by Prentice-Hall, Inc., last year, the consumer panel surveyed by NORC reported that in 1945 35% turned to newspapers for news, while 61% turned to radio. In 1947 a like sample indicated that 48% expected their news from newspapers and only 11% tuned newscasts. Paul Lazarsfeld of

(Please turn to page 72)

Baltimore Television means WMAR-TV

As MARYLAND'S pioneer television station, WMAR-TV consistently covers an area from Washington to Wilmington, (Del.), and from Pennsylvania to the Potomac.

The peerless propagation of Channel Two carries programs from TWO major networks, via the television station of the *Sunpapers* of Baltimore to televiewers in the Chesapeake basin area. WMAR-TV's own coverage of political campaigns, sports and special events—civic, patriotic, and cultural—is unequaled in this rich, productive area.

Represented by

THE KATZ AGENCY

INCORPORATED

ATLANTA • CHICAGO • DALLAS

DETROIT • KANSAS CITY • LOS ANGELES

NEW YORK • SAN FRANCISCO

ask JOHN BLAIR & CO. about the HAVENS & MARTIN STATIONS IN RICHMOND

WMBG—AM

WCOD—FM

WTVR—TV

First Stations of Virginia

COSTUMES for TELEVISION!

NOW — Rent COSTUMES

. . . for your Television Shows!

. . . Technically Correct!

. . . over 100,000 in stock!

from Broadway's Famous Costumer...

The same speedy service enjoyed by NBC, ABC, CBS-TV, WABD, WPIX and Major Broadway Productions!

If outside NYC, wire or airmail your requirements; 24-hour service when desired!

EAVES

COSTUME COMPANY

Eaves Building

151 WEST 46th ST. • NEW YORK 19, N. Y.

Established 1870

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
AMERICAN MEAT INSTITUTE	Meat	Fred Waring	Thursday 10-10:30 am	Booklet: Six New Ideas for the Thrifty Use of Meat.	Send 5¢ to sponsor, Chicago	NBC
ARMOUR & CO	Meat, Chiffon Flakes	Hint Hunt	MTWTF 4-4:25 pm	Miscellaneous merchandise prizes	Write favorite household hint. Send with Chiffon boxtop to program, Chicago	CBS
B. T. BABBITT CO	Bab-O	David Harum	MTWTF 3-3:15 pm	8 greeting cards, plus birthday, anniversary cards	Send 25¢ and the word Bab-O from green label to program, New Haven	CBS
CONTINENTAL BAKING CO	Hostess Cup Cakes Wonder Bread	Grand Slam	MTWTF 11:30-11:45 am	Miscellaneous merchandise prizes	Submit 5 questions based on music.	CBS
E. I. DUPONT CO	Cavalcade of America		Monday 8-8:30 pm	Transformagic booklet.	Send 10¢ to sponsor, Wilmington, Del.	NBC
FROHSIN CO	Department Store	Frohsin's Quiz Theatre	Sunday 1:30-2 pm	Various merchandise prizes from store	Contestants selected from audience, answer 5 questions. If 3 questions answered correctly, receive merchandise prize. If 5 correct, receive chance name "Mystery Voice" for additional prize.	WRFS Alexander City, Ala.
GENERAL FOODS	Maxwell House Coffee & Instant Coffee	Wendy Warren	MTWTF 12-12:15 pm	4 silverplated initialed teaspoons	Send label from jar of Instant Maxwell House Coffee and 50¢ to Instant Maxwell House, Dept. R, Battle Creek, Mich.	CBS
HELBROS WATCH CO	Watches	Quick As A Flash	Sunday 5:30-6 pm	First prize: Kaiser automobile, trip to N. Y. for two, all expenses. 100 other cash prizes.	Get entry blank at jewelers. Send letter of 25 words or less to sponsor, N. Y., why you'd like to own one of these watches	MBS
LAMBERT PHARMACEUTICAL CO	Listerine Toothpaste, Antiseptic, Pro-Phy-Lac-Tic tooth brush, Jewelite Brush & Comb Set	Everybody's Hour	Tuesday 8-9 pm	Contestants get packages containing toothpaste, antiseptic, tooth brush. Jewelite set to winner, along with $10.	Amateur contest with winner chosen for showmanship and ability.	KGMB Honolulu, T.H.
LEVER BROS	Swan, Lux, Lifebuoy, Rinso, Spry, Silver Dust	Amos 'n Andy	Sunday 7:30-8 pm	Total $50,000 "Tour The World" prizes. First prize: Cruise around world for two. All expenses, plus pocket money, clothes allowance, or $10,000 cash. Second prizes: 15 trips to Europe, plus pocket money, baggage, or $2,500 cash. Third prizes: Four hundred $10 bills	Complete 25-word sentence: "I like large or bath size (product name here) because . . ." Send to contest, New York	CBS
		Bob Hope	Tuesday 9-9:30 pm			NBC
		Big Town	Tuesday 10-10:30 pm			NBC
		Aunt Jenny	MTWTF 12:15-12:30 pm			CBS
		Lux Radio Theater	Monday 9-10:00 pm			CBS
MARS, INC	Three Musketeers	Dr. I.Q. Jr.	Saturday 5:30-6 pm	$50 for each tongue-twister used.	Submit tongue-twister of 6 words or less to program, Chicago.	NBC
PILLSBURY MILLS	Pillsbury products	Grand Central Station	Saturday 12:30-1 pm	3-piece Rogers Silver Plate set	Send Pillsbury product coupon to sponsor, Minneapolis	CBS
PROCTER & GAMBLE	Dreft	Beulah	MTWTF 7-7:15 pm	Compact	Send cardboard liner inside Shasta cap and 50¢ to Shasta, Cinncinnati	CBS
	Ivory Soap	Big Sister	MTWTF 1-1:15 pm	Coupon worth 15¢ toward purchase of Duz, Ivory Snow	No requirements, coupon obtainable at dealer, redeemable by mail to sponsor, Cincinnati	CBS
	Oxydol	Ma Perkins	MTWTF 3:15-3:30 pm	12 gladioli bulbs.	Send either Oxydol or Dreft boxtop and 25¢ to program, Cincinnati	NBC
	Dreft	Brighter Day	MTWTF 10:45-11 am			NBC
	Oxydol	Ma Perkins	MTWTF 1:15-1:30 pm	7 packages of flower seeds	Send Oxydol boxtop and 10¢ to Ma Perkins Seed Offer, Cincinnati.	CBS
PRUDENTIAL INSURANCE CO	Insurance	Jack Berch Show	MTWTF 11:30-11:45 am	Vest-pocket-size dictionary.	Free on request to program, Newark	NBC
ROYAL FURRIERS	Furs, Fur, Cloth Coats, Dresses	People Know Everything	MWF 7-7:15 pm	Cash, fur coat, cloth coat, corsages, theatre passes, Toni Home Permanent kits, phonograph records.	(1) Listeners asked questions. Correct answers get cash awards. Senders of questions share in jackpot. (2) Awards for best letters on good neighbors. At end of 13 weeks best letter gets fur coat.	WKNE Keene, N. H.
ROYS DRUG STORE	Toni products, Zippo lighters	Roys Gift Shower	MTWTF 1:30-1:45 pm	Wheel spins indicate phone number of winner, who is mailed post card to go to Roys to receive prizes.	Card must be brought to Roys Drug Store within 3 days of postmark.	WCBI Columbus, Miss.
SHOTWELL MANUFACTURING CO	Puritan Marshmallow	True or False	Saturday 5:30-6 pm	10 Sunbeam Mixmasters awarded each week	Write 2-line jingle beginning with the words Puritan Marshmallow. Send with label of product to sponsor, Chicago	MBS
U. S. TOBACCO CO	Model, Dill's Best, Tweed tobaccos	Take a Number	Saturday 5-5:30 pm	$5 for questions used; contents of jackpot if missed. $50 for correctly-answered jackpot questions	Listeners send quiz and jackpot questions to program, N. Y.	MBS
YAGER SEED & NURSERY CO	Hybrid Seed Corn	Melody Roundup Time	TuFSu 12:30-12:45 pm	First prize: 1949 Ford. Other prizes: Philco Refrigerator or Home Freezer, Philco Console, portable radios, 21-jewel Bulova watches, Sunbeam Mixmasters	Complete 25-word sentence: "I plant Yager's Improved Hybrid Seed Corn and Farm Seeds because . . ." Entry blank given with each bushel of Hybrid Seed Corn.	KORN [illegible] Neb.

Hooper Says:*

WSJS STAYS ON TOP!

- *Morning*
- *Afternoon*
- *Evening*

***Hooper Station Listening Index**
Winston-Salem, N. C.
December, 1948

No. 1 MARKET IN THE SOUTH'S No. 1 STATE

- WINSTON-SALEM
- GREENSBORO
- HIGH POINT

WSJS
AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS
NBC AFFILIATE
Represented by
HEADLEY-REED COMPANY

Columbia University, who with Pat Kendall commented on the NORC survey, explained the decreased set-owner interest in news by the fact the war had ended. No attempt was made to find out how many of the panel had TV sets. Surveys in TV homes indicate that the NORC trend reports are intensified by the visual medium.

The big job is to reopen the thinking of TV set-owners to the fact that radio is still doing an outstanding news reporting job—that it's there, ready to be turned on.

When there's nothing on the visual air, TV set-owners go to bed. That's not 100% true among the younger generation, but with matured adults the very casual cross plug, "for radio entertainment turn to ——", as a TV station leaves the air is generally inadequate to keep them awake. A better integration between the promotion by video of radio and of radio by TV has been recommended by many major advertising and agency executives as well as station men. Since a small percentage of TV stations are independently owned, integrated radio-TV promotion can be planned — although there's no outsanding case that's reportable at present.

TV viewing is beyond imagination for top successes. It isn't so hot for the programs that "also ran." It has all the elements of showbusiness. Like a sensational picture that "everyone" wants to see, a Broadway hit that is "must" seeing, and a new novel that "everyone's talking about," television audiences want to follow the crowd. TV hasn't arrived at the point where viewers are interested in "discovering" programs. Set-owners want to be able to discuss what Berle did last night. If you don't see Texaco on Tuesdays, keep quiet on Wednesdays—everybody will tell you what Berle's latest gag was about. In New York you don't even need a friend with a television receiver—just travel to work on the subway. Wednesdays. * * *

LA ROSA

(Continued from page 52)

soap operas, it presents a complete drama every day, with a different motion picture personality featured in each script. The impact of a daytime show with nighttime quality has paid off, La Rosa feels, as no quarter-hour cliff-hanger could have.

Hollywood Theatre of Stars is a

BMI

SIMPLE ARITHMETIC IN MUSIC LICENSING

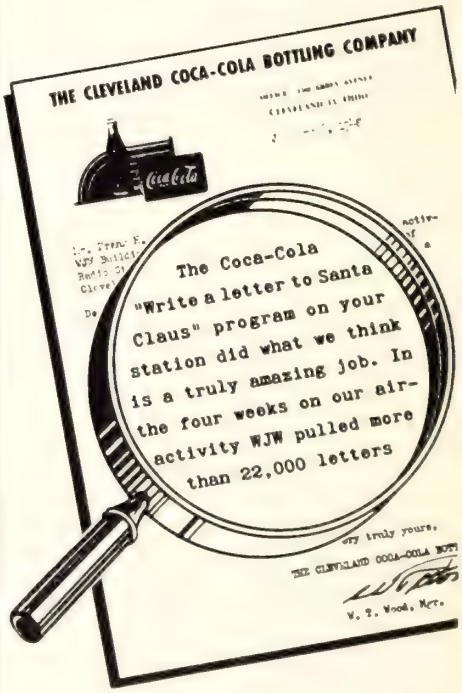
BMI LICENSEES	
Networks	25
A M	1,919
F M	405
T V	42
Short-Wave	4
Canada	150
TOTAL BMI LICENSEES	**2,545***

You are assured of complete coverage when you program BMI-licensed music

**As of March 3, 1949*

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

An excerpt from a letter to Cleveland's Chief Station



BILL O'NEIL, *President*
WJW
CLEVELAND
ABC Network · 850 KC · 5000 Watts
REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

syndicated transcription series, and is available to other sponsors in different markets and areas. MacGregor integrates the La Rosa commercials in a way that gives it the appearance of being produced expressly for the macaroni company.

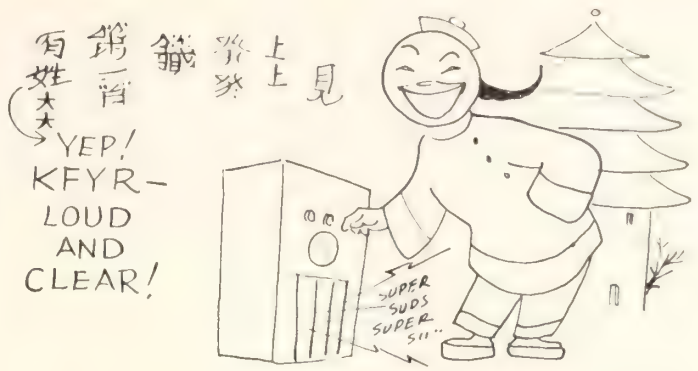
Figures from a typical market prove the show's pull. In Boston, a grocery inventory, conducted by the *Boston Herald and Traveler*, reported the following increase in average La Rosa units sold per store in the Boston area for the five-month period of September-January last: 37.8, 44.8, 49.4, 51.4, 63.1. All other macaroni producers' sales remained on an even keel in the same market during the same period; the La Rosa upward trend was coincident with the start of its *Hollywood Theatre*.

La Rosa has noticed the impact of its American radio half-hour in an over-all way. Although the consumption by manufacturers of the raw materials that go into the making of macaroni products (flour, semolina, etc.) is 15% under last year, with over-all industry sales off about the same percent, La Rosa reports sales a little above those of a year ago.

The company's officials feel that they are definitely getting their money's worth in radio. La Rosa's advertising budget is in excess of $500,000, with more than 60% of that going into radio. While the current distribution of 25% for car cards, 10% for magazines, and 5% for point-of-sale varies from year to year, radio has always gotten the greater part of the advertising allocation.

The stations carrying *Hollywood Theatre* (WOR, New York; WCAU, Philadelphia; WBZ, Boston; WTIC, Hartford; WJAR, Providence; WBZA, Springfield, Mass.; WTRY, Troy, N.Y.) apparently are as impressed with the show as La Rosa's dealers and consumers. Most of the stations carry up to five announcements a day plugging the program, with some of them paying the expense of billboard and car-card advertising.

While too many advertisers have bungled things program-wise with only one language to worry about, La Rosa has made a complete success of bilingual radio. The third plant the company is building (in Hatboro, Pennsylvania; the other two are in Brooklyn, N. Y., and Danielson, Conn.), due to constantly increasing sales, is proof positive of that. ★ ★ ★



KFYR does come in loud and clear in a larger area than any other station in the nation! Not only that, but KFYR is the Number One station in the Number One agricultural state in the nation. Every man, woman and child in North Dakota (and our families are large) had a 1947 income of $1690.00 . . . largest of any agricultural state.

KFYR 550KC 5000 WATTS
NBC AFFILIATE
REP. JOHN BLAIR
Bismarck, No. Dakota

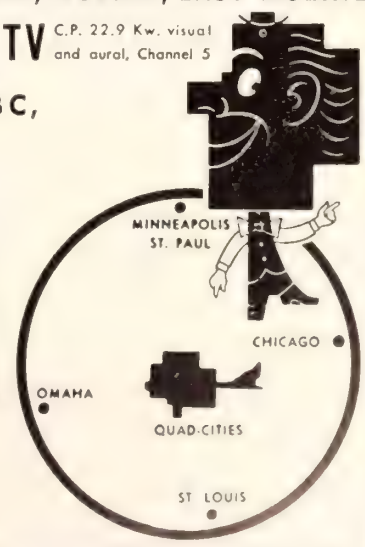
WOC **FIRST IN THE** QUAD Cities

DAVENPORT, ROCK ISLAND, MOLINE, EAST MOLINE

AM 5,000 W 1420 Kc. **FM** 47 Kw. 103.7 Mc. **TV** C.P. 22.9 Kw. visual and aural, Channel 5

Basic Affiliate of NBC, the No. 1 Network

The November 1948 Conlon Survey shows WOC First in the Quad-Cities in 60 percent of Monday through Friday quarter-hour periods. WOC's dominance among Quad-Cities stations brings sales results in the richest industrial market between Chicago and Omaha . . . Minneapolis and St. Louis. Complete program duplication on WOC-FM gives advertisers bonus service.



Col. B. J. Palmer, President
Ernie Sanders, Manager

DAVENPORT, IOWA

FREE & PETERS, INC., National Representatives



Broadcasters! Please note

From the New York Times, 10 February edition:

"Howard C. Haupt, member of the national sales staff of the Bureau of Advertising, ANPA, since March of last year, has been named manager of the bureau's chain store division."

Thus, in a glance, is how intensively the ANPA Bureau of Advertising does it.

The Bureau of Advertising is big business. With a budget of $1,000,000 annually it educates and influences national, regional, and local advertisers to a buying appreciation of newspaper space.

Our guess is that next year the budget available to the Bureau of Advertising will be upped. It has worked magnificently . . . for newspapers. And in a number of instances what has been newspapers' gain has been radio's loss.

The Bureau of Advertising makes no secret of its success. And they must often wonder why no similar setup has been developed by the radio industry for the edification of sponsors and prospective sponsors.

As a matter of fact, we wonder, too.

Buyers weigh the NAB

Three NAB conventions ago SPONSOR was born. Two conventions ago we published our first NAB Evaluation issue. It was the first time that the men and women who make broadcasting possible through their purchase of time weighed the accomplishments and shortcomings of the NAB.

On 11 April we will publish our third convention issue. Again sponsors and agencies are being asked to evaluate the accomplishments of the NAB. Each current NAB project is being analyzed and checked by advertising men, time buyers, merchandising authorities, account executives, and top policy men at both agencies and advertisers. Broadcasting cannot operate in a vacuum. If the buyers are dissatisfied with what the sellers are doing, then it's vital that the sellers know why.

The NAB Evaluation edition is the issue in which the sellers meet buyers.

SPONSOR is happy to be able to mirror the NAB for itself and all who work in broadcast advertising. It's given to few industries to see themselves as others see them.

Selective Trends

Knowledge of how to use broadcast advertising effectively isn't too wide spread. There is some understanding of how to use network advertising, but very little appreciation of the selective side of the medium. SPONSOR for over two-and-a-half years has been publishing facts and figures, step-by-step stories of market-by-market radio advertising. It nevertheless has only scratched the surface.

The job hasn't been easy. Advertisers feel that they possess in their use of selective broadcast advertising some secret formula which few others have discovered. Many refuse to permit their agencies to report their selective broadcast advertising schedules to the *Rorabaugh Report on Selective Radio Advertising*. Because of this the *Rorabaugh Report* is not representative in such fields as soap, tobacco, and watches. It is perhaps because of this that SPONSOR's *Selective Radio Trends*, based upon Rorabaugh's report, shows a sharper decline in the use of the selective medium by broadcast advertisers than the facts seem to indicate. *What* an advertiser uses is not the secret of selective broadcast advertising success, but *how* he uses what he purchases. SPONSOR feels that, for the good of all advertising, all manufacturers should be willing to report what they are using.

Until the day when a complete report can be compiled by Rorabaugh or another source, SPONSOR will utilize a revised "Selective Trend" formula, to be uncovered in a forthcoming issue.

Applause

Testing Time

There has always been some question in the minds of sponsors and agencies as to what would happen when a major network lost some of its key audience-producing accounts. Some agency men insisted that stations would move from one network to another as fast as their contracts would permit. Others felt that station executives would be "uncooperative" with the network which had lost the accounts. It was generally felt that the network involved would be in a very unpleasant position in relation to both its affiliates and its clients.

It hasn't been so with the National Broadcasting Company. With the loss of several of its top ranking programs, it has been spurred into production activity which has surprised the field and which, while it has yet to prove itself, gives promise of setting the pace for network broadcasting in 1949-50.

NBC stations were expected to have the knife out for top network policy men. Thus far they haven't even unsheathed their daggers. Instead, NBC's affiliates have voted to work with the senior web and to actually support its promotional efforts with cash and sweat. The very stations that were expected to slug hardest were the stations which have rolled up their sleeves and gone to work hardest to resell radio.

Out of NBC's aches has come a partnership that didn't exist before the Benny exodus. Many of NBC's affiliates have been prone in the past to ride on the network's coattails, both program and promotionwise. This hasn't been healthy, even though it has been very profitable for the stations—and NBC.

Now that the coattails aren't so plush, the stations have voted to stand by NBC and help it regain its former supremacy. It doesn't really matter whether NBC leads the parade again or not. What does matter is that there is a hot team working to bring better programs to the air and to promote them better.

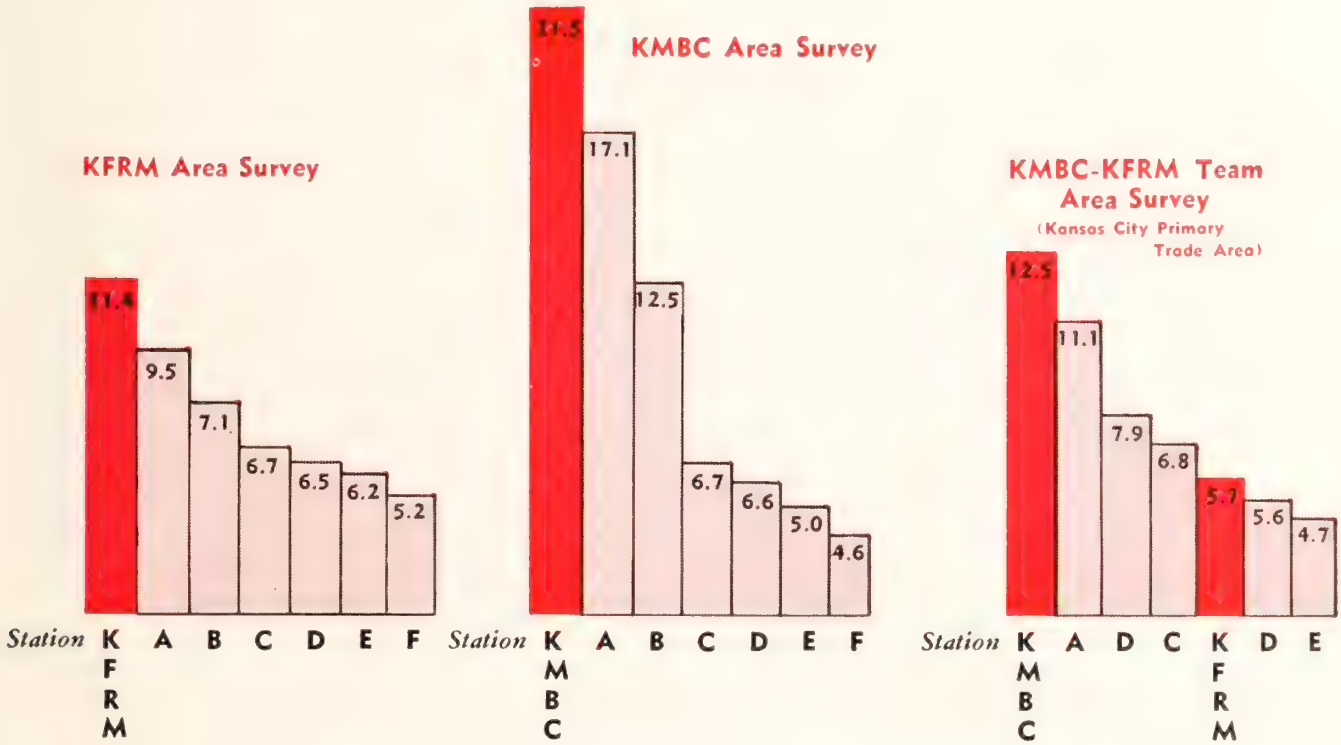
Listeners In Kansas City's Primary Trade Area VOTE FOR *The* KMBC-KFRM *Team*

The first Area Radio Study of The Kansas City Primary Trade Area shows The KMBC-KFRM Team far in the lead of all broadcasters heard in the area. Made in the fall of 1948 by Conlan & Associates, this study is believed to be the *largest* coincidental survey of its kind ever conducted. Factual data from this survey of more than 100,000 calls is published in three books—The KMBC-KFRM Team Area Study (Kansas City Primary Trade Area), the KMBC Area Study, and the KFRM Area Study.

These Area studies which cover 8 a.m. to 6:30 p.m. throughout one week, (KFRM is a daytime station) ending in early October, exclude the larger cities: both Kansas City's (Missouri and Kansas) St. Joseph, Topeka, Salina, Hutchinson and Wichita, surveys for all of which have been made by Conlan.

The KMBC Area Study proves KMBC is the most listened to station (daytime) within an average radius of slightly over 100 miles from Kansas City!

The KFRM Area Study proves KFRM is the most listened to (daytime) station in Kansas within KFRM's half-millivolt contour! (KFRM is a daytime station.)



These graphs illustrate the percentage of total audience of KMBC and KFRM, as determined by the Conlan survey, in comparison to the other leading stations of the area.

There were 73 Kansas, 5 Oklahoma and 4 Nebraska counties included in the KFRM Area Survey, (Wichita, Salina, Hutchinson excluded) with a population of 1,011,-750; all within KFRM's half-millivolt contour.

In the KMBC Area Survey there were 61 counties, (Kansas City, Mo., Kansas City, Kansas, St. Joseph, Topeka excluded); all within KMBC's half-millivolt daytime contour.

In the KMBC-KFRM Area Survey for the Kansas City Primary Trade area, as defined by Dr. W. D. Bryant, now research director for the 10th Federal Reserve District, there were 135 counties, with a total population of 2,099,-531; all counties being within the half-millivolt daytime contours of KMBC-KFRM. (Metropolitan areas named were excluded.)

Only The KMBC-KFRM Team delivers complete coverage of the great Kansas City Trade area! The KMBC-KFRM Team provides the most economical circulation an advertiser can buy to cover this huge, important trade area.

KMBC OF KANSAS CITY

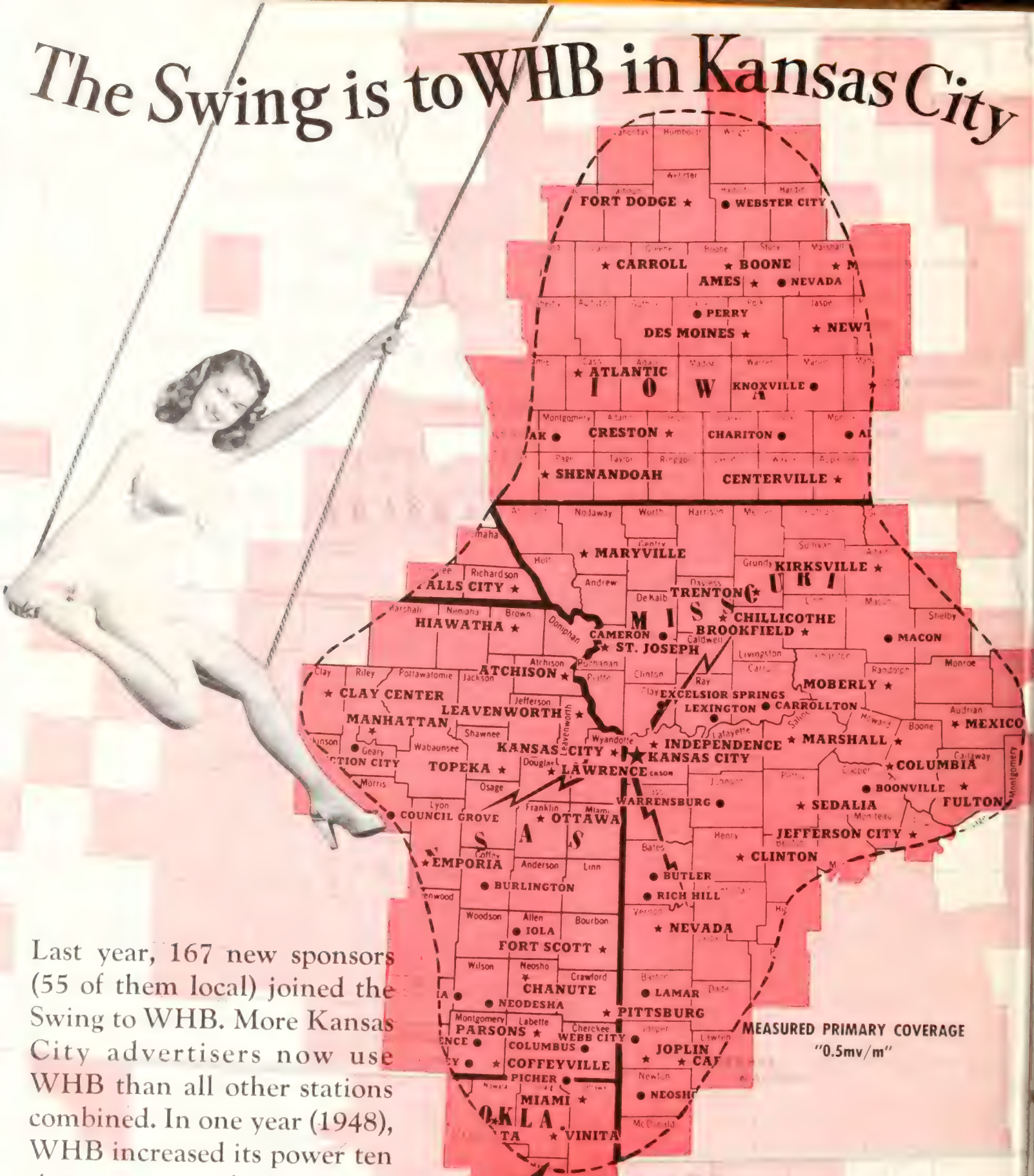


Represented Nationally by FREE & PETERS, INC.

KFRM For Kansas Farm Coverage

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY

The Swing is to WHB in Kansas City



Last year, 167 new sponsors (55 of them local) joined the Swing to WHB. More Kansas City advertisers now use WHB than all other stations combined. In one year (1948), WHB increased its power ten times . . . received 147% more mail . . . added to its coverage area 89 new counties in three states, with a potential of two and a half million new listeners.

MEASURED PRIMARY COVERAGE
"0.5mv/m"

★ 10,000 WATTS IN KANSAS CITY

WHB AM FM

Represented by
JOHN BLAIR & CO.

DON DAVIS, *President*
JOHN T. SCHILLING, *Gen. Mgr.*
MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

28 MARCH 1949 • $8.00 a Year

SPONSOR

For buyers of broadcast advertising

What makes Bulova tick—p. 23

"New money" for TV—p. 56

How many stations in 1955?—p. 30

The BMB crisis—p. 28

Bulova dramatizes its "gift of a ... appeal—p. 23



NAB Evaluation issue out 11 April

Alice in New Wonderland

Alice had a wonderful time.

But think how many more wonderful things could have happened to her in the age of radio and television.

In WMBG-WTVR-WCOD land new adventures happen daily.

And these First Stations of Virginia make them happen.

For instance, WMBG was the first station of Virginia to broadcast during the daylight hours.

First to own recording equipment.

WTVR (now operating with full power) was the South's first television station.

First in the country to sign for an NBC-TV hookup.

Yes, Alice had fun.

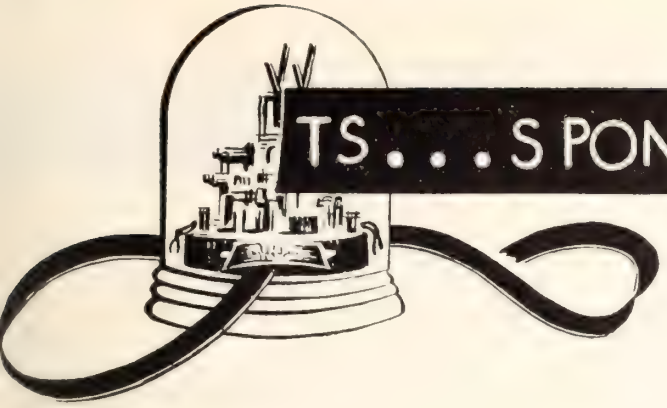
But she should have lived in WMBG-WTVR-WCOD land.



WMBG AM
WTVR TV
WCOD FM

First Stations of Virginia

Havens and Martin Stations, Richmond 20, Va.
John Blair & Company, National Representatives
Affiliates of National Broadcasting Company



TS...SPONSOR REPORTS...

..SPONSOR REPORT

28 March 1949

E.T. program plans big

Transcription producers are putting on pressure, with practically all companies announcing new series between now and NAB convention. Bruce Eells will have 2 new programs, Standard 5 specials, Broadcasters' Guild 1, and Frederic Ziv at least 3. Harry Goodman also has something new up his sleeve.

–SR–

New cigarette battle on

Fight for "long" cigarette market will find R. J. Reynolds (Cavaliers), American Tobacco (Pall Malls and Herbert Tareytons), P. Lorillard (Embassy), Liggett & Myers (Fatimas), and Brown and Williamson (Life) all using selective advertising to push brands.

–SR–

Fibber may push new product

Brisk, a new S. C. Johnson product, will find its way to "Fibber McGee and Molly" program just as soon as current tests throughout country have been completed. It's a variation of Johnson's Drax which was tested but not pushed two years ago (SPONSOR, January 1947).

–SR–

Emerson will return to TV air

Emerson Radio and Television will not be off television air for very long. President Abrams doesn't like sponsoring a program he can't control, and "Toast of the Town" was a CBS-Ed Sullivan package.

–SR–

Air to feature refrigeration price cuts

Refrigerators are moving slowly. Result: General Electric, Frigidaire, Servel, Crosley, and a number of other manufacturers are starting to cut price tags. Several firms will use selective advertising to highlight cuts. Others like GE will use "price" copy on their regular network programs.

–SR–

You can't fight Benny

Battling Jack Benny hit Horace Heidt's rating so hard that Philip Morris decided that cigarette vs. cigarette (Lucky Strike vs. Philip Morris) just didn't make any sense. Result: Heidt goes back to his old 10:30 p.m. time on Sundays, with NBC replacing him with a giveaway program.

–SR–

Coupon books selling

Several new "coupon book" broadcast campaigns are in works. Not only are some promoters out with books of cut-rate coupons which sell at $1.00, but retail groups in number of towns are jointly sponsoring books which contain "trial" offers. Air sales of these books have run as high as 1,000 a day.

–SR–

Zenith ads rousing TV set manufacturers

Zenith's TV set obsolesence ads have so roused manufacturers that new association is forming. Zenith's appeal, like all McDonald's promotions, focuses buyers' attention on Zenith at expense of rest of industry. Zenith was late in getting into TV swim and wants to make up for lost time.

SPONSOR, Volume 3, No. 9, 28 March 1949. Published every other Monday by SPONSOR Publications Inc., 32nd and Elm, Baltimore 11, Md. Advertising, Editorial, Circulation Offices 40 West 52 St., New York 19, N.Y. $8 a year in U. S. $9 elsewhere. Application for entry as second class matter is pending at Baltimore, Md. post office.

REPORTS...SPONSOR REPORTS...SPONSOR R

National weekly ratings now available

A. C. Nielsen's radio index, as of 1 March, it has been announced by Art Nielsen, covers the nation for first time. Projectable ratings are available weekly for first time in radio history.

–SR–

Fan mag formula still unknown

Radio and television fan publication formula is still undeveloped. Latest attempt, "Radio Stars and Television", folds with April issue. Not even extensive Dell Publications resources could keep it going.

–SR–

Only 1 NBC rep on RCA board

Despite major contribution NBC makes to RCA income, Niles Trammell is only operating executive of network on Radio Corporation's board.

–SR–

TV network sales up

Network gross time sales for TV for February jumped 99%, in Rorabaugh control week of 6-12 February, to $137,496. Selective TV placement for same control week was $167,839, and local-retail advertising placement for week was $118,029. Local-retail was up 33% from January.

–SR–

News source protection gaining

Radio newsmen are being protected on their news sources by more and more states. Arkansas and Georgia are latest states to protect newscasters. NAB's battle to eliminate discrimination against radio newsmen is gathering momentum.

–SR–

WLW setting TV pace

Crosley is setting the pace to cover the WLW territory with its TV operation. Crosley's own network will work via station-to-station relays, with a special relay station on top of Mechanicsburg mountain.

–SR–

KNUZ protects show title via trademark

Protection for name of broadcast program has been achieved in Texas. KNUZ has registered with Texas Secretary of State name "Houston Hoedown." This saves station from having to resort to common law protection, which is expensive and involved operation.

(Please turn to page 36)

capsuled highlights

IN THIS ISSUE

What makes Bulova tick is detailed step by step in the first complete report of America's number one watch firm. **page 23**

Automobile dealer associations are most active factor in automotive advertising today. The dealers' side of car selling is the basis of SPONSOR's second automotive report. **page 26**

How many stations in 1955? That's problem for advertisers, just as it is for the broadcasting industry. **page 30**

BMB has had to meet one crisis after another. SPONSOR reports for the first time in any trade paper what "average daily audience" figures look like. **page 29**

What about rates? asks Mr. Sponsor in this issue. **page 38**

American business in Argentina. Where is it going ? And why. **page 32**

IN FUTURE ISSUES

The story of auto accesories and parts is scheduled for SPONSOR's next report on "The Automotive Picture." **11 April**

NAB Evaluation is more of a project than a story. It's an annual study made from sponsor and agency reaction to the industry association's previous years activities. **11 April**

Warm-ups and after-pieces are mislaid in most agency and sponsor plans. It's a foolish neglect and SPONSOR reports why. **11 April**

Soap opera success is no accident. The first episode of an intensive report from exclusive sources is due in SPONSOR'S next issue. **11 April**

Mr. Mid-America Tells Your Story to the Farm Belt.





JACK JACKSON . . . Between his "Farm Topics," "Party Line" and "Farm Editor" broadcasts, Jack is likely to show up anywhere anytime.



BRUCE DAVIES gives Mid-America farmers their market reports daily direct from K. C. Livestock Exchange.

at a Low, LOW Cost per 1000 Coverage!

You have to know your way around a barnyard to talk convincingly to farmers! And that's just where our Mr. Mid-America Farmer, (KCMO's Director of Agriculture) Jack Jackson, excels. Jack is a farm lad from way back. His background includes 4-H, FFA, teacher of vocational agriculture, county agricultural agent and Radio Editor of Texas A & M College.

Because Jack Jackson knows the language farmers listen to, he's your best bet when you have a story you want farmers to hear. At his command are over *442,000* farm families inside KCMO's measured ½ mv. area. These families produce on their farms an amazing 9.3 per cent of the total farm income in America! They're a "buying crowd." To tell your story to Mid-America farmers at a low, *LOW cost per 1000 coverage*, tell it on KCMO, Kansas City's most powerful station!

ONE Does It In Mid-America
ONE station
ONE rate card
ONE spot on the dial
ONE set of call letters

50,000 WATTS
DAYTIME—Non-Directional
10,000 WATTS *NIGHT*
—810 kc.

KCMO

and KCFM . . . 94.9 Megacycles
KANSAS CITY, MISSOURI
Basic ABC for Mid-America

VOL. 3 NO. 9

28 MARCH 1949

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LETTER FROM THE PUBLISHER: Beginning with the issue of 4 April, SPONSOR will be published every other week instead of twice monthly. Subscribers will receive the same number of issues.

40 West 52nd

TV SUCCESS

Your article on daytime TV (28 February, page 24) was really a terrific study of the subject.

I thought you might like to know a little about KFI-TV's operation because (a) we are the only station that is exclusively daytime, and (b) one of the few that have realistic cards—a $150 base rate for a 100,000-set area.

Our initial success indicates that we are on the right track—20 new accounts the first week, a considerable number of them retail. Our approach to selling television is this: we are selling on a cost-per-thousand basis, ignoring the added impact of television.

KEVIN B. SWEENEY
Sales & Promotion Mgr.
KFI, Los Angeles

IF BMB FOLDS . . .

I thought your article entitled "The BMB Dilemma" in the February 28 issue of SPONSOR was an excellent appraisal of the difficulty in which BMB now finds itself. Your editorial on the subject of BMB was certainly punchy and to the point. There is no question in my mind that if BMB is permitted to fold up now it will take many years to bring into existence again an industry research organization capable of doing the kind of job radio and television need.

I am glad to see that there is one trade publication which senses the true value of the issues involved in BMB's present difficulties, and is willing to take an objective and constructive view-point regarding them. Unfortunately, the great majority of trade press coverage to date has evolved around personalities and the exploitation of unfavorable day-to-day developments. In this atmosphere, the real research accomplishments of BMB have been completely lost sight of by much of the trade.

H. M. BEVILLE, JR.
Director of Research, NBC, N.Y.

LAMENTS "LAMENT"

The article entitled "Transcription Producers' Lament" in your current

(Please turn to page 65)

HOW TO Save! ON YOUR

PROGRAM
SCHEDULE
PUBLICATION

and

MAILING

RADIOTIME

- Puts radio and television schedules in one standardized easy-to-use publication.
- Eliminates the confusion and necessity of maintaining schedule files.— . . . . . No lost schedules . . . no time wasted in filing or searching.
- Assures the advertiser and agencyman of current, up-to-date information.
- Gives clients and prospects all the program facts in a single, complete book, WHEN they want it, and HOW they want it.
- Endorsed by timebuyers, agencymen and advertisers as one of the most valuable new service developments.

WRITE TODAY
for sample copy and
full particulars.

RADIOTIME, Inc.
53 West Jackson Boulevard
CHICAGO 4 ILLINOIS



Make big ones out of little ones...

Agencies. Success Story: Small advertiser gets sound agency advice... uses Capitol Transcription Library to build distinctive show... saves talent costs, therefore can buy more time, cover more markets. Result is expanding business for client, increased billing for agency. Mail in the coupon, get the whole story with complete descriptive booklet and FREE audition discs.

Capitol TRANSCRIPTIONS

A UNIQUE LIBRARY PROGRAM SERVICE

Capitol Transcriptions
Sunset and Vine, Dept. S2
Hollywood 28, California

Rush information, including free audition discs, on use of Capitol Transcriptions for building shows in selective markets.

Name_____

Company_____ Position_____

Street_____

City_____ State_____

TRANSIT RADIO...A NEW IDEA...

Reach Customers at Lowest Advertising



Perfect Sound Distribution Throughout Vehicle

Every Passenger Is Within A Few Feet Of A Speaker Overhead

Five to eight loudspeakers are mounted on the overhead panels to achieve perfect sound distribution. Reception is easy on the ears. The clarity and high fidelity of FM eliminates static and electrical interference and does justice to the high quality of Transit Radio programming. Receivers are permanently locked to the stations' frequency with pin-point precision so there can be no fading, wavering or other faulty tune-in. Effective reception of advertising messages is assured.

"Voice Emphasis" On Commercials

When the studio announcer reads a commercial the volume in the bus or streetcar is automatically raised about 8 decibels. This "Voice Emphasis" adds extra impact to the advertising message.

PLEASANT PROGRAMMING TO RELAX PASSENGERS







FM broadcasting to public transit vehicles is entirely separate and distinct from AM broadcasting. The problems are different, the programming approach is different.

Music is the keystone of Transit Radio programming—good music, melodic popular tunes by the nation's leading orchestras and vocalists.

News headline roundups lasting two to three minutes are broadcast every twenty to thirty minutes. Time signals, weather reports and sports scores add to the relaxing entertainment.

Special Feature Programs

Commercials, live or transcribed, are limited to 50 words or 25 seconds. "Minute Programs," combining entertainment with commercials are acceptable. Homemaker hints, oddities, sports facts and similar quickie transcribed programs come in this category. These programs can, of course, feature nationally known or local celebrities previously identified with the sponsor's advertising.







TRANSIT RADIO IS FM BROADCASTING TO PASSENGERS ON BUSES AND STREET CARS

Low-Cost Rate Structure Based on Passenger Counts

In the rapidly expanding list of cities, passengers on public transit vehicles now "listen-as-they-ride" to music, news, weather reports, time signals, sports scores and other special features . . . *and to advertising commercials.* The latter are available through the medium of Transit Radio as spot announcements, live or transcribed, or as commercials within sponsored *special feature* programs.

Counted, Guaranteed Audience

Transit Radio introduces several *new dimensions* giving it unique advantages as an advertising medium. The audience reached by the advertiser's message is a counted, guaranteed audience. No surveys are necessary—guesswork plays no part. The actual audit of *paid passenger fares* determines the rate paid by the advertiser.

A Selected Audience

Different age-groups, worker-types and income-classes ride the buses and street cars during the various time periods of the day. Since this *audience composition* is known, the advertiser can select his most receptive customers by selecting the hours when they are known to ride.

The Lowest-Cost Medium

Class "A" Time includes the rush hour periods in the morning and late afternoon. Rates in each of the Transit Radio cities are based on a formula of approximately 75c-per-thousand guaranteed passengers (at 260-time frequency). To determine the rates, passenger-count audits are averaged by half hour periods.

Class "B" and Class "C" Time include the daytime shopping hours and the later evening hours respectively. Similarly, passenger-counts are used as the basis for determining rates of $1.00 - or - less - per - thousand guaranteed passengers (at 260-time frequency)

An Audience In Transit

Riders are close to points of sale, actually within minutes of outlets where your advertising can be translated into sales.

CATCH THEIR EAR

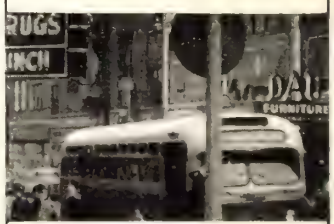
Just Before They Get Off



At Drug Stores



At Department Stores



At Shopping Centers

WHO HAS ORGANIZED TRANSIT RADIO, INC.?

The Transit Radio idea and organization have been fathered by men and companies whose successes in radio and advertising are nationally recognized.

These founders and stockholders of Transit Radio, Inc. are substantial, multi-million dollar companies. A solid organization has been formed, one with which you can deal in complete confidence:

WKRC-WCTS—Cincinnati Times Star
KXOK—St. Louis Star Times
KPRC—Houston Post
The Yankee Network
WJW—Cleveland, Ohio
WMAR—Baltimore Sun
WWDC—Washington, D. C.
WGBF—Evansville, Ind.

A NEW VOICE...A NEW MEDIUM!

Cost Who "Listen-As-They-Ride"!



"We won't move a step until Gene Krupa finishes playing 'Drumboogie'."

Do Passengers Like Transit Radio? "Yes"! Is The Overwhelming Answer

Over 95% Approval by 31,943 Passengers Interviewed in 8 Transit Radio Cities

Public Transit Companies are understandingly sensitive to public opinion. They approached the awarding of franchises for transit radio broadcasting conservatively.

First, commercial operations on a test basis were conducted for a period of time to allow thorough study. Then independent research organizations were employed to get the approval and disapproval votes of the passengers.

Each of the surveys was conducted while advertising was being broadcast. The over 95% approval by riders is one of the most enthusiastic endorsements ever accorded a new medium.

Seasonal Products Can Be Tied in With Local Weather Conditions

The sales curves of many products and services are inseparably linked with temperature fluctuations and weather conditions. Advertising *timing* is all-important.

Some of these seasonal products include rainwear, anti-freeze, hot-weather beverages, electric fans, insecticides, frozen foods and other familiar examples.

Transit Radio stations will cooperate fully so that advertisers in this category can capitalize fully on the flexibility of this medium.



FM AUDIENCE AT HOME IS "BONUS"

Programs broadcast to Transit Radio vehicles via FM simultaneously reach homes in the area with FM receiving sets.

The size of this bonus audience varies from city to city, apparently in ratio to the aggressiveness with which FM sets have been promoted rather than to population.

This fact is reflected in the estimated number of FM sets in the following typical Transit Radio cities: St. Louis 50,000, Cincinnati 30,000, Washington 70,000, Houston 25,000, Baltimore 67,000, Worcester 7,500.

MR. & MRS. "EVERYBODY" AND FAMILY RIDE THE BUSES AND STREET CARS

80 to 82 Per Cent of the General Public Rides Public Transportation in Urban Centers, All Income Classes Represented

Transit Radio puts advertisers in contact with this *market in motion*. Often the passengers' first ports of call are retail outlets.

The Psychological Moment To Influence Customers

Advertisers are offered the distinct advantage of literally getting in the last word. A large percentage of transit riders are headed somewhere to buy somebody's products. You can now catch their ear just before they get off at department stores, fashion stores, drug stores, and jewelry stores—and *homeward bound* at neighborhood food, drug and shopping center stores.

Visualize the extra payoff in sales when the commercial urges "Get X Brand of hosiery" before a customer gets off at a department store—"Get Z Brand of meat" before a customer gets off at a corner food store.

Local Coverage Unequaled By Any Other Media

Transit Radio very nearly approximates *total coverage* in the growing list of cities where it is in operation.

In each city, ranging in size from large to small, the number of daily riders on the average weekday just about *equals or exceeds* the total population.

For example, in St. Louis with a population of 1,238,361, average daily rides on 1,290 Transit Radio vehicles totals 1,342,402. In Houston, population 558,979, riders on 600 TR vehicles total 419,059. In Huntington, population 100,486, riders on 80 TR vehicles total 75,906.

TRANSIT RADIO MARKETS

Franchises are in Negotiation in Practically Every Major City from Coast to Coast

The following cities are currently in operation: Cincinnati, Ohio; Covington, Ky.; Des Moines, Ia.; Houston, Tex.; Huntington, W. Va.; Kansas City, Mo.; St. Louis, Mo.; Tacoma, Wash.; Topeka, Kans.; Washington, D. C.; Wilkes-Barre, Pa.; Worcester, Mass.; Allentown, Pa.; Evansville, Ind.

Because of the rapid addition of new Transit Radio markets, please consult your nearest Transit Radio office: listed below.

Select Your Audience!

Pick the time and you pick the audience *you* want! Accurate data can be supplied on audience-composition at various times in every Transit Radio city.



6:00-7:30 A.M.—Factory workers

7:30-9:00 A.M.—White collar group



8:30-9:00 A.M.—School groups



9:00-4:00 P.M.—The Housewife-Shopper

4:00-6:30 P.M.—Homebound shoppers, students, workers

6:30-11:00 P.M.—Entertainment seekers

TRANSIT RADIO, INC.

NEW YORK:
250 Park Avenue—Mur. Hill 8-9254
William H. Ensign, *Manager*

CHICAGO:
35 East Wacker Dr.—Financial 6-4281
Frank E. Pellegrin, *National Sales Mgr*

PHILADELPHIA:
Alden Park Manor—Victor 4-1021
Arnold Nygren, *Manager*

CINCINNATI:
Union Trust Building—Dunbar 7775
Richard C. Crisler, *Vice-President*



Advertising needs friends in Washington and other places

Advertising hasn't any real friends in Washington, despite all the good public relations work that the Advertising Council has been doing these past few years. Reason is simple. Advertising's relationship to production has never been properly presented. With labor and liberals both anti-advertising, all media are suffering attacks. Radio campaign to sell advertising and its key position in the national economy has been talked of, but that's all.

Will Federal Trade Commission continue as is?

Federal Trade Commission, anathema to many businessmen, hasn't received much attention from the White House. Many corporations, including radio advertisers, who have cases up before the Commission and who would like to know just what bias this "high court" of business will use next year, must wait until President Truman and/or Secretary of Commerce Charles Sawyer get around to it.

Food and drug administration annoyed by N.Y. Health Department publicity

U.S. Food and Drugs administration is annoyed by recent publicity of the New York Health Department regarding television and radio advertising. The New York bureau was pictured as monitoring radio and TV stations for false or misleading statements in advertising. Since radio and TV transcend state lines, supervision of drug advertising has generally been left to Federal Bureau. Policing by 48 states raises specters of real headaches for U.S. standard setting, annoying to Washington, frightening to most air advertisers. Since N.Y. Department hasn't even an appropriation for a TV set yet, it was all puffery — but puffs make headaches, too.

Broadcast mail backs Truman 1000 to 1

Recent broadcasts of the President have brought such an avalanche of favorable mail that he's more than ever set on urging Congress to pass all the bills he promised while campaigning last year. Mail from broadcasts has been thousand to one pro-Truman.

Farmers want action to protect farm prices

Farmers have been much more voluble in past two weeks than during last full year, not because the pinch has already hit them, but because it has hit their organizations. Heads of the Grange and other farm organizations have been telling their members to "get after Washington to save our investment." Farmers have a good man to fight for them in Secretary of Agriculture Charles F. Brannan. He'll try anything for the rural folks—at least once.

Cigarette direct-mail selling getting congressional attention

Because direct-mail selling of cigarettes is consistently used to circumvent local sales tax regulations, the business is under attack on the Hill. Number of bills await congressional action, all with the objective of banning direct-mail selling of tobacco products. Stations are watching these bills carefully, not because they're worried about losing their mail-order cigarette advertising, but because if discriminatory legislation on one product is possible, such moves can be extended to other products advertised by air.

Network station representation problem may be tabled

Investigation of networks by the Federal Communications Commission may result in tabling for the time being any action by the Commission on the rights of the networks to represent stations not owned by them. It makes little sense to regulate networks piecemeal. FCC hasn't an outstanding reason for the network investigation, but announced that it's time to reevaluate previous network regulations.

Wages and prices decline an educational problem

Biggest job facing Washington is problem of educating the public to fact that both prices and wages must be subject to downward revision. Truman is said to be looking for a man who will undertake this difficult public relations assignment. He has asked a number of key business men if their corporations would participate in such a campaign. Thus far, all interviewed have begged off. Even the networks of the nation have asked to be relieved of such an assignment.

Commodity and wage ties to living and product in disrepute

The tieing of the price of new materials to the price of a manufactured product is growing in disfavor. The practice of tieing wages to the cost-of-living index is also growing in negative reaction. Recently Cuba was forced to drop a contract which tied the sales price of molasses to the price of industrial alcohol in the manufacture of which the molasses was being used. Reason? Industrial alcohol price had dropped so low that molasses was bringing just 25% of the original contract price. Recent contract renegotiations between several unions and managements finds the unions trying to ease out the cost-of-living index tie of wages. Union members do not like automatic wage cuts.

POWER...

50,000 watts of it daytime, 10,000 night

POWER...

where the people are, in fast-growing, rich South Florida

POWER...

to do the biggest single selling job in all Florida



WGBS

MIAMI CBS at 710



FLORIDA'S ONLY 50,000 WATT STATION

Represented by Katz

For Profitable Selling
INVESTIGATE

WDEL
WILMINGTON
DELAWARE

WEST
EASTON
PENNSYLVANIA

WKBO
HARRISBURG
PENNSYLVANIA

WORK
YORK
PENNSYLVANIA

WRAW
READING
PENNSYLVANIA

WGAL
LANCASTER
PENNSYLVANIA

Clair R. McCollough
Managing Director

NBC AFFILIATES

Represented by
ROBERT MEEKER
ASSOCIATES
Los Angeles
San Francisco
New York
Chicago

STEINMAN STATIONS



Mr. Sponsor

Lewis F. Bonham

Director of Advertising & Sales Promotion
The Mennen Company, Newark, N. J.

There is nothing spectacular about Lew Bonham's methods of letting the American male know the virtues of Mennen shave cream, or of telling the American mother that Junior's tender skin will take more kindly to Mennen baby oil. Bonham himself can see no reason why particular attention should be called to the steady, productive job he has done for the Mennen Company in his five years with the firm. The modesty and self-effacement are not false, either; he just feels that he's handling Mennen's advertising in the only sensible way it can be handled.

Prior to Bonham's entrance into the company (in the same position of advertising and sales promotion director that he holds today) Mennen had confined its broadcast advertising pretty exclusively to nighttime network programs. With Bonham taking over the reins, the formula changed to selective and daytime. His idea was to reach men with his Mennen shaving cream message at the time they would be most vulnerable—early morning, and especially during the a.m. shaving chore. And to plant air selling of the Mennen pharmaceutical line (antiseptic oil, borated powder, etc.) when it would do the most good, he chose afternoon slots for housewife listening.

The campaign (representing an annual $600,000 expenditure out of an overall ad budget of $2,500,000) remains pretty constant, utilizing about 50 powerhouse stations in as many markets. Programs are generally three 15-minute shows weekly, usually musical and revolving around local personalities. There are exceptions: newscasts across-the-board on WNBC and WOR, New York; likewise on the CBS Pacific Coast network.

Handsome, prematurely gray Lew Bonham has brought a comprehensive knowledge of selling to his Mennen job. He started out as a salesman and then sales manager for one division of the Dixon Company, before going with the Personal Products Corporation (a subsidiary of Johnson & Johnson) as merchandising manager. He left the latter to join the 71-year-old Mennen organization.

An avid duck hunter, Bonham can be found, whenever he can get away from his desk, in Florida, Virginia, Maryland, or wherever it's open season on the swimming birds. An equally avid dog fancier, he writes a column for the *American Kennel Club Gazette*.

She's DECIDED To Buy

WHAT'S BEHIND IT? . . . . .

The text books call it selective demand. The Sponsor calls it results. By any name it is the reason for advertising. To stimulate the demand and bring the results most effectively your sales message must reach the maximum audience at the minimum cost. This is radio station KSJB's perpetual goal.

To give advertisers a bigger audience in North Dakota, at a lower cost per listener, KSJB spends promotional dollars in the market. Over one hundred newspapers have been used to merchandise sponsors' shows to potential customers. Public Service programs of high local interest have been consistently aired to build listener loyalty. Then surveys have been made to determine listener trends and they have been catered to by program changes where indicated. That is why KSJB leads the field in North Dakota radio today. That is why KSJB should be on your media list.

For the *latest* survey results see your George Hollingbery representative. He now has an area survey based on 6,202 calls made in seven key counties. This conclusive study shows that KSJB leads all others two to one.

KSJB's

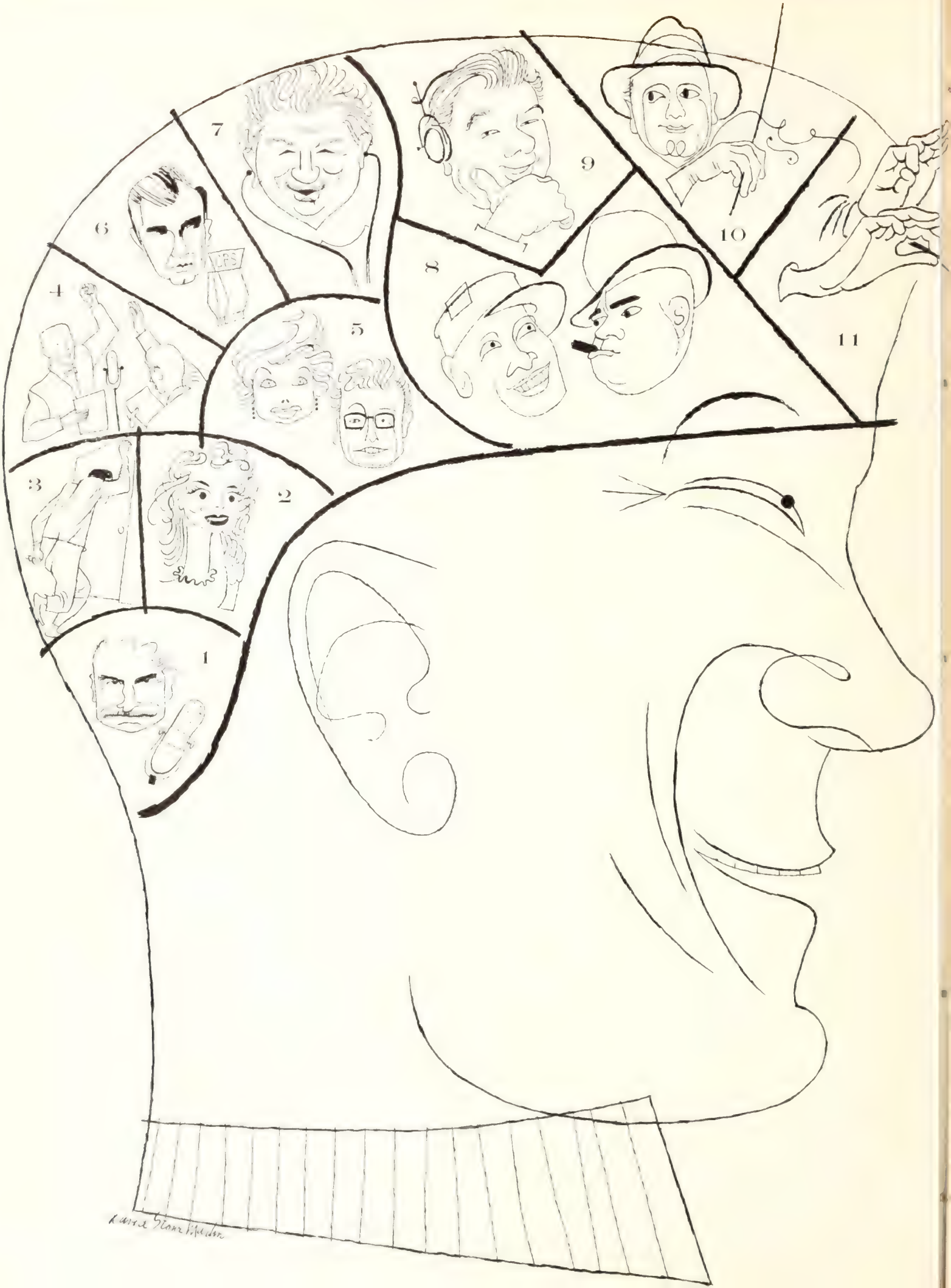
LATEST RATINGS

	Morning	Afternoon	Evening
KSJB	54.4	46.5	49.6
Station A	18.0	21.4	23.5
Station B	19.3	25.5	17.7
All Others	8.3	6.6	9.2

Survey taken in Stutsman, Barnes, Griggs, Foster, Kidder, Logan and LaMour counties, North Dakota.

KSJB, 5000 Watts at 600 KC, the CBS station covering "The Top Of The Nation". Studios in Jamestown and Fargo, North Dakota




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INSIDE U.S.A.

In nearly everyone's mind today the CBS Program Schedule is the strongest in all radio... strongest because it pleases and serves most of the people more of the time.

This leadership in network programming is no accident. It is the calculated result of years of planning successfully followed through.

And it has been accomplished in many ways:

—by *inventing* great package programs like "Suspense" and "My Friend Irma";

—by "*showcasing*" great programs like the Philharmonic;

—by *developing* great personalities like Godfrey;

—by *securing* them, like Benny and Amos 'n' Andy.

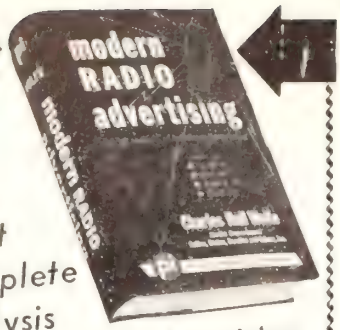
Invention... showmanship... initiative.

These are the vital elements which CBS has woven into this rich pattern of listening inside U.S.A.

If you have your own radio program, you can be sure this pattern is the one in which it will flourish best.
If you need a radio program, you can be sure that CBS has it for you—for the best *new* programs will continue to come from the Columbia Broadcasting System.

CBS

1. *Lowell Thomas*
2. *My Friend Irma*
3. *Suspense*
4. *Lux Radio Theatre*
5. *My Favorite Husband*
6. *Edward R. Murrow*
7. *Dr. Christian*
8. *Amos 'n' Andy*
9. *Arthur Godfrey*
10. *Jack Benny*
11. *N. Y. Philharmonic*



The most complete analysis of airwave advertising ever published!

modern RADIO advertising

with an analysis of television advertising

By CHARLES HULL WOLFE

Radio and Television Dept.
B B D & O

pi Printers' Ink Business Bookshelf

A NEW BOOK of 200,000 words, packed with the factual information you want on how to create radio commercials, buy radio time, plan radio campaigns, and test campaigns, programs and commercials. Authoritative, up-to-date, each of the 43 big chapters is introduced by an expert. It covers every phase of radio advertising from jingles to institutional copy, research to testing, contests to criticisms, to help you — advertiser, agent, radio man or student—create better airwave advertising with better results at less cost. $7.50

FUNK & WAGNALLS COMPANY
153 E. 24th St., New York 10, N.Y. S328

Please send me a copy of Wolfe's MODERN RADIO ADVERTISING at $7.50. I understand you will send the book to me on approval and I may return it if not entirely satisfied.

(We pay postage on orders accompanied by remittance. Same return privilege.)

NAME

ADDRESS

CITY..... ZONE STATE

POSITION

COMPANY

Check enclosed Bill me

New developments on SPONSOR stories

P.S.

See: "50-50 Deal—Blackstone Establishes Name"

Issue: 14 February 1949, p. 29

Subject: Frigidaire approves list of transcribed programs in dealer-co-op plan

The Frigidaire Division of General Motors Corporation has just approved a group of 24 transcribed programs for dealer-cooperative sponsorship. They'll share costs 50-50. This is a leaf from the remarkably successful co-op plan of the Blackstone Corporation which got under way last October.

There is a major difference, however. Ad-manager James E. Peters of Blackstone selected a single program to offer his outlets. He chose to make the decision as to the ideal transcribed show to sell his washing machines. Frigidaire, on the other hand, has approved 24 waxed shows in the belief that stations and local outlets can choose the best available show and time available in their market. The programs are of five, 15, and 30-minute lengths and provide a variety of moods. Productions are from NBC Radio Recording, Harry S. Goodman, Monogram Radio Programs, Ford Bond, and Hopkins Syndicate. The deal is handled through the Ralph S. McFeely Co., Columbus, Ohio, representatives for transcribed shows.

Letters from McFeely's office went to stations in all Frigidaire markets on 7 March announcing the deal. Meanwhile the 92 stations that were broadcasting *Blackstone, Magic Detective* for Blackstone washers have grown to 148, including all stations of the regional Columbine (Colorado) and Arrowhead (Minnesota, Wisconsin) networks. Stations and dealers in each area where Blackstone, the live magician, takes his road show are always able to tie in special merchandising displays with his appearances. Distributors often furnish blocks of tickets to employees of retail outlets in the area. This builds appreciation for the radio version of the magician.

P.S.

See: "General Baking Uses Selective Radio"

Issue: 14 February 1949, p. 22

Subject: GB extends Pa. delivery area three times due to e.t. series on WPWA, Chester

The pull of shrewdly handled selective radio has once again been ably demonstrated to General Baking Company (Bond Bread) home office officials, this time through an announcement series with an idea behind it, on WPWA in Chester, Pennsylvania.

General Baking has, for almost a decade, foregone network programs in favor of strictly selective radio advertising. A. W. Weil, local manager of GB in the Philadelphia area, wasn't however, interested in *any* form of advertising that wouldn't produce sales. "I won't," Weil had often declared, "spend a nickel on radio unless I see tangible results." This attitude rather unreasonably called upon radio to do a good job without being hired in the first place.

Weil finally gave radio its chance recently, however. Lou Poller, WPWA sales manager, sold him a series of syndicated transcriptions, produced by Harry S. Goodman. The one-minute announcements, titled *What's in a Name?*, went on WPWA four times daily, with listener appeal engendered this way: the station sends out postcards to all those people in the area named Smith, Jones, Brown, etc. (one name group for each broadcast), and advises them that if they want to find out how their particular name came to be, tune in WPWA for the explanation.

The result: after 13 weeks 18% new trade opened up for Bond bread, based on the company's figures of having 400 customers out of 1,000 people in the area, with 100 more possibilities and the

(Please turn to page 60)

Penetration is the pay-off!

Miles California Company demands *complete Pacific Coast market penetration* to match Alka-Seltzer's complete market distribution. No wonder then that the Alka-Seltzer Newspaper of the Air—the Coast's Highest Rated Newscast*—is celebrating its 15th Anniversary on the Don Lee Broadcasting System.

**C. E. Hooper, January 1949*



When you're on the Don Lee Network your sales message is broadcast *from within* 45 important Pacific Coast markets. That's PENETRATION! It pays off in MORE SALES, not only in some sections, *but all over the vast Pacific Coast.*

MILES CALIFORNIA CO.

LOS ANGELES, CALIFORNIA

830 AUDITORIUM BLDG., 427 WEST 5TH STREET

January 27, 1949

Mr. Ward Ingrim
Director of Advertising
Don Lee Broadcasting System
Hollywood 28, California

Dear Ward

We are very pleased to enclose the signed contracts for our 15th renewal of the "Alka-Seltzer Newspaper-of-the-Air"

We have always considered our "Alka-Seltzer Newspaper-of-the-Air" program on your facilities as the backbone of our Pacific Coast advertising

Your 45-station Pacific Coast coverage gives us a kind of market penetration which has paid off through the years in constantly increasing sales of Alka-Seltzer and One-A-Day (Brand) Vitamins

Congratulations on the splendid sales job you are doing for us.

Sincerely yours,

MILES CALIFORNIA COMPANY

J. J. Blaney

Vice-President

FCC:EL
Enclosures

LEWIS ALLEN WEISS, *President*
WILLET H. BROWN, *Executive Vice-President*
WARD D. INGRIM, *Director of Advertising*

Represented Nationally by **JOHN BLAIR & COMPANY**

The Nation's Greatest Regional Network

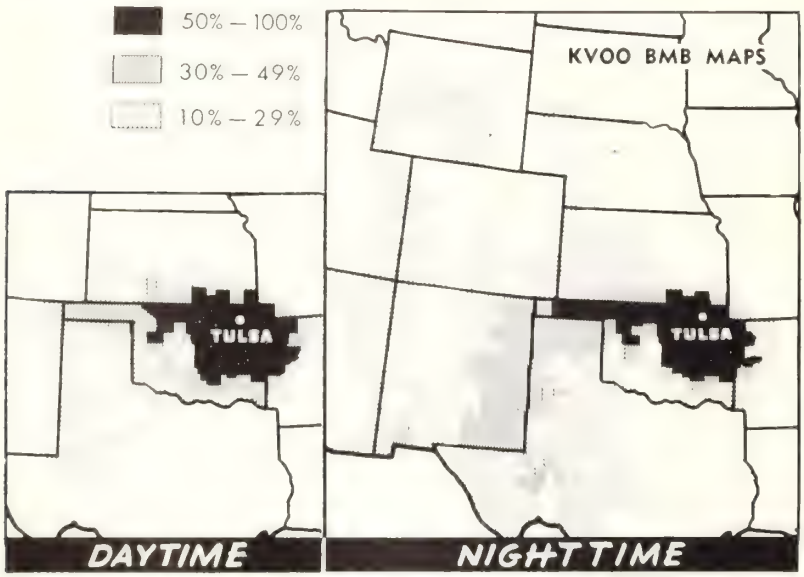
THERE'S ONLY 1 No. 1 MARKET IN OKLAHOMA



34.8% of Land Area Has:
45.1% of State's Retail Sales
48.2% of Retail Food Sales
45.5% of Retail Drug Sales
46.7% of Oklahoma's Effective Buying Power

Above figures taken from Sales Management Survey of Buying Power

And KVOO ALONE BLANKETS THIS RICH MARKET



Yes, KVOO, alone, blankets Oklahoma's richest (No. 1) market! In addition, adjoining rich counties in Kansas, Missouri and Arkansas, constituting a part of the Tulsa Trade Territory, are within KVOO's 50-100% BMB daytime area.

KVOO is a must on any schedule which is planned to sell Oklahoma's richest market *plus* the bonus counties of that market!

See your nearest Edward Petry & Company office for availabilities.

Hooper reports the overall rating in Tulsa as 38.3 for KVOO; 23.0 for Station "B"; and 22.1 for Station "C"

RADIO STATION KVOO

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS — OKLAHOMA'S GREATEST STATION — TULSA, OKLA.

SPONSOR

New and renew

New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
Adam Hat Stores Inc	Hats	Madison (N.Y.)	75-100 (Short pre-Easter campaign)	E.t. annemts; Mar 28 and April 1; thru Apr 15
Block Drug Co	Alkaid	Harry B. Cohen (N.Y.)	1-2 (Test campaign, expand later)	E.t. spots, breaks; April 1; 26 wks
Brown & Williamson	Kools	Ted Bates (N.Y.)	Indef (Adding small mkts to present campaign)	E.t. spots, breaks; Mar (various); 13 wks
Avco Mfg. Corp (Crosley Div)	"Shelvador" refrigerators	Benton & Bowles (N.Y.)	Indef (Natl campaign, Major mkts)	E.t. spots, breaks; April 1; 4 wks
Eastern Wine Corp	Chateau Martin Wines	Bliss & Marces (N.Y.)	Indef (Eastern mkts only)	E.t. spots, breaks; Mar-Apr; 6-8 wks
General Baking Co	Bond Bread	BBD&O (N.Y.)	5-10 (Expanding current campaign)	E.t. spots, breaks; Mar (various); 13 wks
General Foods Corp	Swansdown Instant Cake Mix; Minute Rice	Young & Rubicam (N.Y.)	25-30 (Major South and Southwest mkts)	E.t. spots, breaks; Mar 15; 6-8 wks
General Mills	Betty Crocker Party Cake Mix; Ginger Cake Mix; Devil's Food Mix	D-F-S (N.Y.)	Indef (Natl campaign after Pacific tests)	E.t. spots, breaks; early summer; indef
Grove Laboratories	Grove's Chill Tonic	Harry B. Cohen (N.Y.)	Indef (Southern mkts only)	E.t. spots, breaks; Apr 18; 18 wks
Lever Bros	Silver Dust	SSC&B (N.Y.)	10-12 (Eastern mkts only)	E.t. annemts; Apr 4; 11 wks
	Surf	Day, Duke & Tarleton (N.Y.)	20-25 (Adding to current campaign)	E.t. spots; Mar 23; 13 wks
Liggett & Myers	Chesterfield cigarettes	Newell-Emmett (N.Y.)	Indef (Testing new copy themes in South)	E.t. spots, breaks, annemts; Mar (various); 6 wks
Procter & Gamble	Joy (detergent)	Biow (N.Y.)	Indef (Test campaign, intro campaign planned)	E.t. spots, breaks; Apr (various); indef
River Brand Rice Mills	Carolina Rice	Donahue & Coe (N.Y.)	10 (Heavy N.Y. campaign)	E.t. and live spots and partic; Mar 5; 13 wks
Rokeach & Sons	Kosher foods	Advertisers' Broadcasting Co (N.Y.)	Indef (Limited natl campaign during Passover)	E.t. spots; Mar 14; 4 wks
Sinclair Refining Co	Gasoline	Hixson-O'Donnell (N.Y.)	1 (Test campaign for new product)	E.t. breaks; Mar 21; 18 wks
Sweets Corp. of America	Tootsie Rolls; Tootsie Fudge Mix	Moselle & Eisen (N.Y.)	10-60	Spots, breaks; Apr (various); 6-13 wks
United Florists Trade, Inc	Institutional (flowers as gifts etc)	Ruthrauff & Ryan (N.Y.)	Indef (Limited test campaign, Eastern mkts)	Breaks; Mar 6; 13 wks

Station list set at present, although more may be added later.
(Extra-ten weeks generally means a 13-week contract with options for 1 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period)

New and Renewed Television (Network and Selective)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
American Chicle Co	Badger & Browning & Hersey	WCBS-TV, N.Y.	Film spots; Apr 4; 52 wks (n)
Asam Brothers (Wall Paper)	Gray & Rogers	WPTZ, Phila.	Film spots; Mar 10; 13 wks (n)
BB Pen Co	Foote, Cone & Belding	WPIX, N.Y.	Film spots; Mar 5; 52 wks (n)
Benrus Watch Co	J. D. Tarcher	WNBT, N.Y.	Film annemts; Mar 15; 26 wks (n)
Breyer Ice Cream Co	McKee & Albright	WCBS-TV, N.Y.	Film annemts; Mar 1; 52 wks (n)
BVD Co	Grey	WNBT, N.Y.	Film spots; Mar 10; 22 wks (r)
Celanese Corp	Ellington	KTLA, L.A. WPIX, N.Y. WRGB, Schen.	Film spots; various starting dates betw Mar 15-Apr 1; 8 wks (n)
Chrysler Corp (DeSoto Div)	BBD&O	KTLA, L.A.	Film spots; Mar 7; 6 wks (n)
		WPTZ, Phila.	Film spots; Mar 10; 6 wks; (n)
Curtis Publishing Co (Sat Eve Post)	BBD&O	WPTZ, Phila. WCAU-TV, Phila.	Film spots; Mar 10; 9 wks (n) Film spots; Mar 3; 9 wks (n)
Elgin National Watch Co	J. Walter Thompson	WNBT, N.Y.	Film annemts; Feb 21; 52 wks (n)
Ford Dealers	J. Walter Thompson	CBS-TV net	Through The Crystal Ball; Mon 9-9:30 pm; Apr 18; 52 wks (n)
General Electric Co (Appliances)	Young & Rubicam	CBS-TV net	Fred Waring; Sun 9-10 pm; April 17; 52 wks (n)
B. F. Goodrich Co (Tires)	BBD&O	ABC-TV net	Celebrity Time; Sun 8:30-9 pm; Apr 3; 52 wks (n)
Hoffman Beverage Co	Warwick & Legler	WCBS-TV, N.Y. WNBT, N.Y.	Film annemts; Apr 11; 52 wks (n)
Liggett & Myers (Chesterfield)	Newell-Emmett	WBKB, Chi	Film spots; Mar 26; 52 wks (r)
		KTLA, L.A.	Film spots; Mar 7; 52 wks (r)
Lincoln-Mercury Dealers	Kenyon & Eckhardt	CBS-TV net	Toast of the Town; Sun 8-9 pm; Mar 27; 52 wks (n)
Joe Lowe Corp (Popsicle)	Blaine-Thompson	CBS-TV net	Lucky Pup; Mon 6:30-6:45 pm; May 2; 52 wks (n)
Pioneer Scientific Co (Polaroid TV lenses)	Cayton	WPTZ, Phila.	Film spots; Mar 10; 13 wks; (n)

●In next issue: New and Renewed on Networks. Sponsor Personnel Changes. National Broadcast Sales Executive Changes. New Agency Appointments

New and Renewed Television (Continued)

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start duration
Rhodes Pharmaceutical Co (Imgrin)	O'Neil, Larson & McMahon	WPIX, N.Y.	City Hall; Sat 7:30-7:45 pm; Mar 5; 10 wks (n)
Rockwell Mfg. Co (Delta Mfg. Div. Inc Homecraft Power Tools)	Hoffman & Yard	ABC-TV net	That's O'Toole; Sun 1:15-1:45 pm; March 13; 13 wks (n)
Stevens Toy Co	Cecil & Presbrey	WBKG, Chi	Film spots; Mar 15; 52 wks (n)
Ward Baking Co	Lewis	WNBT, N.Y.	Film spots; Mar 14; 13 wks (n)
Television Guide (Magazine)	J. Walter Thompson	WNBT, N.Y.	Film annemts; Feb 4; 52 wks (r)
	H. C. Morris	WNBT, N.Y.	Film annemts; Mar 8; 7 wks (r)
Wave Advisory Board	J. Walter Thompson	CBS-TV net	Dione Lucas; Th 8-8:15 pm; Mar 4; 18 wks (n)
J. B. Williams Co (Toiletries)	J. Walter Thompson	WNBT, N.Y.	Act It Out; Sun 6:30-7 pm; Feb 30; 36 wks (n)

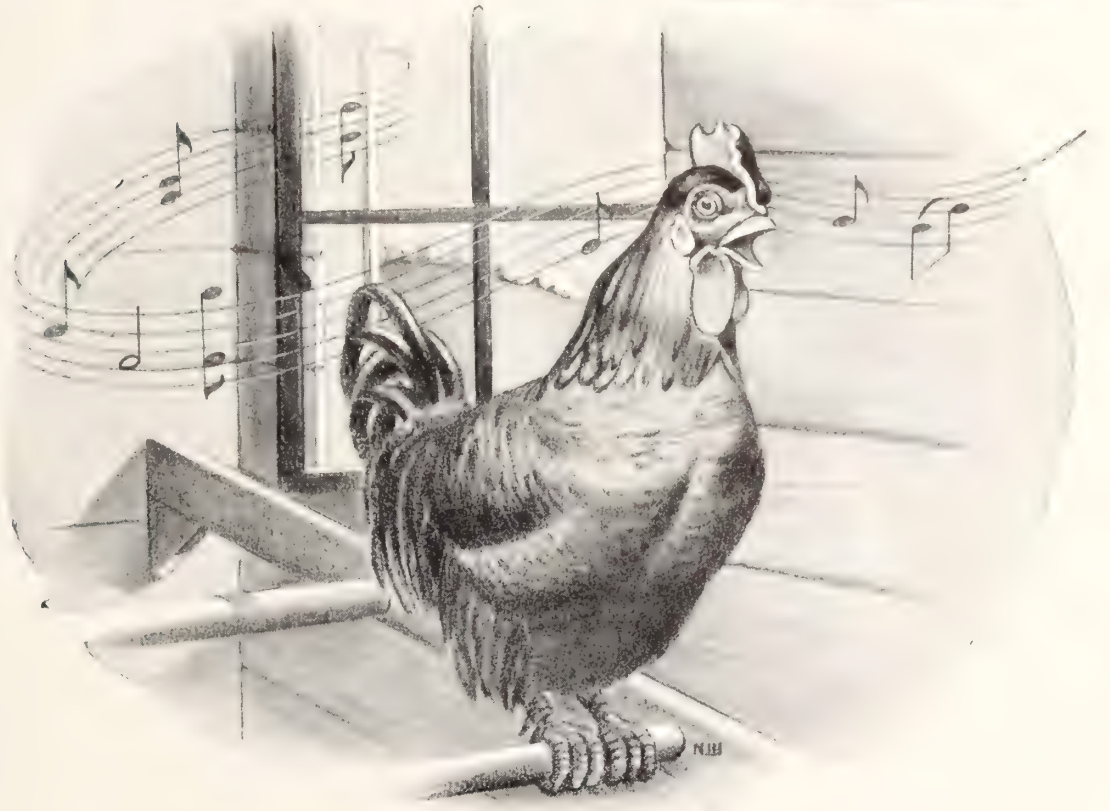
Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ellen A. Ashby	Lee Donnelly, Cleveland	Will, Cleveland, acct exec
A. F. Banks	Retail Advertising, S. F.	Fred Moyer Jordan (new), L. A., acct exec
C. L. Baum	Short & Baum, Portland Ore., vp	McCarty, L. A., acct exec
Raymond L. Bergman	KSL, Salt Lake City, prom mgr	Francom, Salt Lake City, radio dir
W. P. Booth	Biow, N.Y.	Ted Bates, N.Y., acct exec
T. Sewarde Burrowes	Wood, Brown & Wood, Boston	Mike Goldgar, Boston, acct exec
Irving M. Cohen	Howard Stores Corp, N.Y., adv mgr	Redfield-Johnstone, N.Y., vp
S. John Cousins	Wiley, Frazee & Davenport, N.Y.	William von Zehle, N.Y., acct exec
Arthur J. Daly	Peck, H'wood., mgr	Same, N.Y., radio, TV dir
James Dean	McCann, L. A., acct exec	Ralph Yambert, L. A., acct exec
Earl Ebi	J. Walter Thompson H'wood., producer of Edgar Bergen Show	Same, TV dir
Eric L. Erickson	—	Harry J. Lazarus, Chi., acct exec
Charles C. Fitzmorris Jr	Sherman & Marquette, Chi., acct exec	Fitzmorris & Miller (new), Chi., co-head
Edward Froelich	Boston Red Sox trainer	Morris F. Swaney, Chi., acct exec
Ralph Gardner	—	Fred Moyer Jordan (new), L. A., acct exec
Alan Goll	Rodgers & Brown, N.Y.	Lew Kashuk, N.Y., acct exec
Robert Grant	Conner, S. F., acct exec	Wakefield, S. F., vp, acct exec
William R. Groome	Courtland D. Ferguson, Wash., acct exec	Same, radio dir
James L. Grubb	Standard Register Co, Dayton O.	Don Kemper, Dayton O., acct exec
Milton Gutterpan	Kal. Ehrlich & Merrick, Wash., copy, planning dir	Emil Mogul, N.Y., acct exec
Robert A. Healy	J. Walter Thompson, S. F.	Gerth-Pacific, S. F., acct exec
Ernest L. Heitkamp	Chicago Herald-American, Chi., writer	Morris F. Swaney, Chi., acct exec
Joel M. Holt	Herbert H. Foster, N.Y., radio, TV dir	Flint, N.Y., acct exec
Bryan Houston	Pepsi Cola Co, N.Y., exec vp	Lennen & Mitchell, N.Y., exec vp
Eldon E. Ihm	KWTO, Springfield Mo.	Lowe Runkle, Oklahoma City, radio dir
Erik Isgrig	Sorenson, Chi.	Young & Rubicam, Chi., acct exec
Lew Jones	BBD&O, S. F., media dir	Foote, Cone & Belding, S. F., media dir
Fred M. Jordan	Buchanan, L. A., exec vp	Fred Moyer Jordan (new), L. A., head
Walter J. Kerwin	Courtland D. Ferguson, Wash., art dept	Same, TV dir
Cowin H. Kiino	Dana Jones, L. A.	Buchanan, S. F., acct exec
Don Lewis	—	Harrington, Whitney & Hurst, S. F. acct exec
Frances N. Manning	New York World Telegram, N.Y. real estate adv mgr	Flint, N.Y. acct exec
William R. Mason	Grant, Newell & Ganger, N.Y., acct exec	Same, vp
Hugh C. McCallum	—	Corkfield, Brown, Toronto, acct exec, copywriter
Rudyard C. McKee	Needham, Louis & Brorby, Chi. acct exec	McCann-Erickson, N.Y., acct exec
Chester M. Miller	Sherman & Marquette, Chi., copywriter	Fitzmorris & Miller (new), Chi., co-head
J. Allan Mitchell	Compton, N.Y.	McCann-Erickson, N.Y., radio copywrter
Hayward L. Normann	H. M. Gross, Chi.	Lowe Runkle, Oklahoma City, acct exec
S. J. O'Connell Jr	Grant, Chi.	G. A. Sass, Indianapolis, copywriter, acct exec
Virginia A. Parker	Reuben H. Donnelly Corp, N.Y.	Robert Hilton, N.Y., acct exec
Gardner A. Phinney	Washington Post, Wash.	Courtland D. Ferguson, Wash., acct exec
Theodore B. Pitman Jr	—	John C. Dowd, Boston, radio, TV dir
Elizabeth Powers	Allied Stores Corp, N.Y., adv, sls prom, fashion analysis	Leonard F. Fellman, Phila., acct exec
Helen Freeman	WSRS, Cleveland, continuity dir	Marcus, Cleveland, radio, TV dir
Paul Price	Dewey-Warren Campaign, S. F., radio publ dir	Hunter, L. A., acct exec
Robert M. Rehbock	Lucas, N.Y., asst to pres	Rehbock-Hollinger, N.Y., acct exec
Lee Marie Rich	Albert Frank-Guenther Law, N.Y., media dir	William H. Weintraub, N.Y., media dir
Thomas Ridgeway	—	Allen-Evans & Jenkins, L. A., TV head
Nellie Schaefer	Newell-Emmett, N.Y., in chge motion picture distribution	Grey, N.Y., exec radio, TV dir
Gilbert J. Supple	Peter Hilton, N.Y.	McCann-Erickson, N.Y., radio copywriter
Lester H. Tousse	Liberty Magazine, N.Y.	Maxwell Sackheim, N.Y., acct exec
Leon Witten	Arthur A. Bernstein, Boston	Mike Goldgar, Boston, acct exec

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KABF, Wilkes Barre	MBS	Donald Cooke
KFMO, Independence Mo.	Independent	Donald Cooke
KPAC, Beaumont, Port Arthur Tex.	MBS	Free & Peters
KRON-TV, S. F.	NBC	Walker
KSFE, St. L.	Independent	Donald Cooke
KTEN, Denver	Independent	Donald Cooke
Mary Broadcasting Service, Chi.	Independent	Storadio
WABI, Baton Rouge La.	MBS	Donald Cooke
WATP, Oak Ridge Tenn.	MBS	Donald Cooke
WBAL, Lakewood Fla.	NBC	Donald Cooke
WBEN, Buffalo	MBS	Katz
WCBM, Quincy Ill.	ABC	Donald Cooke
WHAV, New Britain Conn.	Independent	Radio Representatives
WIMS, Michigan City Ind.	Independent	Donald Cooke
WINS, Ft. Meyers Fla.	CBS	Donald Cooke
WKPT, Kingsport Tenn.	NBC	Donald Cooke
WNDR, Syracuse N.Y.	MBS	Donald Cooke
WORO, Albany N.Y.	Independent	Donald Cooke
WROW, Albany N.Y.	MBS	Bolling
WWPB, Miami Fla.	Independent	Donald Cooke
WWSC, Glens Falls N.Y.	MBS	Donald Cooke
Zia Network, New Mexico	ABC	Donald Cooke

IN IOWA, RADIOS WAKE UP THE ROOSTERS!



60.2% of Iowa women and *57.9%* of Iowa men listen to the radio *before 8 a.m.* on weekday mornings!

Source: The 1948 Iowa Radio Audience Survey.*

Before 7 a.m., an impressive 35.6% of the women in Iowa, and 37.1% of the men, tune in their radios. *Even before 6:30 a.m.*, 16.4% of the women and 18.7% of the men are up—*and listening!*

This Iowa habit of early-rising and early-listening is only one of many interesting facts discussed in the Iowa Radio Audience Survey's Eleventh Annual Study. *All* the facts confirm the Survey's policy of keeping standard information up-to-date and of "*bringing to light new information* not previously gathered."

Send for your complimentary copy of this vital Survey today. Ask us or Free & Peters.

* The 1948 Iowa Radio Audience Survey is a "must" for every advertising, sales, or marketing man who is interested in the Iowa sales-potential.

The 1948 Edition is the ELEVENTH annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff, is based on personal interviews of 9,224 Iowa families, scientifically selected from the city, town, village and farm audience.

As a service to the sales, advertising, and research professions, WHO will gladly send a copy of the 1948 Survey to anyone interested in the subjects covered.

WHO

+ *for* Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives



Television time buyers know well that station selection becomes more difficult as the number of stations increases. To ease the task of station selection. NBC Spot Sales offers all of the information listed on the right for nine major television stations. It's all yours for a phone call.

IF YOU are looking for the complete story of the major television stations in the nation's major markets, call your nearest NBC Spot salesman. You'll find that he represents *nine* outstanding television stations, all of them in operation *today*. You'll find that seven of these stations are located in the ten largest U. S. markets. You'll find that many of these stations in such television centers as New York. Philadelphia and Washington are viewed by more people *more often* than any other stations in their market.

NBC

representing television stations: WNBT—New York • WNBQ—Chicago • KNBH—Hollywo



on selection easier

You'll find your NBC Spot salesman fully informed on the market, the station and the programs which interest you. You'll find him and his associates to be the best-informed television representatives in the industry.

the nation's major television stations in the nation's major markets are represented by

Television Station Check List

COMPETITIVE POSITION

- ☐ popularity of programs
- ☐ size of audience
- ☐ extent of coverage
- ☐ quality of reception
- ☐ loyalty of audience ("most listening")
- ☐ network affiliation
- ☐ programs available
- ☐ rates
- ☐ promotion services

PERFORMANCE

- ☐ sales successes
- ☐ audience response
- ☐ advertisers using station
- ☐ advertiser testimonials
- ☐ commendations and awards

STATION FACILITIES

- ☐ size of studios
- ☐ number and type of cameras
- ☐ film studio facilities (35 mm and 16 mm)
- ☐ slide projectors and balopticon
- ☐ live and film studio crew
- ☐ mobile units
- ☐ art, scenery, set construction
- ☐ audio facilities

GENERAL INFORMATION

- ☐ channel
- ☐ effective radiated power
- ☐ transmitter height
- ☐ transmitter location
- ☐ management and ownership

SPOT SALES

NEW YORK • CHICAGO • CLEVELAND • HOLLYWOOD • SAN FRANCISCO • WASHINGTON • DENVER

WPTZ—Philadelphia • WBZ-TV—Boston • WNBK—Cleveland • WNBW—Washington • WRGB—Schenectady • WTVR—Richmond

NORTH CAROLINA IS THE SOUTH'S NUMBER ONE STATE



AND NORTH CAROLINA'S

No. 1 SALESMAN IS

50,000 WATTS 680 KC
NBC AFFILIATE

WPTF

RALEIGH, N. C.
FREE & PETERS, INC.
NATIONAL REPRESENTATIVE



Arde Bulova, the man behind the scenes at Bulova



John Ballard, ex-salesman, now president of Bulova



Milton Blow, agency head who sparks advertising



Charles "Fritz" Snyder, advertising manager of firm

SPONSOR

What makes Bulova tick?

Twenty years ago a young watch firm discovered timesignals. It could have done worse

selective

It was generally considered sissified to wear wrist watches during the days when the "Charleston" was the dance, Lindbergh flew solo to Paris, Coolidge didn't choose to run—and a Bulova salesman named John Ballard walked into Detroit's WWJ in late 1927 to make a deal for some radio spots. Today, the then-upstart Bulova Watch Company is the country's leading watch firm, with yearly net sales of over $50,000,000 and a net income of more than $5,000,000. The salesman who signed up WWJ for the first Bulova time signals is now president of the firm that tops its nearest competitor, Gruen Watch Company, by more than $20,000,000 in sales and leads the third largest firm, Elgin National Watch, by nearly $28,000,000.

One thing has built Bulova. From the beginning, the use of national selective advertising in general, and time signals in particular to carry the greatest weight of Bulova's advertising and sales promotion efforts, has been one of radio's great success stories. Bulova in 1949 will spend an amount almost equal to its net income, $5,000,000, for advertising. Of this figure, about $3,500,000 will go into broadcast advertising on 250-odd AM stations with time signals and into every TV market with ten-second, 20-second, and a few one-minute time signals and announcements. The remainder of the budget is spent in seasonal color pages in magazines, and in other forms of space and direct mail sales promotion. A good-sized figure (some estimate $50,000) is spent in making transcribed announcements which are offered, like a mat service, to jewelers for their local use and which are now used by "about 3,500" jewelers periodically in the U.S. and Canada. Bulova's expenditure for selective broadcasting is the second largest in American advertising (only Colgate-Palmolive-Peet has the edge), and is the largest amount spent thus to promote a single-product line.

Bulova has inspired all sorts of imitation of its successful formula. Nearly every major watch firm, with the exception possibly of Hamilton, has tried to copy the formula. Few have come anywhere near success. Longines-Wittnauer, primarily an importer-manufacturer with current yearly net sales of $14,000,000, has virtually abandoned the time-signal formula for network and selective e.t. classical music programing. Elgin Watch Co., one of the two leading domestic watch firms, splurges heavily on its annual Christmas and Thanksgiving one-shots on CBS. Gruen Watch Co., like Bulova a firm that



Bulova has designed 10-second TV station breaks that give it full time identification

manufactures a sizable portion of its movements in Bienne, Switzerland, and cases them in the U.S., does its heavy spending in space media and dabbles in radio with time signals. Helbros Watch Co., whose sales have risen rapidly in recent years, spends most of its advertising dollars for *Quick As A Flash* on Mutual.

Only Benrus Watch Co., an almost carbon copy of Bulova's economic and advertising pattern, has basked in Bulova's reflected glory. Benrus, with some $12,650,000 in net sales last year, uses Bulova-type time signals on about half the number of radio stations that Bulova buys, and is following Bulova's lead in television. Part of Benrus' success with the Bulova formula lies in the fact that Benrus has worked out several good advertising and merchandising wrinkles of its own pertaining to radio and TV, such as "the official watch of such-and-such an airline." Hollywood star tie-ins for its e.t. breaks, and so forth. Still, Benrus—and any other watch firm—has found that the Bulova method of air advertising is a text book of successful radio and TV operation.

It would be almost impossible for any advertiser to start from scratch today to build the advertising operation that works so well for Bulova. However, in the step-by-step construction of the advertising methods that make Bulova's sales tick lie many of the basic lessons in the successful use of the broadcast media.

When Bulova started in radio in 1927, times were hard for the small watch firm. Bulova was not a new name in the watch business: the original firm, the J. Bulova Co., had been founded in 1875 and incorporated in 1911. Some of its watches were made entirely in the U.S. (this situation still exists for the Bulova 21-jewel movements), but most of them, as they are today, contain works made and assembled in Switzerland and cased in this country. It was not easy to sell Swiss-made works to Americans, particularly if they were from the Midwest or the Pacific regions where the word "watch" in the late 1920's meant a gleaming, turnip-like Elgin, Hamilton, or Waltham that might have been in the family for a quarter-century. Too, the idea of wearing a watch on the wrist was viewed with suspicion as being vaguely unmanly. Bulova found it a tough job to get jewelers to stock its watches. Sales were nothing to brag about, and the Biow Company (still Bulova's agency after more than 25 years) was placing about $30,000 annually in the way of Bulova advertising in 1927.

Bulova came to radio through a mingled desire to try something—anything—that might give the sales curve a boost and help distribution, and because only a few months prior Longines-Wittnauer had been experimenting with radio's first time signals on WJZ, New York. They had brought immediate sales results, but the watch industry generally wasn't interested. Bulova, with nothing much to lose, *was* interested. To Bulova's agency, and to Arde Bulova, time signals looked like a form of "service advertising" to which they could tie a watch, just as food advertisers for years had been tying food products to printed recipes in their ads. Carrying the analogy one step further, Bulova reasoned, would be telling people the correct time. Simple. The advertising would then be a logical outgrowth of the function of the product.

The experiment with time signals on WWJ, tensely watched by Bulova officials, worked well almost from the beginning. Detroiters began to joke about the watch firm that "was always

No other Wat
BULOVA'S

WAPI—Birmingham, Ala.
WBRC—Birmingham, Ala.
WALA—Mobile, Ala.
WKRG—Mobile, Ala.
WSFA—Montgomery, Ala.
KFQD—Anchorage, Alaska
KFAR—Fairbanks, Alaska
KSUN—Bisbee, Arizona
KOY—Phoenix, Arizona
KTUC—Tucson, Arizona
KARK—Little Rock, Ark.
KERN—Bakersfield, Cal.
KMJ—Fresno, Cal.
• KFI—Los Angeles, Cal.
KTTV-TV—Los Angeles, Cal.
• KFI—Los Angeles, Cal.
KECA-TV—Los Angeles, Cal.
KNBH-TV—Los Angeles, Cal.
• KFBK—Sacramento, Cal.
KROY—Sacramento, Cal.
KFSD—San Diego, Cal.
• KNBC—San Francisco, Cal.
KQW—San Francisco, Cal.
KGO-TV—San Francisco, Cal.
KWG—Stockton, Cal.
KLZ—Denver, Colorado
• KOA—Denver, Colorado
WICC—Bridgeport, Conn.
• WTIC—Hartford, Conn.
WELI—New Haven, Conn.
WDEL—Wilmington, Del.
WRC—Washington, D. C.
• WTOP—Washington, D. C.
WNBW-TV-Washington, D.C.
WTTG-TV—Washington, D.C.
WMAL-TV-Washington, D. C.
WINK—Ft. Meyers, Fla.
WJAX—Jacksonville, Fla.
WMBR—Jacksonville, Fla.
WIOD—Miami, Fla.
WDBO—Orlando, Fla.
WCOA—Pensacola, Fla.
WFLA—Tampa, Fla.
• WSB—Atlanta, Ga.
WSB-TV—Atlanta, Ga.
WAGA-TV—Atlanta, Ga.
WRDW—Augusta, Ga.
WRBL—Columbus, Ga.
WMAZ—Macon, Ga.
WTOC—Savannah, Ga.
KGU—Honolulu, Hawaii

KIDO—Boi
KSEI—Poca
• WBBM—Ch
• WENR—Ch
• WLS—Chic
• WMAQ—C
WENR-TV—
WGN-TV—
WMBD—P
WROK—Ro
WCVS—Sp
WEOA—Ev
WOWO—F
WIRE—Indi
WISH—Ind
WMT—Ced
WOC—Dav
• WHO—Des
WKBB—Du
KMA—She
KSCJ—Sio
WIBW—To
KFBI—Wic
KFH—Wich
WAVE—Lo
WAVE-TV—
• WHAS—Lo
WJBO—Ba
WSMB—N
• WWL—Ne
WDSU-TV—
KTBS—Shr
• KWKH—Sh
WLBZ—Ba
WCSH—Po
WBAL—Ba
WBAL-TV—
WCAO—Ba
WMAR-TV—
WAAM-TV
• WBZ—Bos
WBZA—Bo
WBZ-TV—
WEEI—Bos
WNAC—Bo
WNAC-TV—
WTAG—W
WBCM—Ba
• WJR—Detr
WWJ—Det

BULOVA AIMS TO DOMINATE WATCH MARKET

spelling out B-U-L-O-V-A on the radio," but this was music to the ears of salesman Ballard, who found the Detroit jewelers coming through with re-orders.

Bulova began to expand its newfound advertising gimmick, slowly at first, but eventually at a pace that in the next couple of years after 1927 found Bulova's advertising in radio following the growth of radio itself. As those who were associated with these horse-and-buggy days of Bulova radio recall it, they were hectic times.

Rate cards were something that existed in just a few key markets, and then they were often tossed in a desk drawer when someone came in to talk business. Bulova did its timebuying, not in the air-conditioned sanctity of a timebuyer's office in Radio City, but out on the road, like a medicine show's advance man billboarding a town in Kentucky. The small team of people who bought time for Bulova, both from the client and the agency, would drop in on a station manager with a suitcase full of Bulova clocks and chimes, a wad of cash in their pockets, and Bulova contracts in their brief cases. This "flying squad" was actually racing against a deadline—the time when the word would get around the watch industry as to what Bulova was doing, and how profitable it was proving. It was a tough grind. Deals were made—on a real nickel-and-dime level—with stations that were carry-

(Please turn to page 66)

Company in the world comes even close to matching
REMENDOUS RADIO AND TELEVISION POWER!

WWJ-TV—Detroit, Mich.
WJBK-TV—Detroit, Mich.
WXYZ-TV—Detroit, Mich.
WTCB—Flint, Mich.
WFDF—Flint, Mich.
WJEF—Grand Rapids, Mich.
WLAV—Grand Rapids, Mich.
WKZO—Kalamazoo, Mich.
WSAM—Saginaw, Mich.
WEBC—Duluth Minn.
WMFG—Hibbing, Minn.
• WCCO—Minneapolis, Minn.
• KSTP—St. Paul, Minn.
KSTP-TV—St. Paul, Minn.
WHLB—Virginia, Minn.
WJDX—Jackson, Miss.
KMBC—Kansas City, Mo.
WDAF—Kansas City, Mo.
KFEQ—St. Joseph, Mo.
• KMOX—St. Louis, Mo.
KSD—St. Louis, Mo.
KSD-TV—St. Louis, Mo.
KGBX—Springfield, Mo.
KXLQ—Bozeman, Mont.
KXLF—Butte, Mont.
KFBB—Great Falls, Mont.
KXLJ—Helena, Mont.
• KFAB—Omaha, Nebraska
WOW—Omaha, Nebraska
KOH—Reno, Nevada
WFEA—Manchester, N. H.
WBAB—Atlantic City, N. J.
WAAT—Newark, N. J.
WTTM—Trenton, N. J.
KGGM—Albuquerque, N. M.
WXKW—Albany, N. Y.
WINR—Binghampton, N. Y.
WBEN—Buffalo, N. Y.
WBEN-TV—Buffalo, N. Y.
WGR—Buffalo, N. Y.
• WOR—New York, N. Y.
• WNBC—New York, N. Y.
• WCBS—New York, N. Y.
WNEW—New York, N. Y.
WOV—New York, N. Y.
WABD-TV—New York, N. Y.
WNBT-TV—New York, N. Y.
WCBS-TV—New York, N. Y.

• WHAM—Rochester, N. Y.
• WGY—Schenectady, N. Y.
WRGB-TV-Schenectady, N. Y.

WFBL—Syracuse, N. Y.
WSYR—Syracuse, N. Y.
WTRY—Troy, N. Y.
WIBX—Utica, N. Y.
WWNC—Asheville, N. C.
• WBT—Charlotte, N. C.
WDNC—Durham, N. C.
WBIG—Greensboro, N. C.
• WPTF—Raleigh, N. C.
WMFD—Wilmington, N. C.
WSJS—Winston-Salem, N. C.
WDAY—Fargo, N. D.
WADC—Akron, Ohio
• WCKY—Cincinnati, Ohio
WSAI—Cincinnati, Ohio
WEWS-TV—Cleveland, Ohio
• WGAR—Cleveland, Ohio
• WTAM—Cleveland, Ohio
WNBK-TV—Cleveland, Ohio
WBNS—Columbus, Ohio
WHIO—Dayton, Ohio
WSPD—Toledo, Ohio
WSPD-TV—Toledo, Ohio
WKBN—Youngstown, Ohio
• KOMA—Okla. City, Okla.
WKY—Okla. City, Okla.
KTUL—Tulsa, Oklahoma
• KVOO—Tulsa, Oklahoma
• KEX—Portland, Oregon
KGW—Portland, Oregon
HP5J-HP6J-PanamaCity,Pan.
WSAN—Allentown, Pa.
WFBG—Altoona, Pa.
WERC—Erie, Pa.
WHP—Harrisburg, Pa.
WJAC—Johnstown, Pa.
• KYW—Philadelphia, Pa.
WPTZ-TV—Philadelphia, Pa.
WCAU-TV—Philadelphia, Pa.
• WCAU—Philadelphia, Pa.
• KDKA—Pittsburgh, Pa.
WJAS—Pittsburgh, Pa.
WEEU—Reading, Pa.
WBRE—Wilkes Barre, Pa.
WGBI—Scranton, Pa.
WFCI—Pawtuckett, R. I.
WEAN—Providence, R. I.
WJAR—Providence, R. I.
WTMA—Charleston, S. C.
WIS—Columbia, S. C.
WFBC—Greenville, S. C.
WSPA—Spartanburg, S. C.
KELO—Sioux Falls, S. D.

WOPI—Bristol, Tenn.
WAPO—Chattanooga, Tenn.
WKPT—Kingsport, Tenn.
WNOX—Knoxville, Tenn.
WROL—Knoxville, Tenn.
WMC—Memphis, Tenn.
WMCT-TV—Memphis, Tenn.
WREC—Memphis, Tenn.
WSIX—Nashville, Tenn.
• WSM—Nashville, Tenn.
KFDA—Amarillo, Texas.
KTBC—Austin, Texas
KFDM—Beaumont, Texas
KRIS—Corpus Christi, Texas
• KRLD—Dallas, Texas
• WFAA—Dallas, Texas
KTSM—El Paso, Texas
• WBAP—Ft. Worth, Texas
WBAP-TV—Ft. Worth, Texas
KPRC—Houston, Texas
• KTRH—Houston, Texas
KLEE-TV—Houston, Texas
• WOAI—San Antonio, Texas
KWFT—Wichita Falls, Tex.
KDYL—Salt Lake City, Utah
KDYL-TV—Salt Lake City, Utah
WTAR—Norfolk, Virginia
WRNL—Richmond, Virginia
• WRVA—Richmond, Virginia
WTVR-TV—Richmond, Va.
WDBJ—Roanoke, Virginia
• KIRO—Seattle, Wash.
KJR—Seattle, Wash.
• KOMO—Seattle, Wash.
KRSC-TV—Seattle, Wash.
KHQ—Spokane, Wash.
WCHS—Charleston W. Va.
WBLK—Clarksburg, W. Va.
WSAZ—Huntington, W. Va.
WPAR—Parkersburg, W. Va.
• WWVA—Wheeling, W. Va.
WEAU—Eau Claire, Wisc.
WTAQ—Green Bay, Wisc.
WKBH—La Crosse, Wisc.
WIBA—Madison, Wisc.
WISC—Madison, Wisc.
WISN—Milwaukee, Wisc.
WTMJ—Milwaukee, Wisc.
WTMJ-TV—Milwaukee, Wisc.
WJMC—Rice Lake, Wisc.
WSAU—Wausau, Wisc.

CANADIAN RADIO STATIONS

CFJC—Kamloops, B. C.
CKOV—Kelowna, B. C
CKNW—New Westminister, B. C.
CJAT—Trail, B. C.
CBR—Vancouver, B. C.
CKWX—Vancouver, B. C.
CJVI—Victoria, B. C.
CFAC—Calgary, Alberta
CFCN—Calgary, Alberta
CFRN—Edmonton, Alberta
• CBX—Lacombe, Alberta
• CBK—Watrous, Sask.
CJOY—Guelph, Ont.
CHML—Hamilton, Ont.
CKOC—Hamilton, Ont.
CBO—Ottawa, Ont.
CJCS—Stratford, Ont.
CKSO—Sudbury, Ont.
• CFRB—Toronto, Ont.
• CBL—Toronto, Ont.
• CJBC—Toronto, Ont.
CKEY—Toronto, Ont.
CKNX—Wingham, Ont.
CHAD—Amos, Que.
• CBF—Montreal, Que.
CBM—Montreal, Que.
CFCF—Montreal, Que.
CHLP—Montreal, Que.
CBV—Quebec, Que.
CKRN—Rouyn, Que.
CKTS—Sherbrooke, Que.
CHLT—Sherbrooke, Que.
CKVD—Val D'Or, Que.
• CBA—Sackville, N. B.
CJFX—Antigonish, N. S.
CBH—Halifax, N. S.
CJCH—Halifax, N. S.

• Denotes 50,000 WATTS

J. S. BY SCHEDULING TIMESIGNALS ON AS MANY EFFECTIVE STATIONS (RADIO AND TV) AS POSSIBLE. CURRENT TOTAL IS 294

dealer associations are avid sponsors



chevrolet dealers in Boston combining to sponsor America's Town Meeting over WCOP, promote fact visually in dealer showrooms



studebaker Cincinnati dealers association sponsor e.t. Wayne King program over WKRC Sunday afternoons. Families listen at home.

PART TWO
OF A SERIES

The automotive picture

Techniques of used car dealers help the industry dispose of new vehicles

The 43,004 new-car and truck dealers in the U.S., who comprise the largest single category of broadcast advertisers at the local retail level, live a sort of double life when it comes to advertising their services. In one sense, they are the last link in the distribution chain that begins when a new car or truck rolls off the factory assembly line. In another sense, they are independent merchants who, in normal times, often cancel out profits on new cars with the losses sustained in giving too-liberal trade-in allowances for used cars; then, they have to make their profits out of accessories, parts, service, and used-car sales. This fact was never so apparent as during World War II, when auto dealers, with no new cars to sell, survived through aggressive merchandising of their repair facilities and their used cars and trucks.

With paper shortages curtailing newspaper advertising, many auto deal-

individual dealers run gamut of programs



80 dealers throughout nation sponsor Fulton Lewis' MBS daily newscasts



chevrolet Des Moines dealer uses chorus on WHO to spread story to farm and city



kaiser and Frazer cars are roadtest-sold in Boston by a special WCOP e.t. show



dodge dealers in the Queen City combine to present a TV minstrel program over WLWT. There's plenty of "sell" in the endmen's tambourines



chevrolet dealer association in New York sponsored the annual Golden Gloves telecast over WPIX. Sports are high in appeal to buyer prospects

ers turned to radio, and during the ware radio did an effective job in all parts of the U.S. in building up the wartime repair and used-car business that was to sustain most dealers. Typical of such sponsors is the Winningham Chevrolet Co., of Birmingham, Michigan, which brought a quiz show, in late 1941, on WCAR, Pontiac, Michigan. After two month of steadily plugging its repair services, Winningham found radio had boosted its service department's business 57%.

Radio was also the medium for some fabulous success stories of a wartime phenomenon, the high-pressure used-car dealer. While not "dealers" in the sense that they hold company franchises, the razzle-dazzle air hoopla of such used-car dealers as "Honest John", "Mad-Man Muntz", "Trader Glasser", and "The Smiling Irishman" showed many a conservative old-line dealer that radio could stimulate used-car sales in a sensational way. When one of these firms, "The Smiling Irishman", increased used-car sales 80% in an intensive New York City campaign in 1943, many a regular dealer unsmilingly took to the air to sell used cars. With increasing new-car production today, and "Regulation W" limiting credit purchases, many of the wartime wonders have dropped out of radio. But the lesson is there.

Two of the most important forms of radio selling for auto dealers are transcriptions and network co-op shows. Many hundreds of dealers, used to newspaper advertising as their major ad expenditure, discovered only recently that they could buy "name" talent at local rates, and they weren't always expensive, either. The City Chevrolet Co., of San Diego, went on the air in late 1948 with a well-planned, low-cost campaign based on Harry Goodman's transcribed *Safety Spots*. The agency, Patten-Holloway, reported: "Quotas set in the first third of the campaign for City Chevrolet were $41,000 for repair service; they reached $58,000; $78,000 for automobile parts; they hit $83,000."

Co-ops sell cars, too. Like the purchase of e.t. shows and jingles, co-op buying has jumped 60-70% in the past two years; more than 300 dealers are on the air today with co-op shows. Typical co-op show results were obtained by the Jameson Motor Co., a Pontiac dealer in Alexandria, La. On KALB there, the firm sponsors ABC's *Headline Edition*, and reports that the last six months of 1948 showed an increase of 305% in its used-car business. Reaching 75 to 80 miles out of Alexandria to bring in people from the Central Louisiana trade territory resulted in 54% of Jameson's used-car sales coming from outside the city.

Even modest announcement campaigns pay off. Walter Wiebel Pontiac Service Co., of Milford, Conn., found that after three days of broadcasting a six-spots-daily schedule on WICC, Bridgeport, 500 visitors were

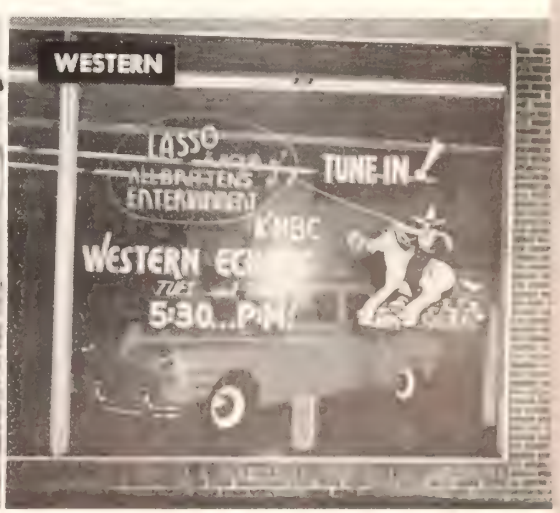
(Please turn to page 46)



de soto and Plymouth are sold via newscast, with car news used in airings



all types of cars are sold via transcriptions, and "Korn Kobblers" of Ziv are a favorite



chrysler dealer in Kansas City, using folk music to reach prospects, has windows tell tale



THOUSANDS OF BMB BALLOTS ALMOST MISSED MAILSACK WHEN STATISTICAL FIRM ASSISTING BMB ASKED FOR IMMEDIATE PAYMENT

BMB meets a crisis

$100,000 had to be underwritten. Here's how stations, agencies, sponsors helped

The BMB charter should, by all means, be retained and used as an instrument for carrying out future plans of BMB or a new organizational structure.

JUSTIN MILLER,
president, NAB

If tax liability must be met and the BMB has not enough funds to pay it in full, the AAAA will assure BMB of meeting up to one-third of the deficit to a limit of $15,000.

FRED GAMBLE,
president, AAAA

Completion of BMB study and continuation of its research thinking is sufficiently important to General Mills that we are willing to underwrite possible tax liability up to $2,000.

LOWRY CRITES,
General Mills

Overall The BMB ballots are in the mail. Thousands have already been filled in and returned. The second survey is under way. It was almost stopped before it started, because BMB legal lights said that the Bureau could not borrow for the mailing the $100,000 which it had set aside in case the decision of the U.S. Internal Revenue Department refused it a tax exempt status. There wasn't much question but that station contracts, with payments yet to be made, would cover the $100,000 which had been set aside for the contingency. It was strictly a matter of sticking to the exact agreement about the $100,000. It was therefore essential that the $100,000 be guaranteed by stations, agencies, and sponsors. It was, within 24 hours after the fact was known that stations were being asked to underwrite three extra months of their payments if BMB needed it.

The AAAA announced that it could be counted upon for $15,000, if the tax decision went against the BMB. Lowry Crites for General Mills stated that his company would guarantee $2,000 of the $100,000, and while very few other sponsors publicly announced their willingness to underwrite part of the $100,000, SPONSOR's personal survey, made as this issue went to press, indicates that every one of the top 30 advertisers would be willing to match General Mills' offer if it were necessary. Serious consideration is now being given to the prospect of the new Broadcast Measurement Bureau (after survey two) being a tripartite organization both as to management

and to ownership. Some tax attorneys feel that there would be less question of a tax-free status if agencies, advertisers, and broadcasters owned stock in the corporation.

Agencies, through the AAAA, have avoided the question of being cash contributors to BMB for several reasons. They know that if the support of BMB should be made a three-way operation, it would in many cases end up with the agencies paying both their own share and the shares of their clients. Many of the bigger advertisers (General Foods, Procter & Gamble, and American Tobacco, to mention three) expect their agencies to pay for media research. Invoices made out to the advertiser are in some cases passed on to the agency for payment. In others it's a bookkeeping operation. It comes out of the agency's 15%, no matter how it's handled.

Agencies therefore would be paying double for their memberships in the Bureau. The very thought is enough to cause policy men at agencies to shudder. How some agencies feel about absorbing research charges is best indicated by the fact that when BBD&O took over the American Tobacco account they actively fought paying certain research charges which had been paid previously for American by Foote, Cone & Belding. Fight or not, they're paying them now.

Agency men feel that some way should be worked out so that they can meet part of the costs of BMB without being taxed twice. They know that if BMB ceases to operate after the second survey they will have to return to buying time with a prayer. How they feel can best be expressed by a letter written by J. Walter Thompson's Linnea Nelson to a West Coast TV station executive on another matter. Stated Miss Nelson, "I feel that radio has lost out to other media frequently because information on its usage has not been made available." With selective broadcasting having increased by leaps and bounds during the past few years, agencies want to keep that billing. They know they can't keep it unless they have facts and figures, market by market, station by station, county by county. Agencies are not sold on the idea that the BMB ballot formula is necessarily the answer to good coverage information, but they are convinced that an industry association is the answer and not a number of private business fighting for the dollar.

(Please turn to page 42)

TEST REPORTS ON AVERAGE DAILY AUDIENCES*

		DAY			NIGHT		
Station	City in Which Survey was Held	Average Number of audience	Average Daily Time Spent Listening	Hooper Share of audience	Average Number of audience	Average Daily Time Spent Listening	Hooper Share of audience
50,000 WATT							
KFI	San Diego, Cal.	37	23	3.4	42	25	5.8
KIRO	Seattle, Wash.	82	60	20.3	89	66	26.7
KMOX	Springfield, Ill.	40	25	5.8	36	19	2.2
KOMA	Oklahoma City, Okla.	83	56	16.4	91	61	25.8
KOMO	Seattle, Wash.	86	66	26.7	94	76	36.0
KSL	Salt Lake City, Utah	81	64	34.8	93	70	31.4
KYW	Philadelphia, Pa.	75	56	17.3	89	67	22.2
WCAU	Philadelphia, Pa.	82	62	29.3	90	74	29.2
WGBS	Miami, Fla.	75	54	20.9	84	63	20.2
WIBC	Indianapolis, Ind.	77	56	26.7	77	53	13.6
WJR	Lansing, Mich.	84	70	37.7	94	76	43.9
10,000 WATT							
KFBI	Wichita, Kan.	86	65	26.2	84	52	18.7
KING	Seattle, Wash.	45	26	5.7	43	25	3.7
WIBG	Philadelphia, Pa.	49	29	8.3	42	27	7.6
WMIE	Miami, Fla.	29	13	4.4	31	11	6.2
5,000 WATT							
KANS	Wichita, Kan.	87	66	21.8	89	62	31.7
KDYL	Salt Lake City, Utah	84	61	24.3	95	71	31.4
KFH	Wichita, Kan.	86	69	25.9	91	67	33.9
KFSD	San Diego, Cal.	76	55	25.5	88	70	31.7
KJR	Seattle, Wash.	81	59	17.5	90	66	18.7
KSDJ	San Diego, Cal.	57	38	11.7	72	49	14.6
KTOK	Oklahoma City, Okla.	72	47	17.2	78	49	17.9
KUSN	Salt Lake City, Utah	63	41	14.6	72	41	17.8
KUSN	San Diego, Cal.	35	20	2.3	44	23	3.1
KVI	Seattle, Wash.	61	38	13.8	68	44	8.5
WCSH	Augusta, Me.	24	13	3.3	26	13	11.7
WFBM	Indianapolis, Ind.	83	63	24.8	91	65	29.5
WFIL	Philadelphia, Pa.	72	50	14.1	79	52	15.1
WGAN	Augusta, Me.	47	33	6.2	48	30	8.5
WIP	Philadelphia, Pa.	63	43	9.5	71	44	7.6
WIOD	Miami, Fla.	82	66	29.6	93	74	36.6
WIRE	Indianapolis, Ind.	79	61	19.3	91	64	33.4
WKAT	Miami, Fla.	60	39	6.6	69	43	6.2
WKY	Oklahoma City, Okla.	90	74	40.8	97	76	49.0
WLAM	Augusta, Me.	24	12	1.5	22	13	1.7
1,000 WATT							
KALL	Salt Lake City, Utah	75	50	13.9	78	48	12.8
KFMB	San Diego, Cal.	62	43	7.4	74	52	14.8
KGB	San Diego, Cal.	60	41	12.8	73	52	12.9
KIEM	Eureka, Cal.	93	85	56.4	88	75	47.3
KNAK	San Diego, Cal.	39	29	10.3	34	21	4.8
WINZ	Miami, Fla.	30	18	3.4	22	11	2.0
WWOD	Lynchburg, Va.	90	79	36.5	90	74	26.6
250 WATT							
KAKE	Wichita, Kan.	77	56	22.5	74	48	13.2
KHUM	Eureka, Cal.	91	80	41.7	86	67	35.6
KOCY	Oklahoma City, Okla.	70	43	12.0	78	45	9.5
WCOS	Columbia, S. C.	82	63	23.5	87	64	21.4
WCVS	Springfield, Ill.	86	70	33.5	88	69	27.2
WFAU	Augusta, Me.	85	71	27.0	88	73	24.9
WRDO	Augusta, Me.	88	78	56.9	96	80	24.9

*Test made during Oct.-Nov. 1948



Mt. Wilson's forest of towers

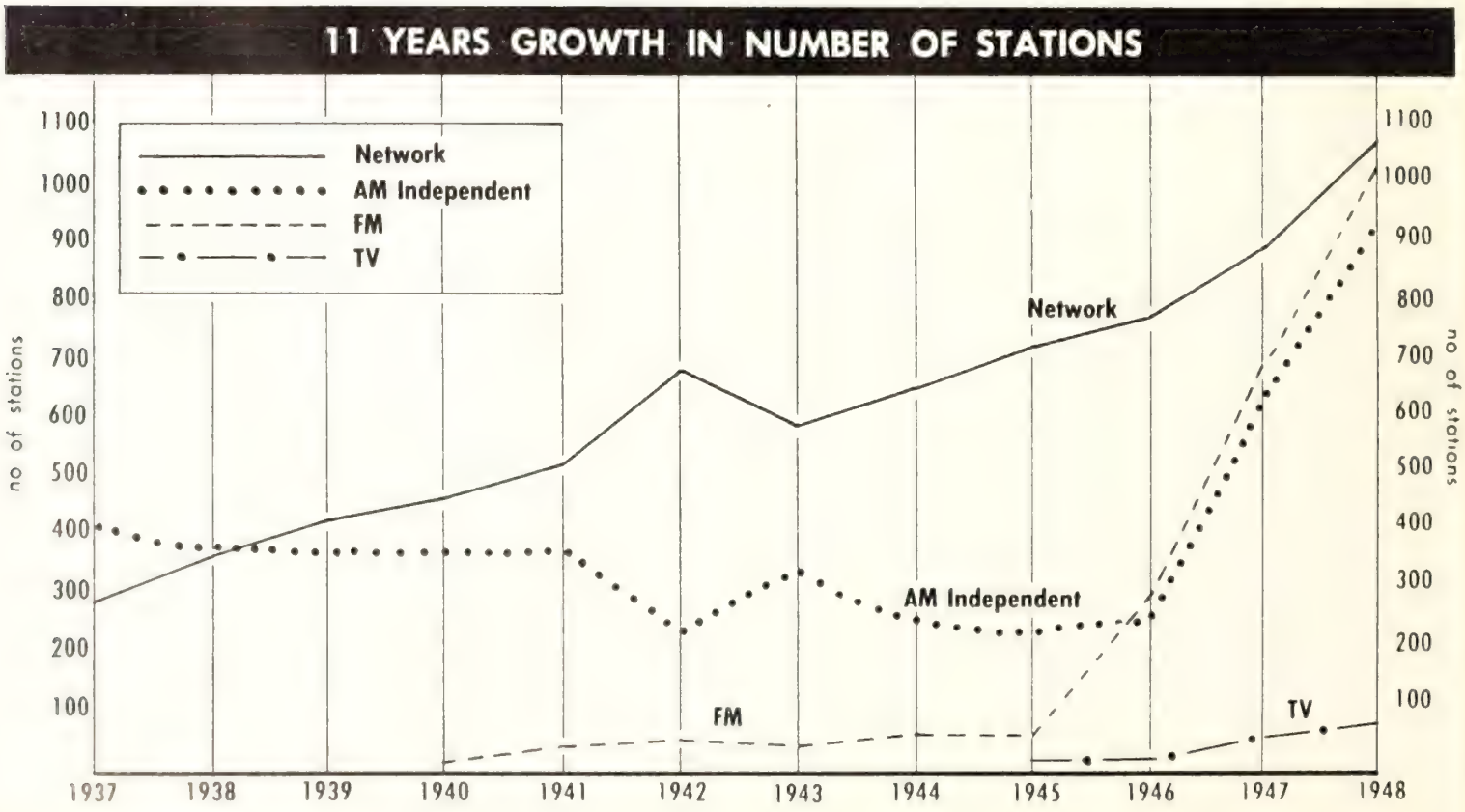
Will there be 3000 stations in 1955?

Has the industry reached the "survival of the fittest" era?

overall Literally millions have been poured into new standard broadcasting stations during the past few years. And investment in standard broadcasting stations hasn't stopped, nor will it cease during the immediate future. Between 1946 and 1948 there were 269 network stations added to the FCC list of authorized AM transmitters. To the 1948 authorized total of standard stations affiliated with networks (1,048) must be added the 914 unaffiliated standard broadcasters. Between 1946 and 1948 non-network station licenses grew from 235 to 914, an increase of 679 stations.

According to the FCC, this means a total of 1,959 standard broadcasters serving the U. S. during 1949, if more licenses are not granted (and many will be), and if stations do not surrender their franchises (and some are doing that right now).

To this figure must be added 1,005



FCC licenses to FM station operators (a sizable number are merely FM affiliates of standard broadcasting facilities and 72 licensed TV stations). All these figures are much larger at present, with TV construction permits and stations on the air equalling 127, and with the number of stations on the air changing sometimes weekly.

There seems to be no ceiling to the facilities which will be open to broadcast advertising. The FCC theory of granting licenses without consideration for the economic health of the broadcaster is based upon what is characterized as "the American way", i.e., free enterprise with no vested interest. In other words, the fact that a number of stations are serving and have been serving a market is not considered valid reason for the Commission to refuse to grant a new license to a qualified applicant. The result is that a city like Durham, N. C., two years ago had one station. Now it has five, or did have five when this issue of SPONSOR went to press. It is not within the province of the FCC to decide whether the market served by these five stations can support five outlets. That's a matter for "free enterprise" and the competitive system.

While the growth of stations and the expansion of broadcast advertising to include FM (with its storecasting and transitradio offshoots) and TV have been startling, the growth of broadcast advertising during the past two years has also been important. According to the FCC, net time sales in 1946 were $334,078,914. In 1948 net time sales were $402,826,000. This is an increase of 20.5%. The big increase has not been in network broadcast advertising during this period, but in local retail and national-selective broadcast advertising. The latter has increased over 300% since 1937 and the former over 400%. More and more advertisers have turned and are turning to radio and TV. The diehards who did not believe in broadcast advertising are coming into the fold with television. Other diehards who could not see network broadcast advertising for their products are finding both selective broadcast advertising and regional networks producing pinpointed sales which could not be obtained through any other medium.

Just as broadcast advertising has grown, so has the radio audience and, surprisingly enough, the frequency and the amount of listening being done per home in the U. S. A. This is a factor which is often lost sight of when broadcasting is considered as an advertising medium.

In 1946 there were 33,998,000 radio homes in the U. S. A. In 1948 there were 37,623,000, or 94.2% of the 39,950,000 families reported living within the 48 states. A goodly portion of these 37,623,000 homes had at least two radio receivers per home, and a sizable segment were three-set homes. Added to this is the fact that millions of private automobiles are radio-equipped and never checked by audience-measurement services. One special research study done by an automobile owners association in 1946 indicated that one-third of the automobile radios are in constant use while the cars are in motion. This accounts for an audience between seven and nine a.m., as well as between four and six p.m., bigger than the circulation of any single national magazine.

Sets in use during the last three years, both in the daytime and evening, have increased. C. E. Hooper reports that the evening figures for December-April were:

Year	Sets in use
1945-1946	31.2%
1946-1947	32.9%
1947-1948	33.3%

The daytime figures for the same periods were:

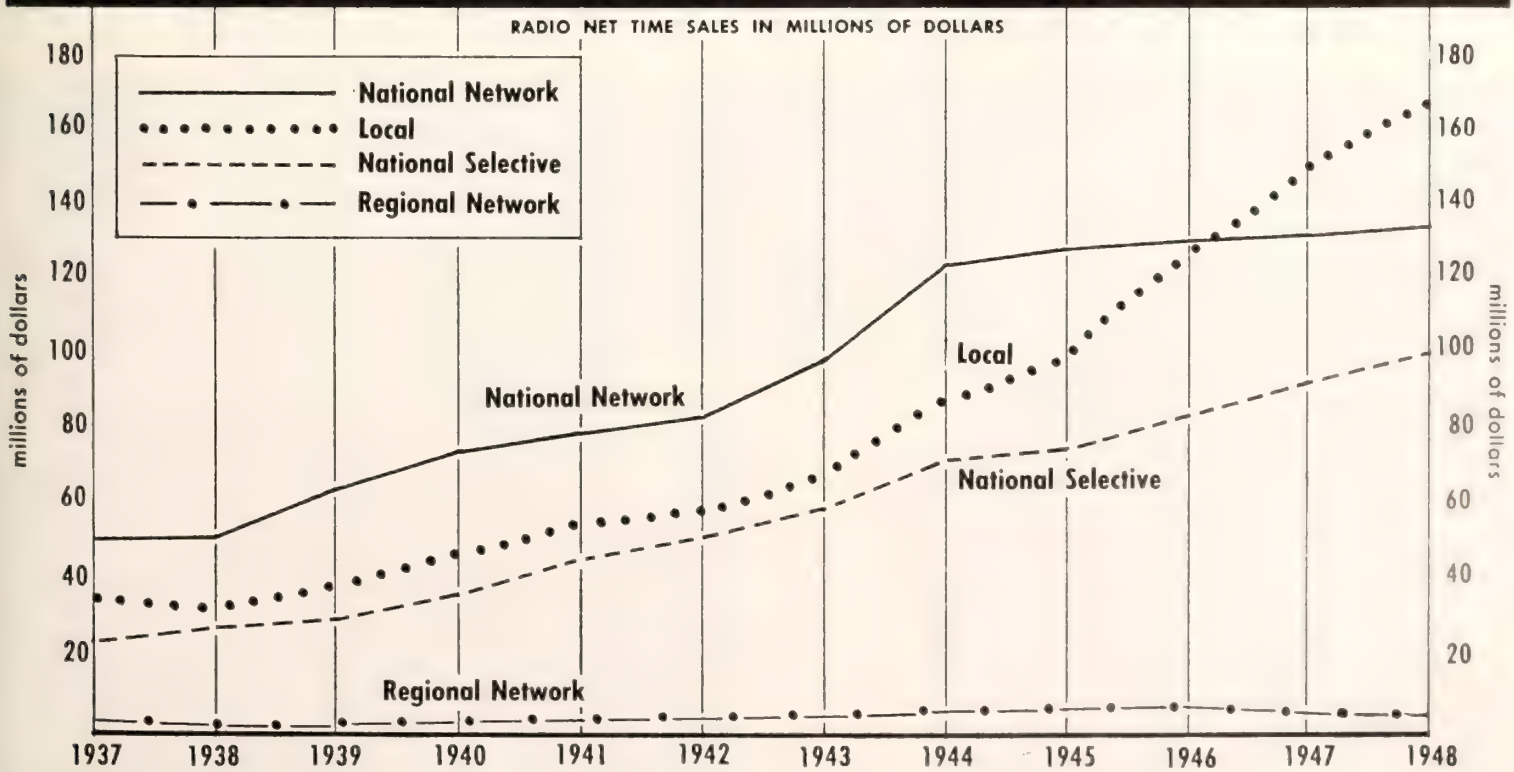
Year	Sets in use
1945-1946	17.2%
1946-1947	18.5%
1947-1948	19.3%

These figures, being those of the Hooper organization, naturally reflect only telephone homes. It is generally felt that non-telephone homes listen more than telephone homes, but conclusive information on this point is still lacking.

The increase in listening does not follow any standard formula. In some cities energetic independent stations have gained for themselves important shares of the audience, and have con-

(Please turn to page 43)

11 YEARS GROWTH IN BROADCAST ADVERTISING EXPENDITURES



There are impressive reasons why . . .

You can't do business with Argentina



Technically, Argentina's stations are finest U.S. firms design

Practically every American dollar that goes into Argentina ends up supporting the present Peron regime. True, there are ways for a U.S. firm to obtain dollars for their products—either through other American countries (a form of black market) or by having a product that Peron must have to keep his economy going.

Nobody is taking any money out of Argentina through the sale of consumer products. Many American firms are building enormous dollar balances in blocked currency, in the hope that sooner or later they will find a way to unblock the balances, or that Peron will be forced to open his gates so that the world can do business with him.

American firms which are important in the broadcast advertising economy of Argentina are headed by Sterling, with Colgate-Palmolive-Peet number two, Swift number three, and American Home Products number four.

Lever Brothers is important in Argentina, but it is the English company, not American, that's in the market. Spanish versions of U.S. trade marks are on many consumer products, but in all cases the products are manufactured locally. Many of the firms are on a merry-go-round. They were important prior to the Peron regime, and they just can't let go.

General Electric International is important in Argentina, and sponsors an expensive half-hour of concert-type music. RCA is also important, and it sponsors a program of dance music. Both of these firms manufacture products not made in Argentina, and import licenses are extended to them for transmitter equipment and electric generators, to mention two vital products of the great electronic firms.

In most cases, radio sets are assembled in Argentina from parts made in the United States, England, and Holland. Peron wants radio receivers in the hands of as many citizens as possible. The government controls two of three of the networks, and while LR1 is controlled by private interests, most of the stations are only nominally operated by individuals. In a great majority of the cases, the owner is merely a front for a Peron-controlled corporation. Many station owners

(Please turn to page 46)

LEADING U.S. ARISTS APPEAR ON ARGENTINA AIR TO GIVE CULTURAL TONE TO THE COUNTRY'S CONTROLLED STATIONS



"He says he knows what station operators like to read in SPONSOR"



"The boys will always read something that appeals to their pride and profits... for example, better shows that are easier to sell.

"Take Lang-Worth, for instance. There's a service that includes 'network calibre programs' comparable to the best musical shows on the air. Radio stations are *proud* to offer these shows to sponsors. And...

"As for *profits*—why some stations make enough money selling just one of these special productions to pay for the entire Lang-Worth service. Advertisers certainly profit, because they can hitch their commercials to big-time entertainment vehicles—at local station cost.

"No wonder more and more advertisers are swinging to Lang-Worth... because Lang-Worth gives them more and more."

LANG-WORTH
feature programs, inc.

STEINWAY HALL, 113 WEST 57th ST., NEW YORK, N. Y.



THE CAVALCADE OF MUSIC

Featuring D'Artega, his 40-piece pop-concert orchestra, 16-voice chorus and famous guest stars.
30 mins., once weekly



EMILE COTE GLEE CLUB

16 male voices and soloists with a repertory of over 200 best-loved popular and memory songs.
15 mins., 5 times weekly



MIKE MYSTERIES

A musical show incorporating capsule mysteries written specially for Lang-Worth by Hollywood's John Evans.
15 mins., 5 times weekly



THROUGH THE LISTENING GLASS

A wonderland of music conducted by Jack Shaindlin and featuring the "Silver Strings Orchestra," The Choristers and guest stars.
30 mins., once weekly

NETWORK CALIBRE PROGRAMS AT LOCAL STATION COST



Singin' Sam

the man behind over 200 *Successful* sales curves

For the sponsor interested in *sales*, Singin' Sam presents a unique opportunity. For never in radio's history has there been a personality like Sam . . . never before a program series with such an outstanding record of *major* sales successes unbroken by a single failure.

These are strong statements that carry tremendous weight with prospective program purchasers . . . if supported by facts. And facts we have in abundance . . . high Hoopers, congratulatory letters, expressions of real appreciation by advertisers themselves, actual before and after stories backed with the concrete figures. This 15-minute transcribed program series is the show you need to produce results. Write, wire, or telephone TSI for full details. Despite Singin' Sam's tremendous popularity and pull, the show is reasonably priced.



Singin' Sam—America's greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters.

Write for information on these TSI shows

- **Mr. Rumple Bumple**
- **Toby's Corntussel News**
- **Life in the Great Outdoors**
- **The Dream Weaver**
- **Mike-ing History**
- **Wings of Song**
- **Rip Lawson, Adventurer**

TRANSCRIPTION SALES, INC., 117 West High St. Springfield, Ohio Telephone 2-4974

New York—47 West 56th St., Co. 5-1544 Chicago—612 N. Michigan Ave., Superior 7-3053

Hollywood—6381 Hollywood Blvd., Hollywood 9-5600

NOW!
5000 WATTS
KHMO
HANNIBAL
COVERING THE HANNIBAL-QUINCY TRI-STATE MARKET

42 COUNTIES OF
PROSPEROUS Mark Twain Land
ILLINOIS • IOWA • MISSOURI
NATIONAL REP. — JOHN E. PEARSON CO.
KHMO Mutual Network 1070 KC
SERVING THE RICH TRI-STATE AREA
1000 WATTS at NITE

PLUS VALUES
that don't appear on the rate card
Time rates are cold things. They can't show the cooperative effort KDYL's staff puts behind sponsors' selling problems.
Is your product getting proper display in stores? KDYL merchandising men have helped many a sponsor with that problem.
That's just an example of the plus values you get on KDYL and KDYL-W6XIS television.
National Representative:
John Blair & Co.
KDYL
UTAH'S NBC STATION
AM-FM-TELEVISION

RTS . . . SPONSOR REPORTS . . . SPONS

continued from page 2

TV rating battle nothing new

Battle between Pulse and Hooper because of difference between their TV ratings on "Admiral Broadway Revue", is no surprise to research experts. Even coincidental ratings may be off when a program is heard on 2 stations in same area at same time. People tune shows, not stations.

Broadcast advertising premiums stressed at premium convention

Greatest premium year was forecast at National Premium Buyers Exposition in Chicago (22-25 March). Self-liqudating premiums for radio offers were all over place, with plenty of interest shown by advertisers.

One TV station in town profitable if—

WDTV in Pittsburgh proves how profitable a station operation can be if it has all four networks from which to accept programs and sock retail selling. WDTV signed 16 national accounts and 7 locals in 2 weeks.

Employment facts to be broadcast-featured

Feeling that buying is off because of scare newscasting has brought urging by several industry leaders to stress positive reaction to unemployment news. Fact that as late as 1941 there were 5,500,000 unemployed, as against 3,200,000 in February 1949, is too often forgotten.

Bon Ami to fight Glass Wax

Radio joins women's magazines and newspaper advertising in Bon Ami's attempt to obtain some of business which Glass Wax is building. Bon Ami's product is called Glass Gloss. Use of Bon Ami as window cleaner has steadily decreased.

Manufacture of TV sets passes FM production

While TV receiver production did not hit 200,000 expected for either January and February, it passed FM and FM-AM set production figures. Latter was 98,969 while TV figure was 118,938. TV set production figure was over 20% of AM receiver production which includes midget sets.

Fred Allen stays with NBC

While switch of programs from NBC to CBS isn't over, Fred Allen will stay with senior network. Allen is not scheduled to be on air this Fall but may be back by January. He's expected to be important in NBC comedy show building plans.

Radio sets can be sold

Iowa two week campaign for radio in every room increased set sales in state 50% over previous weeks and same weeks last year.

April 4 is Key-TV Day in Cincinnati



WKRC-TV

C B S Affiliate
Cincinnati's Key TV Station

Operating on Channel 11, WKRC-TV starts regular commercial program schedule Monday, April 4. This schedule includes a complete variety of news, sports, children's shows and drama, in addition to CBS network shows which will be carried by Kinescope recording until completion of co-axial cable. Test pattern on daily since March 1st.



WKRC-TV

CINCINNATI'S Key TV STATION
TIMES-STAR BUILDING
CINCINNATI 2, OHIO

EXCLUSIVE TELECASTING RIGHTS TO $3,000,000 CINCINNATI GARDEN

WKRC-TV has exclusive telecasting rights to events held at the Cincinnati Garden, $3,000,000 sports arena recently completed. The largest financial television contract to be signed in this area gives exclusive sponsorship of these events to a Cincinnati firm.

REPRESENTED BY THE KATZ AGENCY

RADIO CINCINNATI, INC. WKRC-TV....WKRC-AM....WCTS-FM (TRANSIT RADIO)



Mr. Sponsor asks...

"When total broadcast audience is shared by TV and radio, how should rates be adjusted for advertisers?"

Charles J. French | Advertising Manager, Chevrolet Motor Division
General Motors Corporation, Detroit

The Picked Panel answers Mr. French



It has always been my feeling that, although rates are set by the broadcaster, they are actually *determined* by the advertiser. An advertiser pays for radio only in terms of what he receives in dollar value. Stations or networks which provide an advertiser with the widest coverage, the most listeners, and the highest value in sales effectiveness for each dollar invested are worth more to him. Broadcasters realize this, and rates have been set accordingly.

Now, in the future, if radio fails to deliver the large, valuable, responsive audiences it is presently delivering, the reaction of advertisers to the situation will determine what adjustment shall be made in rates. If an advertiser does not receive a good dollar return value, if he feels he is not getting his money's worth, he will not buy, and the rate situation will adjust itself to fit these facts. This is, in a way, a corollary to the proved economic law of supply and demand. Rates have always been determined by existing conditions and will continue to be.

There does not seem to be, however, any indication that an adjustment will be necessary for some time to come. Radio, if anything, is a better advertising buy than it has ever been in the past. There are more sets in the hands of the American people than ever before; the number of radio families is the largest total ever reported, and the figure is growing; and there has also been a concurrent increase in the time spent listening. More money is being spent by advertisers for radio than ever before—and advertisers are bidding enthusiastically for the choice open time spots, whenever they exist. Today, radio gives an advertiser a better value, dollar for dollar, than ever in the past.

One thought for the future may be that radio's emphasis will be on low-cost shows, programs that are inexpensive to produce, but which, in terms of quality, ratings, and sales effectiveness, give the advertiser a better buy than the high-budgeted shows now so numerous.

GEORGE FREY
Sales Manager
NBC, New York



I disagree with the assumption in SPONSOR's question that television and radio will one day be mutually exclusive. When the impact of radio became pronounced more than 20 years ago, many authorities declared that radio would ruin the newspapers. This just didn't happen. It seems to me that television will improve radio and make it a more valuable medium for advertisers, because the competition between media will force radio to improve its program structure. Our current Nielsen Ratings indicate that radio listening is up over last year.

There are only a few thousand television sets in the entire Chicago area, compared with radio sets that total millions. It will take time to build circulation for television. The fact of the matter is that very few agency people and advertisers have television sets in their offices and homes today. WGN-TV serves an area within a 50-mile radius of Chicago's Loop, while WGN for 20 years has served the entire Midwest. Television would be uneconomical in the small towns and rural areas which continue to be served by clear channel radio stations.

What's all the fuss about? Television is creating an important audience for advertisers in a few metropolitan areas, and radio will continue for many years to sell in metropolitan *and* rural areas.

FRANK P. SCHREIBER
Manager
WGN, Inc., Chicago



About a century ago, a United States Patent Office executive resigned. In a letter announcing his decision, he asserted he was quitting the job because everything had been invented, and he could see no possibility of continued employment in the patent office.

I don't wish to duplicate that monumental error in prediction. One cannot answer this question without knowing what the total broadcast audience will be when we reach that ephemeral "when". At this minute, for example, with television growing like Topsy in many areas, the Nielsen Index shows listening to rural broadcasting at an all-time high, approaching six hours daily. There is no evidence indicating that television has reduced total broadcasting. There is every evidence, as a matter of fact, that radio, the lowest cost-per-thousand medium in the world, is even now underpriced year by year. There are more people and they are gaining more leisure time. Perhaps radio's share of the total broadcast audience at some unpredictable date in the future might constitute a larger audience than radio delivers to advertisers today.

You see, we think radio is here to stay; we think television is here to stay. Ask me this question in five years.

A. D. WILLARD, JR.
Executive Vice President
NAB, Washington, D. C.



To one engaged in the sale of AM and TV time. your question is like asking a Dodger fan, "by how many games do you think the Giants will win the pennant?".

As yet, there is no reason to assume that television will draw exclusively from present broadcast audiences. In fact. within the last three months, several of our advertisers have graphically demonstrated the tremendous effectiveness of simultaneous radio and television selling by the successful use of both WAAT and WATV for their product advertising.

All of us realize, however, that the rapidly-growing new medium must eventually eat away a good segment of our present radio audience, and those of us connected with a dual operation (AM and TV) have been closely watching for this trend.

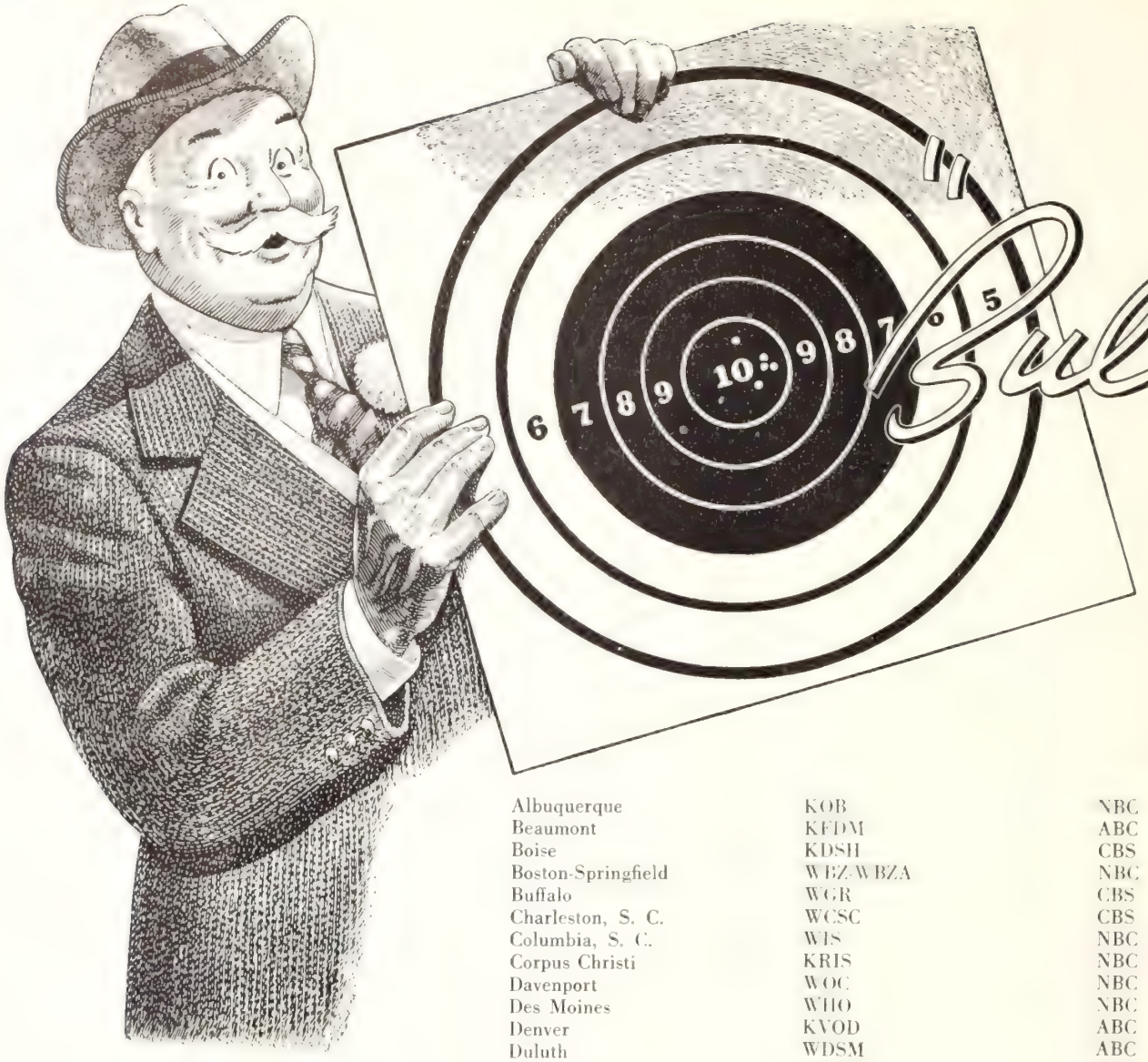
In general, we feel that the programing structure of independent AM stations is flexible enough so that most outlets will be able successfully to hold

WIP
Produces!

Example
13

A highly competitive product . . . CHUNK-E-NUT PEANUT BUTTER . . . in a highly competitive market, Philadelphia, calls for *power* selling! And we've given this valued sponsor just that . . . for ELEVEN YEARS!

WIP
Philadelphia
Basic Mutual
•
Represented Nationally
by
EDWARD PETRY & CO.



Albuquerque	KOB	NBC
Beaumont	KFDM	ABC
Boise	KDSH	CBS
Boston-Springfield	WBZ-WBZA	NBC
Buffalo	WGR	CBS
Charleston, S. C.	WCSC	CBS
Columbia, S. C.	WIS	NBC
Corpus Christi	KRIS	NBC
Davenport	WOC	NBC
Des Moines	WHO	NBC
Denver	KVOD	ABC
Duluth	WDSM	ABC
Fargo	WDAY	NBC
Ft. Wayne	WOWO	ABC
Ft. Worth-Dallas	WBAP	ABC-NBC
Honolulu-Hilo	KGMB-KHBC	CBS
Houston	KXYZ	ABC
Indianapolis	WISH	ABC
Kansas City	KMBC-KFRM	CBS
Louisville	WAVE	NBC
Milwaukee	WMAW	ABC
Minneapolis-St. Paul	WTCN	ABC
New York	WMCA	IND
Norfolk	WGH	ABC
Omaha	KFAB	CBS
Peoria-Tuscola	WMBD-WDZ	CBS
Philadelphia	KYW	NBC
Pittsburgh	KDKA	NBC
Portland, Ore.	KEX	ABC
Raleigh	WPTF	NBC
Roanoke	WDBJ	CBS
San Diego	KCBQ	CBS
St. Louis	KSD	NBC
Seattle	KIRO	CBS
Syracuse	WFBL	CBS
Terre Haute	WTHI	ABC

Television

Baltimore	WAAM
Ft. Worth-Dallas	WBAP-TV
Louisville	WAVE-TV
Minneapolis-St. Paul	WTCN-TV
New York	WPIX
St. Louis	KSD-TV
San Francisco	KRON-TV

-Eye Radio"

BUSINESSLIKE RADIO

Do you have some markets that are surprisingly good and others that are falling 'way below expectations? Of course you do—and we know, generally at least, what you'd like to do about them.

But have you thought of how much national spot radio could help you? National spot (Bull's-Eye) radio is the most businesslike radio in the world. In good areas, it works only as hard and costs only as much as your sales picture demands . . . In bad areas, you can step it up to any degree you wish—can make it work nights, Sundays and holidays, if need be, to get the job done fast and *at the cost you wish.*

We of Free & Peters have specialized in businesslike spot radio since 1932. In that time we've built up some pretty spectacular case histories of what can be done with this medium. If you're interested in any of the markets listed at the left, we'd certainly like to talk with you—*soon!*

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives
Since 1932

NEW YORK CHICAGO

ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

their positions despite competition from the new medium.

It is interesting to note that WAAT program ratings are higher today than they were for the same period in 1948 —despite strong "competition" from our TV station, WATV—now averaging 100,000 viewers per quarter-hour from the "broadcast audience pool". Some of the other New York stations, however, have not been as fortunate, and they are now faced with the problem of selling time at a higher cost-per-thousand listeners in the extremely competitive New York market. Some downward rate adjustment will undoubtedly be necessary to bring their selling costs back in line.

WAAT is now delivering more listeners per dollar during the entire day than any other New York area radio station. Should WAAT ratings start to reflect any long-term downward trend, we would, of course, give serious consideration to a rate adjustment in order to retain our cost-per-thousand leadership.

EDMUND S. LENNON
Sales Manager
WATV, Newark, N. J.

BMB CRISIS

(Continued from page 29)

BMB's operating costs have been cut drastically. There are now no more "high-salaried" (over $20,000) men on the payroll. Actually, there is only one major executive left—Cort Langley, former assistant to Hugh Feltis. Ken Baker, acting president, shares responsibilities with Langley, but is NAB research director and not on the BMB payroll. There are other operating expenses that can be cut for BMB when and if it operates on a regular schedule. The cost of mailing and tabulating results of a ballot survey is many times what it could be when there's no clear-cut plan on what's wanted from the survey.

Even now with the ballots coming in by the thousands, it's not certain whether reports can be made on the basis of listening 6-7 times a week, 3-5 times a week, and 1-2 times a week, or whether a less satisfactory "average daily audience" figure will have to be substituted. SPONSOR with this analysis prints test surveys made during October-November, 1948, with figures for "Average weekly audience",* "Average daily audience", and a Hooper share of aduience for the same period during which the BMB test-ballot survey was made to determine how daily audience figures compared with once-a-week figures and a Hooper share-of-audience percentage.

As indicated in SPONSOR 28 February, many development research men agree with Hans Zeisel that average daily audience figures, arrived at from the BMB ballot returns, are not, to say the least, ideal. However, the size of the sample may preclude issuing the more detailed figures. Experimental research is expensive, when it has to be done on an "if" and once-in-three-years basis.

It would be prohibitive for printed media to operate the Adult Bureau of Circulations if the methodology hadn't been worked out years ago and improved year by year. Newspapers could not support Media Records if the basis for its reports on advertising linage weren't fixed and stable. The lack of consistent thinking research-wise is said to be one of the reasons

*Homes that listen to the station once a week or more.

WBT MAKES A GOOD







why Industrial Surveys, which did the first survey for BMB, didn't bid on the second. I.S. made a sizable net on the first survey, but couldn't go along with muddled executive thinking, despite the fact that it had made ballot surveys for CBS for years.

BMB has passed through another crisis. The second survey will be completed—will be delivered. The problem that faces the committee which Justin Miller of the NAB appointed recently to report on the future of the industry research organization is not the second survey but BMB's future. The five men appointed by Judge Miller know the BMB problem. Harold Ryan has lived close to the Bureau almost since its inception. Dick Shafto (WIS Columbia, S.C.) has spent many hours studying the problem. John Elmer (WCBM, Baltimore), for whom the current study can do no good since his station will be changing its spot on the dial practically concurrent with the survey, is an oldtimer in station management, and Charles Caley (WMBD, Peoria), as well as Clyde Membert (KRLD, Dallas), has been around for a long time. They all realize that broadcasting is in a state of flux that has no comparison in broadcast advertising history—that it needs fresh accurate coverage and circulation data.

Though there's no research man on the committee, and no advisory group of agency executives or advertisers has been named, it's certain that BMB's importance to buyers of broadcast advertising won't be far away from the special committee's meetings. The big problem is still how to continue an industry-controlled coverage-research organization which will deliver honest, well-researched reports that will not hurt stations that are doing a good job for their listeners and their advertisers. Auditing the circulations of stations must be done. BMB can be redesigned to perform any and all the coverage-research needs of advertisers.

Broadcast advertising supports Hooper, Nielson, Pulse, and a number of other organizations. It can and should support BMB, feel most agency and advertising executives, if only until such a time that there's something else satisfactory, ready, and able to deliver the information which is any industry's audit bureau's responsibility. ★ ★ ★

3,000 STATIONS?

(Continued from page 31)

tributed importantly to the increased sets in use. In other cities a new station or stations have cut into the established audiences of long-established outlets.

In an important Southern market with four established stations an independent got under way and showed up for the first time in a City Hooper Report in 1946. The first year (1946-1947) the new station increased morning over-all sets in use over 10% and garnered for itself 21.6% of the audience (sets in use). In the afternoon it increased the sets in use over 20% and gained 18.3% of the total audience for itself. At nights during its first year it did not materially increase the sets in use (the increase was a tiny fraction of 1%). The station, however, won for itself 18.3% of the sets in use, cutting into the audiences of three out of the four established stations. A year later, 1947-1948, the new station held approximately its same share of sets in use, but intensive promotion by the established stations, and the new station, too, increased

IMPRESSION ...*many million times a week!*



When WBT first began serving the Carolinas, 28 years ago, "promotion" was a small boy who used to run through the streets of Charlotte, announcing to a handful of crystal-set owners that the South's pioneer station was on the air.

Since then, 50,000-watt WBT has become a power in the daily lives of almost three-and-a-half million people in 95 counties...and promotion has helped set the pace all the way. Using many different media...

NEWSPAPERS (more than 1,000 lines weekly)
ANNOUNCEMENTS (average of 350 weekly)
POINT OF SALE DISPLAYS (in food and drug stores)
MERCHANDISING MAGAZINE (mailed regularly to retailers).

Such impressive promotion—making extra impressions for WBT programs—is one reason why WBT averages a larger audience in Charlotte than *all* other stations combined.* (In the 94 "outside" counties, WBT has virtually *no* Charlotte competition.)

If you want to make a good impression—and an impressive sales record—in the Carolinas, WBT can show you how.

★C. E. Hooper, Dec. 1948—Jan. 1949 (or any other Hooper Survey ever made!)

WBT
Jefferson Standard Broadcasting Company
50,000 watts
Charlotte, N. C.
Represented by
RADIO SALES

the evening sets in use from 31.9% to 34.1%, so that the four stations' audiences were returning to what they had been prior to the invasion of the independent.

In Providence a three-year picture looks like this:

Year	A.M.	P.M.	Evening
'45-'46	15.5	15.5	30.8
'46-'47	16.2	16.4	31.2
'47-'48	17.8	19.5	31.6

The increase is pronounced in the daytime because the three new stations in this town are daylight-only operations. However, the daytime habit of listening increases the evening sets in use.

In Washington, D. C., four new daytime stations increased sets in use in the daytime and jumped evening sets in use in the evening, also. However, there was a fractional drop in 1947-1948 in the nighttime, due to emphasis on FM programing, and FM figures were not included in this report. The Capital City figures are:

Year	A.M.	P.M.	Evening
'45-'46	15.0	16.5	31.8
'46-'47	16.5	18.5	34.7
'47-'48	18.5	19.5	33.9

These cities are not unusual. Increased average hours of listening per home, per day was reported recently by A. C. Nielsen for the past five years. In 1943, the average home listened 3.5 hours per day. In 1948 the average home checked by Nielsen reported 4.4 hours of listening per day. This was an increase of 26%. Nielsen reports that "the average network advertiser is delivering sales messages to 12% more homes today than he did two years ago."

He also reports that costs per thousand homes including time and talent have gone down per thousands from $2.48 in first quarter of 1946 to $2.16 in the first quarter of 1948. These figures cover network broadcasting.

In metropolitan areas where the Hooperating figures are gathered (36 cities) a contrast of share-of-audience figures between '47-'48 and '48-'49 for December-Januanry indicates that independent stations are increasing their share of the sets in use. Since TV is included in Hooper's figures, the evening increase is not necessarily indicative of increased listening to independent stations. It is reported nevertheless for the record.

Web and Independent share of audience

	A.M.	P.M.	EVENING
Dec. 1947-Jan. 1948			
NBC	20.9	28.4	37.4
CBS	24.4	23.0	26.1
ABC	27.7	17.7	18.6
MBS	11.9	13.0	10.2
IND	15.1	17.9	7.7
Dec. 1948-Jan. 1949			
NBC	20.3	29.2	31.4
CBS	28.6	23.0	29.7
ABC	21.9	15.9	18.2
MBS	11.1	11.1	9.5
IND	18.1	20.8	11.2

These figures of course do not report the impact of the Benny switch from NBC to CBS, since the month before and the month after the switch are averaged. The figures were compiled to indicate the appeal of independent stations—contrasted with networks collectively.

There's little question but that the number of stations on the air will reach 4,000 before the decline of the number of stations on the air starts.

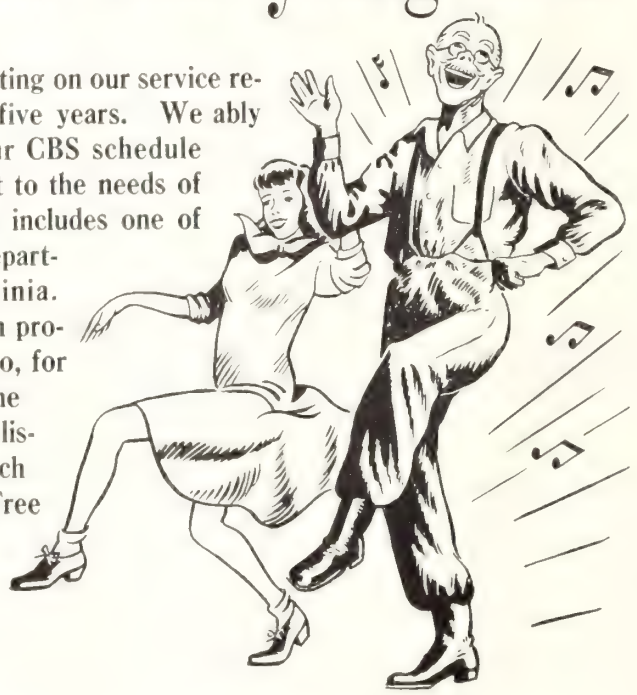
Once the freeze on TV applicants is lifted, hundreds of new video station applicants will be filed, granted, and construction will start. At the outset there will be very little reduction in the number of radio stations agitating the ether, because in most markets radio must continue to pay the way.

In many markets, including the rural, radio will be the number one broadcast advertising medium for a long time to come. It isn't possible to decide that radio will be here forever. Forever is a long, long time. • • •

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

old-timer with young ideas

We're not resting on our service record of twenty-five years. We ably complement our CBS schedule with shows built to the needs of our region; that includes one of the top news departments in Virginia. We're strong on promotion, too. So, for your share of the near billion our listeners spend each year—contact Free & Peters!



Using total BMB coverage and Sales Management's market figures, WDBJ's area represents 35.73% of Virginia's (and 7.90% of West Virginia's) total buying power!

WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., *National Representatives*





Paul W. Morency, Vice-Pres.—Gen. Mgr. Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.

WTIC's 50,000 WATTS REPRESENTED NATIONALLY BY WEED & CO.



DELIVERING A TREMENDOUS 3-CITY MARKET:

BEAUMONT - ORANGE - PORT ARTHUR and the Rich Gulf Coast Area

Now 5000 Watts

DAY and NIGHT — 560 Kilocycles

KFDM

New studios! New power! All designed to give you a more terrific impact on this wonderful market—NOW, FIRST in the nation in chemical production! Strong, too, in agriculture, lumbering and shipbuilding. Steady, diversified employment keeps folks here in a buying mood! Reach them with KFDM, the ONE station delivering this rich 3-City Market!

Studios at Beaumont, Texas

Affiliated with AMERICAN BROADCASTING CO. and the LONE STAR CHAIN

Represented By FREE and PETERS, INC.



XL *ing*

IN THE

Pacific Northwest

Serving 3,835,800 people

- **WASHINGTON**
  - KING — Seattle
  - KXLE — Ellensburg
  - KXLY — Spokane
- **OREGON**
  - KXL — Portland
- **MONTANA**
  - KXLF — Butte
  - KXLJ — Helena
  - KXLK — Great Falls
  - KXLL — Missoula
  - KXLQ — Bozeman

Pacific Northwest Broadcasters

Sales Managers

Wythe Walker Tracy Moore

EASTERN WESTERN

ARGENTINA

(Continued from page 32)

have testified that they did not want to sell out, but it was a question of sell out—or else. . . .

Broadcasting is vital to Argentinians because it's a nation of wide open spaces. Newspapers are seldom seen by the non-metropolitan population, for even if the latter did travel to a center where papers were available, they'd be at least a week old before they could be bought. The news, although undoubtedly government-colored, is fresh on the air. The stations are free to broadcast any news they desire—as long as it comes from a government-approved news agency.

Music may be broadcast without government okay, but all dramatic programs must bear the stamp of a Peron bureaucrat. As in all South American nations, advertising men refer to all drama as soap operas. The appeal of serial plays is enormous, for story telling has been important for generations in all Latin nations.

There is little active censorship of commercials. Drug product advertising must be approved. However, there are no recorded commercials, no jingles, and no music is permitted behind announcer's voice. The announcer is not allowed to dramatize commercials. If he should be so tempted, it wouldn't be long before he'd lose his license to be on the air. Actors, announcers, news commentators must be licensed.

Commercials are restricted to 100 words. They may be broadcast every two-and-a-half minutes, but not during a dramatic or news program. In a half-hour drama, for instance, only three 100-word breaks are permitted, together with 50-word opening and closing announcements.

Palmolive and Lux are the leading hand soaps. Colgate, Kolynos, and Phillips are the leading toothpastes, with Pepsodent, through the English Lever Brothers, coming up. They reach the consumers through broadcasting, despite all the restrictions. Listening habits show that what they call soap operas have the greatest audiences, with comedians and popular music dialed in that order. The number one program features Louis Sandrini, comedian, and his group of actors.

Lever Brothers sponsors, as its radio leader, a dramatic series, *Radio Teatro Atkinson's*. Colgate-Palmolive-Peet has a talent search 30 minutes twice a week, *Descubriendo Estrellas* (Discovering Stars). Sterling has a top commentator (Soiza Reilly) 15 minutes Monday through Friday.

It is not cheap to broadcast in Argentina, despite the fact that there are less radio sets in the entire nation than there are in Greater New York. About 10% of the population have receivers. Officially, there are 1,650,000 receivers, and the population at the end of 1948 was about 18,000,000. A 30-minute program on 14 stations would cost 1,000 pesos for time and from 1,000 to 3,000 for talent. Of course, listening is far more intense than in the U.S., and the number of listeners per set is also higher.

Activity of the big U.S. firms in Argentina would make an observer believe that the Americans were making real money in the country. The truth is that they're still all whistling in the dark. * * *

THE AUTO PICTURE

(Continued from page 27)

in over the weekend, placing orders for 50 new Pontiacs and boosting repair business to capacity.

Why don't more dealers use radio, therefore? The answer lies in the structure of the auto industry's sales channels.

When a dealer goes into business, he has to obtain from the manufacturer what amounts to a franchise. This usually takes the form of a contract (prepared by the manufacturer) which states in considerable detail the conditions under which the dealership will be granted. Under this contract, the dealer maintains his franchise (which can be broken off by the manufacturer) by handling and selling the cars in a manner and volume that will be satisfactory to the manufacturer. In the fine print of each dealer contract there is, more often than not, a series of clauses that refer to advertising. The general substance of these clauses is that the dealer advertising on new cars, or manufacturer's parts, accessories and whatnot, must conform with the general theme of the manufacturer's national advertising, particularly if the dealer expects support from cooperative advertising funds (joint dealer-manufacturer ad dollars spent to promote dealer merchandising operations). The degree of control that automakers exercise

over this advertising varies from absolute (in which the dealer must adhere closely to company-supplied advertising material, such as mats, layouts, transcriptions, etc.) to a very limited control (in which the dealers, or more recently dealer groups, spend their own or co-op funds for whatever form of advertising they choose.

What keeps all dealer advertising from being carbon copies of the national picture is the fact that in big metropolitan markets, and even in many smaller towns, dealers and dealer groups have their own advertising programs paid for out of their own pockets.

There is nothing new about dealer co-op advertising. All major automaker and leading independent automakers engage in it, and have done so since the middle 1920's. In its simplest form, it is a 50-50 split between the dealer and the manufacturer on advertising that is done at the local level. However, co-op advertising money goes into advertising at national and regional, as well as local levels, and the methods are not uniform.

Dealer co-op advertising (only a trickle was done during the war) stems from funds accumulated from an arbitrary advertising allowance per car (it ranges from $10 to $20 or higher), which is matched by the dealer, the money then going into a central co-op fund. Chrysler, Crosley Motors, Ford, Hudson, Kaiser-Frazer, Nash, and Packard work it on this basis, going 50-50 with the dealer. General Motors divisions (Chevrolet, Oldsmobile, Pontiac, Buick, and Cadillac), as well as Studebaker, have a "sliding scale" which runs from a dealer-manufacturer split of 71.5-28.5% (in terms of dollars, about $10 of dealer money for every $4 of company money on the low end) up to approximately a 50-50 split, depending on the volume of business in dealer territory. By law*, any co-op advertising allowance must be available to all retailers of the manufacturer's product. Auto co-op advertising stays well within the law, and is generally a model of successful co-op merchandising. Sometimes, however, the squeeze is put on the dealers (many of whom cannot afford to do much advertising outside the limits of co-op advertising) by the automakers,

(Please turn to page 62)

*The Robinson-Patman Act.



Fighting a fire in a steel skyscraper is different from handling one in a two-story home—*and it's the same way with radio in different parts of the nation.*

The Southern listener *is* a little different from people in other parts of the country. He *does* respond better to radio programming that caters to his special preferences and attitudes.

KWKH *knows* all this and has *used* the knowledge for twenty-three years. Hence we are years ahead in radio Know-How and listener-acceptance in this market.

Whether you sell tobacco, tractors or toasters, you'll find this KWKH Know-How *a big "plus"* in our four-state area. Write us today or ask The Branham Company.

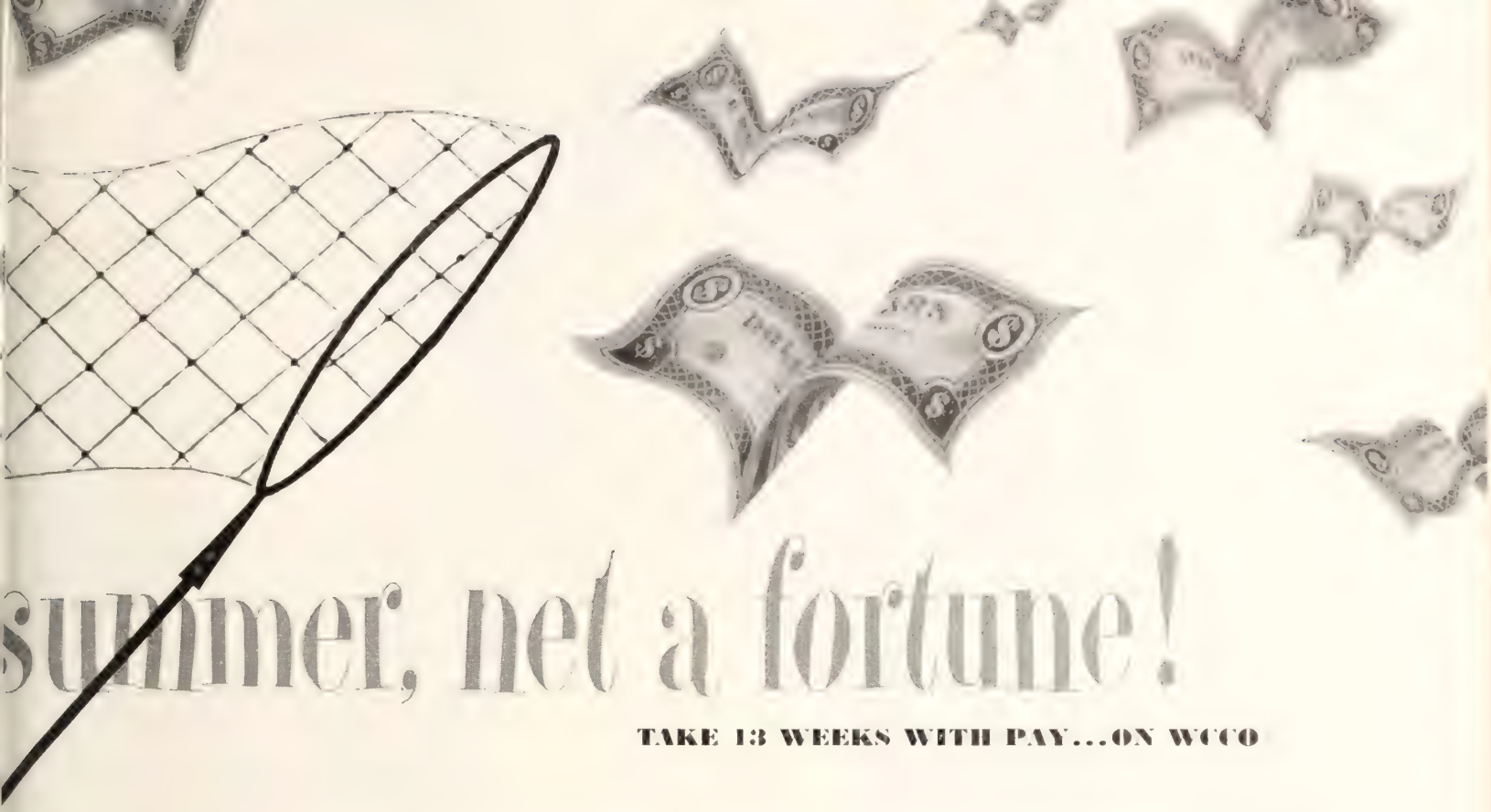
KWKH

SHREVEPORT Texas LOUISIANA Arkansas Mississippi

50,000 Watts • CBS

The Branham Company, *Representatives*
Henry Clay, *General Manager*





summer, net a fortune!

TAKE 13 WEEKS WITH PAY...ON WCCO

It's easy to bag big profits in the Summertime in WCCO territory. For Northwest retail sales soar just about as high during June, July and August as they do in any other season. More than $699,000,000!

And no wonder. During the 13 Summer weeks, WCCO's 308,417 farm families harvest more than $865,000,000 in cash. What's more, more than two million vacationists add more than $200,000,000 in "good-time" money to the regular spending of year-round residents.

That's why 48 major non-network sponsors (30% more than the year before) stayed on WCCO all year 'round last year. *Without a Summer hiatus.*

They know, too, that 50,000-watt WCCO delivers the biggest share of the Northwest audience. In the Twin Cities, for example, WCCO delivers an average daytime Summer Hooper of 6.0...a 58% bigger average audience than any other Twin Cities station! And *all cash customers!*

Make your reservations now with us or Radio Sales...for 13 wonderful weeks with pay on WCCO. And net a fortune.

All source material available on request.

WCCO *Minneapolis-St. Paul*

***Represented by* RADIO SALES**





Yeah, but can he lift a sales curve?

Advertisers know there is no monkey-business behind CBS' ability to lift their sales curves. For CBS not only has the highest ratings—and the highest average—in all radio, but for the third consecutive year delivers more customers per dollar than any network in radio.

The Columbia Broadcasting System

CBS

SPONSOR COMPARAGRAPH

April 1949

TV Comparagraph in next issue.

SPONSORS



SUNDAY

EST	ABC	CBS	MBS	NBC
8				
8:15				
8:30				
8:45				
9				World News Roundup Coop
9:15				
9:30				D & M Motors Mid Coast Jt N
9:45				
10		Red o Bibio Class (265) C		
10:15				
10:30		Voice of Prophecy (266)		C C A C ow Show Western Auto Supply (59)
10:45				
11			Back to God Christian Reform Church (251) C	Starch Time Fountain Starch (48)
11:15				
11:30			Prophecy Pac	Santan Time Campana Cosmetics 19, N
11:45				
12			Babe Pac	
12:15				
12:30	Piano Playhouse Coop		Lutheran Hour Lutheran Layman's League (384)	
12:45				
1				
1:15				
1:30			American Radio Warblers Alma E d Prods (14)	
1:45				
2				
2:15				
2:30			B E Cunningham Coop	
2:45				
3				
3:15				
3:30				
3:45				
4				

MONDAY

EST	ABC	CBS	MBS	NBC
8	Agronsky Coop	World News Roundup Coop		World News Roundup Coop Alex Dreier Sports Orig
8:15				
8:30	George Hicks Coop			
8:45				
9	Breakfast Club Gen Mills (239) C	News of America Coop	Editor's Diary Coop	
9:15			Tell Your Neighbor Coop	
9:30	Breakfast Club Swift (294) C			
9:45	Breakfast Club Philco (268) C			Sam Hayes Pac
10	My True Story Libby (203) N Blast Club Pac		Lew Brown Coop News Pac	
10:15				Fred Waring Am Weal Inst (182) N
10:30	Betty Crocker General Mills (83) N Blast Club Pac	Arthur Godfrey Gold Seal 66 N Bob Garred Pac	Rise & Shine Pac	
10:45	Get More Out of Life Wm Wrigley (108)	Arthur Godfrey Nat Bis 116 N Fred Beck Pac	Rise & Shine Pac	Road of Life P&G Duz 56 N
11	Blast Club Pac	Arthur Godfrey L&M Chesterfield 65 N	Passing Parade Coop Brown Coop Pac	The Brighter Day P&G Dreft 54 N
11:15		Arthur Godfrey Liggett & Myers Chesterfield (165) N D Vale Pac	Victor Lindlahr Session (104)	We Love and Learn Manhattan Soap (50) N
11:30	Ted Malone Westinghouse (220) Blast Club Pac	Grand Slam Cont Baking 48 N	Dr Heather's Mailbag (Coca Cola)	Jack Berch Prudential Insurance (138) N
11:45	Aspo Date Pillsbury (24) Blast Club Pac	Rosemary P&G Tide Flakes 65 N	Doubledays Quiz Doubleday 66 Blast Time Pac	Lora Lawton Babbitt Bab O (95) N
12	Welcome Travs P&G (200) C Malone Pac	Wendy Warren GF Mills H Clifford (45) N	Kate Smith Coop	
12:15	Welcome Travs P&G (200) C	Aunt Jenny Lever Bros (83) N	Kate Smith Sugar (219) Phillips Milk	
12:30		Helen Trent Whitehall Kolynos (84 N	Luncheon at Sardi's Coop	
12:45	Kay Kyser Pac	Our Gal Sunday Whitehall Anacin (84 N	Luncheon at Sardi's Coop Neighbor Pac	
1	Backstage Coop Malone Pac	Big Sister P&G Tide Crystal Drene (93) N	Ladies Fair Coop News Pac	
1:15	Nancy Craig Coop Dixie Pac	Ma Perkins P&G Oxydol (80) N	Happy Gang Coop	
1:30		Young Dr Malone P&G Crisco (82) N	Happy Gang Coop Sardi's Pac	Metropolitan News Coop
1:45	True Story Pac			
2	Dorothy Dix Coop True Story Pac	Judy and Jane P&G Duz (84) N	Sardi's Pac	
2:15	Breakfast in Hollywood Coop Dixie Pac	2nd Mrs Burton GF Mills Tapioca Swans Down (Fl) 186 N	Queen for a Day Mercedes Alka 424 H	Double Feature Movie Ambassador Hotel
2:30	Breakfast in Hollywood Coop Dixie Pac	Pat Mason P&G Tide (112) N Morning Pac	Miami Melodies Alka Seltzer (424) H Philip Morris (42) H	
2:45	Bride & Groom Sterling (20) M	This is Nora Drake Coop 50 N What Makes You Tick P&G Ivory Fl (87) N	Queen Day Pac	Tuesday Night Game of Mrs Wheaties Bean Soup (17) M Light of the World Gen Mills Cheerios (47) N
3	Tell Your Way Out Of It Quaker Oats (133)	David Mesum Babbitt Bab O (55) N Morning Pac	Life Can Be Beautiful P&G Spic & Span (5) N	We Can Be Beautiful P&G Spic & Span (5) N
3:15		Hilltop House Mercedes (126) N	Foster Pac	Ma Perkins P&G Oxydol (47) N
3:30	Blast Mutual Pac			
3:45	G E House Party G E Appliances (260)			Pepper Young P&G Camay (53) N Right to Happiness P&G Ivory (5) N
4				

TUESDAY

EST	ABC	CBS	MBS	NBC
8	Agronsky Coop	World News Roundup Coop		
8:15				
8:30	George Hicks Coop			
8:45				
9	Breakfast Club Gen Mills (239) C	News of America Coop	Editor's Diary Coop	
9:15			Tell Your Neighbor Coop	
9:30	Breakfast Club Swift (294) C			
9:45	Breakfast Club Philco (268) C			Sam Hayes Pac
10	My True Story Libby (203) N Blast Club Pac		Lew Brown Coop News Pac	
10:15				Fred Waring Am Weal Inst (182) N
10:30	Betty Crocker General Mills (83) N Blast Club Pac	Arthur Godfrey Gold Seal (66 N Bob Garred Fis	Rise & Shine Pac	
10:45	Club Time Club Aluminum (63) C	Arthur Godfrey Nat Bis 66 N Fred Beck Pac	Rise & Shine Pac Ed Dary Pac	Road of Life P&G Duz (56 N The Brighter Day P&G Dreft (54) N
11	Blast Club Pac	Arthur Godfrey L&M Chesterfield 65 N	Passing Parade Coop Brown Coop Pac	
11:15		Arthur Godfrey Liggett & Myers Chesterfield (165 N D Vale Pac	Victor Lindlahr Session (04)	We Love and Learn Manhattan Soap (50) N
11:30	Ted Malone Westinghouse (220) Blast Club Pac	Grand Slam Cont Baking 48) N	Dr Heather's Mailbag (Coca Cola)	Jack Berch Prudential Insurance (138) N
11:45	Aspo Date Pillsbury (24) Blast Club Pac	Rosemary P&G Tide Flakes 65 N	Doubledays Quiz Doubleday 66 Blast Time Pac	Lora Lawton Babbitt Bab O (95) N
12	Welcome Travs P&G (200) C Malone Pac	Wendy Warren GF Mills H Clifford (45) N	Kate Smith Coop	
12:15	Welcome Travs P&G (200) C	Aunt Jenny Lever Bros (83) N	Kate Smith Sugar (219) Phillips Milk	
12:30		Helen Trent Whitehall Kolynos (84 N	Luncheon at Sardi's Coop	
12:45	Kay Kyser Pac	Our Gal Sunday Whitehall Anacin (84 N	Luncheon at Sardi's Coop Neighbor Pac	
1	Backstage Coop Malone Pac	Big Sister P&G Tide Crystal Drene (93) N	Ladies Fair Coop News Pac	
1:15	Nancy Craig Coop Dixie Pac	Ma Perkins P&G Oxydol (80) N	Happy Gang Coop	
1:30		Young Dr Malone P&G Crisco (82) N	Happy Gang Coop Sardi's Pac	Metropolitan News Coop
1:45	True Story Pac			
2	Dorothy Dix Coop True Story Pac	Judy and Jane P&G Duz (84) N	Sardi's Pac	
2:15	Breakfast in Hollywood Coop Dixie Pac	2nd Mrs Burton GF Mills Tapioca Swans Down (Fl) 186 N	Queen for a Day Mercedes Alka 424 H	Double Feature Movie Ambassador Hotel
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3	Tell Your Way Out Of It Quaker Oats (133)	David Mesum Babbitt Bab O (55) N Morning Pac	Life Can Be Beautiful P&G Spic & Span (5) N	
3:15		Hilltop House Mercedes (126) N	Foster Pac	Ma Perkins P&G Oxydol (47) N
3:30	Blast Mutual Pac			
3:45	G E House Party G E Appliances (260)			Pepper Young P&G Camay (53) N Right to Happiness P&G Ivory (5) N
4				

WEDNESDAY

EST	ABC	CBS	MBS	NBC
8	Agronsky Coop	World News Roundup Coop		
8:15				
8:30	George Hicks Coop			
8:45				
9	Breakfast Club Gen Mills (239) C	News of America Coop	Editor's Diary Coop	
9:15			Tell Your Neighbor Coop	
9:30	Breakfast Club Swift (294) C			
9:45	Breakfast Club Philco (268) C			Sam Hayes Pac
10	My True Story Libby (203) N Blast Club Pac		Lew Brown Coop News Pac	
10:15				Fred Waring Am Weal Inst (182) N
10:30	Betty Crocker General Mills (83) N Blast Club Pac	Arthur Godfrey Gold Seal 66 N Bob Garred Fis	Rise & Shine Pac	
10:45	Get More Out of Life Wm Wrigley (108)	Arthur Godfrey Nat Bis 66 N Fred Beck Pac	Rise & Shine Pac Ed Dary Pac	Road of Life P&G Duz 56 N The Brighter Day P&G Dreft 54 N
11	Blast Club Pac	Arthur Godfrey L&M Chesterfield 65 N	Passing Parade Coop Brown Coop Pac	
11:15		Arthur Godfrey Liggett & Myers Chesterfield (165 N D Vale Pac	Victor Lindlahr Session (04)	We Love and Learn Manhattan Soap (50) N
11:30	Ted Malone Westinghouse (220) Blast Club Pac	Grand Slam Cont Baking 48) N	Dr Heather's Mailbag (Coca Cola)	
11:45	Aspo Date Pillsbury (24) Blast Club Pac	Rosemary P&G Tide Flakes 65 N	Doubledays Quiz Doubleday 66 Blast Time Pac	
12	Welcome Travs P&G (200) C Malone Pac	Wendy Warren GF Mills H Clifford (45) N	Kate Smith Coop	
12:15	Welcome Travs P&G (200) C	Aunt Jenny Lever Bros (83) N	Kate Smith Sugar (219) Phillips Milk	
12:30		Helen Trent Whitehall Kolynos (84 N	Luncheon at Sardi's Coop	
12:45	Kay Kyser Pac	Our Gal Sunday Whitehall Anacin (84 N	Luncheon at Sardi's Coop Neighbor Pac	
1	Backstage Coop Malone Pac	Big Sister P&G Tide Crystal Drene (93) N	Ladies Fair Coop News Pac	
1:15	Nancy Craig Coop Dixie Pac	Ma Perkins P&G Oxydol (80) N	Happy Gang Coop	
1:30		Young Dr Malone P&G Crisco (82) N	Happy Gang Coop Sardi's Pac	Metropolitan News Coop
1:45	True Story Pac			
2	Dorothy Dix Coop True Story Pac	Judy and Jane P&G Duz (84) N	Sardi's Pac	
2:15	Breakfast in Hollywood Coop Dixie Pac	2nd Mrs Burton GF Mills Tapioca Swans Down (Fl) 186 N	Queen for a Day Mercedes Alka 424 H	Double Feature Movie Ambassador Hotel
2:30	Breakfast in Hollywood Coop Dixie Pac	Pat Mason P&G Tide (112) N Morning Pac	Miami Melodies Alka Seltzer (424) H Philip Morris (42) H	
2:45	Bride & Groom Sterling (20) M	This is Nora Drake Coop 50 N What Makes You Tick P&G Ivory Fl (87) N	Queen Day Pac	Tuesday Night Game of Mrs Wheaties Bean Soup (17) M Light of the World Gen Mills Cheerios (47) N
3	Tell Your Way Out Of It Quaker Oats (133)	David Mesum Babbitt Bab O (55) N Morning Pac	Life Can Be Beautiful P&G Spic & Span (5) N	
3:15		Hilltop House Mercedes (126) N	Foster Pac	Ma Perkins P&G Oxydol (47) N
3:30	Blast Mutual Pac			
3:45	G E House Party G E Appliances (260)			Pepper Young P&G Camay (53) N Right to Happiness P&G Ivory (5) N
4				

THURSDAY

EST	ABC	CBS	MBS	NBC
8				
8:15				
8:30	George Hicks Coop			
8:45				
9	Breakfast Club Gen Mills (239) C	News of America Coop	Editor's Diary Coop	
9:15			Tell Your Neighbor Coop	
9:30	Breakfast Club Swift (294) C			
9:45	Breakfast Club Philco (268) C			Sam Hayes Pac
10	My True Story Libby (203) N Blast Club Pac		Lew Brown Coop News Pac	
10:15				Fred Waring Am Weal Inst (182) N
10:30	Betty Crocker General Mills (83) N Blast Club Pac	Arthur Godfrey Gold Seal 66 N Bob Garred Fis	Rise & Shine Pac	
10:45	Get More Out of Life Wm Wrigley (108)	Arthur Godfrey Nat Bis 66 N Fred Beck Pac	Rise & Shine Pac Ed Dary Pac	Road of Life P&G Duz 56 N The Brighter Day P&G Dreft 54 N
11	Blast Club Pac	Arthur Godfrey L&M Chesterfield 65 N	Passing Parade Coop Brown Coop Pac	
11:15		Arthur Godfrey Liggett & Myers Chesterfield (165 N D Vale Pac	Victor Lindlahr Session (04)	We Love and Learn Manhattan Soap (50) N
11:30	Ted Malone Westinghouse (220) Blast Club Pac	Grand Slam Cont Baking 48) N	Dr Heather's Mailbag (Coca Cola)	
11:45	Aspo Date Pillsbury (24) Blast Club Pac	Rosemary P&G Tide Flakes 65 N	Doubledays Quiz Doubleday 66 Blast Time Pac	
12	Welcome Travs P&G (200) C Malone Pac	Wendy Warren GF Mills H Clifford (45) N	Kate Smith Coop	
12:15	Welcome Travs P&G (200) C	Aunt Jenny Lever Bros (83) N	Kate Smith Sugar (219) Phillips Milk	
12:30		Helen Trent Whitehall Kolynos (84 N	Luncheon at Sardi's Coop	
12:45	Kay Kyser Pac	Our Gal Sunday Whitehall Anacin (84 N	Luncheon at Sardi's Coop Neighbor Pac	
1	Backstage Coop Malone Pac	Big Sister P&G Tide Crystal Drene (93) N	Ladies Fair Coop News Pac	
1:15	Nancy Craig Coop Dixie Pac	Ma Perkins P&G Oxydol (80) N	Happy Gang Coop	
1:30		Young Dr Malone P&G Crisco (82) N	Happy Gang Coop Sardi's Pac	Metropolitan News Coop
1:45	True Story Pac			
2	Dorothy Dix Coop True Story Pac	Judy and Jane P&G Duz (84) N	Sardi's Pac	
2:15	Breakfast in Hollywood Coop Dixie Pac	2nd Mrs Burton GF Mills Tapioca Swans Down (Fl) 186 N	Queen for a Day Mercedes Alka 424 H	Double Feature Movie Ambassador Hotel
2:30	Breakfast in Hollywood Coop Dixie Pac	Pat Mason P&G Tide (112) N Morning Pac	Miami Melodies Alka Seltzer (424) H Philip Morris (42) H	
2:45	Bride & Groom Sterling (20) M	This is Nora Drake Coop 50 N What Makes You Tick P&G Ivory Fl (87) N	Queen Day Pac	Tuesday Night Game of Mrs Wheaties Bean Soup (17) M Light of the World Gen Mills Cheerios (47) N
3	Tell Your Way Out Of It Quaker Oats (133)	David Mesum Babbitt Bab O (55) N Morning Pac	Life Can Be Beautiful P&G Spic & Span (5) N	
3:15		Hilltop House Mercedes (126) N	Foster Pac	Ma Perkins P&G Oxydol (47) N
3:30	Blast Mutual Pac			
3:45	G E House Party G E Appliances (260)			Pepper Young P&G Camay (53) N Right to Happiness P&G Ivory (5) N
4				

FRIDAY

EST	ABC	CBS	MBS	NBC
8				
8:15				
8:30	George Hicks Coop			
8:45				
9	Breakfast Club Gen Mills (239) C	News of America Coop	Editor's Diary Coop	
9:15			Tell Your Neighbor Coop	
9:30	Breakfast Club Swift (294) C			
9:45	Breakfast Club Philco (268) C			Sam Hayes Pac
10	My True Story Libby (203) N Blast Club Pac		Lew Brown Coop News Pac	
10:15				Fred Waring Am Weal Inst (182) N
10:30	Betty Crocker General Mills (83) N Blast Club Pac	Arthur Godfrey Gold Seal 66 N Bob Garred Fis	Rise & Shine Pac	
10:45	Get More Out of Life Wm Wrigley (108)	Arthur Godfrey Nat Bis 66 N Fred Beck Pac	Rise & Shine Pac Ed Dary Pac	Road of Life P&G Duz 56 N The Brighter Day P&G Dreft 54 N
11	Blast Club Pac	Arthur Godfrey L&M Chesterfield 65 N	Passing Parade Coop Brown Coop Pac	
11:15		Arthur Godfrey Liggett & Myers Chesterfield (165 N D Vale Pac	Victor Lindlahr Session (04)	We Love and Learn Manhattan Soap (50) N
11:30	Ted Malone Westinghouse (220) Blast Club Pac	Grand Slam Cont Baking 48) N	Dr Heather's Mailbag (Coca Cola)	
11:45	Aspo Date Pillsbury (24) Blast Club Pac	Rosemary P&G Tide Flakes 65 N	Doubledays Quiz Doubleday 66 Blast Time Pac	
12	Welcome Travs P&G (200) C Malone Pac	Wendy Warren GF Mills H Clifford (45) N	Kate Smith Coop	
12:15	Welcome Travs P&G (200) C	Aunt Jenny Lever Bros (83) N	Kate Smith Sugar (219) Phillips Milk	
12:30		Helen Trent Whitehall Kolynos (84 N	Luncheon at Sardi's Coop	
12:45	Kay Kyser Pac	Our Gal Sunday Whitehall Anacin (84 N	Luncheon at Sardi's Coop Neighbor Pac	
1	Backstage Coop Malone Pac	Big Sister P&G Tide Crystal Drene (93) N	Ladies Fair Coop News Pac	
1:15	Nancy Craig Coop Dixie Pac	Ma Perkins P&G Oxydol (80) N	Happy Gang Coop	
1:30		Young Dr Malone P&G Crisco (82) N	Happy Gang Coop Sardi's Pac	Metropolitan News Coop
1:45	True Story Pac			
2	Dorothy Dix Coop True Story Pac	Judy and Jane P&G Duz (84) N	Sardi's Pac	
2:15	Breakfast in Hollywood Coop Dixie Pac	2nd Mrs Burton GF Mills Tapioca Swans Down (Fl) 186 N	Queen for a Day Mercedes Alka 424 H	Double Feature Movie Ambassador Hotel
2:30	Breakfast in Hollywood Coop Dixie Pac	Pat Mason P&G Tide (112) N Morning Pac	Miami Melodies Alka Seltzer (424) H Philip Morris (42) H	
2:45	Bride & Groom Sterling (20) M	This is Nora Drake Coop 50 N What Makes You Tick P&G Ivory Fl (87) N	Queen Day Pac	Tuesday Night Game of Mrs Wheaties Bean Soup (17) M Light of the World Gen Mills Cheerios (47) N
3	Tell Your Way Out Of It Quaker Oats (133)	David Mesum Babbitt Bab O (55) N Morning Pac	Life Can Be Beautiful P&G Spic & Span (5) N	
3:15		Hilltop House Mercedes (126) N	Foster Pac	Ma Perkins P&G Oxydol (47) N
3:30	Blast Mutual Pac			
3:45	G E House Party G E Appliances (260)			Pepper Young P&G Camay (53) N Right to Happiness P&G Ivory (5) N
4				

SATURDAY

EST	ABC	CBS	MBS	NBC
8				
8:15				
8:30				
8:45				
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3:30				
3:45				
4				

SPONSOR COMPARAGRAPH

April 1949

TV Comparagraph in next issue.

PROGRAMS

SUNDAY

	ABC	CBS	MBS	NBC
4:00		New York Philharmonic Symphony Stands 3 OJ (N) [162] N	House of Mystery General Foods Corn Toasties [478] N	Quick Mix Allen S Vitamins [159] C
4:15				
4:30	Metropolitan Auditions Farnsworth [74]		True Detective Mysteries Wilkinson Candy O Henry Bars [500] N	Bob Trout Pillsbury [58]
4:45				
5:00		Festival of Song Longines Wittnauer [165] N	The Shadow D L W Coal [17]	Rebt Morris Boston Pops Orch & Arthur Fiedler Radio Corp of America [165 N
5:15				
5:30			Quick as a Flash Holbrook Watch [624]	Harvest of Stars Ind Harvester [65] N
5:45				
6:00				
6:15				
6:30				
6:45				
7:00		Jack Benny Amer Tobacco Luckies [174] Hr		Horace Heidt's Original Youth Opportunity Philip Morris [162]
7:15				
7:30	Carnegie Hall American Oil [106] N	Amos n Andy Lever Bros [50] N	Mayor of the Town Mutual Benefit Insurance [455] Nr	Alice Faye & Phil Harris Rexall Drug [63] M
7:45	Carnegie Hall American Oil [106] N		J Desmond Ronson [44]	
8:00	Stop the Music P Lorillard [78]	Sam Spade Wildroot Cream Oil [169] Hr	A L Alexander Coop	Fred Allen Ford Motor [166] N
8:15				
8:30	Stop the Music Eversharp [178]			
8:45	Stop the Music Speidel [180]	Lum n Abner Gen Motors Frigidaire [164] H		
9:00	Stop the Music P Lorillard [178]			
9:15	Walter Winchell Bayer Aspirin [258]	Elec Theatre Helen Hayes Electric Co [59] N		
9:30	Ozzie Nelson Harriet Hilliard [257] M			
9:45		Our Miss Brooks C F P Lustre Creme Permalloy [151] H	J mmie Fidler Carter [51] H	American Album of Familiar Music Sterling Bayer [154] N
10:00	Theatre Guild U S Steel [258]			
10:15			Mayor Town Pac J Desmond Pac	Take It or Leave It Eversharp Pens Pencils [164] H
10:30				
10:45	mmie Fidler arter Prods [74] M George Sokolsky Coop [77]			H Hardt Pac
11:00	Film Parade Pearson Pac	News Coop Headlines Pac	W n 20 Questions Pac	Int l Ser Pac
11:15				
11:30	Winchell Pac	Winchell Pac		Standard Oil Pac
11:45				
12:00				

MONDAY

	ABC	CBS	MBS	NBC
4:00	Kay Kyser Pillsbury [212]	Hut Hunt Armour Meat & Chiffon Flakes [158] Cr	Mar Program	Backstage Wife Sterling Energine 46 N
4:15			Johnson Family Coop	Stella Dallas Sterling Phillips Milk of Mag [46] N
4:30	Ethel & Albert Coop	Winner Take All Lever Bros [162] N		Lorenzo Jones Sterling Phillips Creams [46] N
4:45				Widder Brown Sterling Hasley's [46] N
5:00	Challenge of the Yukon Quaker Oats [202] Package Pac			Girl Marries GF Calumet Swansdown [77] N
5:15	Challenge of the Yukon Quaker Oats Package Pac			Portia Faces Life GF-Postum-Bran Flakes [89] N
5:30	Sky King* Derby Foods [99]	Hunt Hunt Pac Mr Infor Pac	Capt Midnight Wander [162]	Just Plain Bill Whitehall Anacin [59] N
5:45	B & Groom Pac	Meet Missus Pac	Tom Mix Ralston Purina [67] C	Front Page Farrell Whitehall Kolynos B-Sodol Freezone [58] N
6:00		Herb Shriner Mites [401] N	Meet Missus Pac	
6:15				
6:30	Talk Pac	Meet Missus Pac	Hemingway Pac	
6:45		H Shriner Pac Lowell Thomas P&G Ivory [78] N	Heather Pac	Aunt Mary Pac Three Star Extra Sun Oil [34]
7:00	H Party Pac			
7:15	Edw C Hill Reservator [25] Head Edition Coop	Beulah P&G Draft [79] Hr	Fulton Lewis Jr Coop	Perry Como & M Chester Fire [62] N Women's Sec Pa
7:30	Elmer Davis Coop	Jack Smith P&G Oxydol [82] N Stand In Pac	Hemingway Pac	News of World Miles Alka S Vitamins [52]
7:45	Lone Ranger General Mills [104]	Club 15 Campbell Soup [53] M Ed R Murrow Campbell Soup [53] N	Gabriel Heatter Nescems [235] Parade Pac	Kaltenborn News Pure Oil [31 N
8:00	Stop the Music P Lorillard [178]	Robert Sherwood Emerson Bromo S [154] Nr K Manning Pac	Straight Arrow Nat l Biscuit [259] Chandu Pac	Cascade of America Dupont [52] M
8:15	Railroad Time Assoc of Amer Railroads [257] Yukon Pac			
8:30		Arthur Godfrey Lever Lipton Tea [55] Nr Bob Garred Pac	Sherlock Holmes T Cushing [230] Tom Mix Pac	Voice of Firestone Firestone Tires & Tubes [140] N
8:45		Henry J Taylor General Motors [258] Armstrong* Pac	Henry Johnson Mansfie [380]	
9:00	Town Meeting Coop Town Meeting Pac	We the People Gulf Oil [121] N	Mutual Newsreel Coop	Bob Hope Lever Bros [163] N
9:15				
9:30	Monitor News Chr Sc Pub Soc [74]			Fibber M Gee & Molly Johnson & Son [165] N
9:45			Bill Henry Johns Manville [372]	
10:00				
10:15		Hit the Jackpot De Soto Plymouth Dealers [60] N		Big Town Lever Bros [33] H
10:30				
10:45			Red Ryder Pac	People Are Funny Brown Williamson Raleigh [163] H
11:00				Curtain Time Mars Candy [45] C
11:15		News Coop L Thomas Pac J Smith Pac	St Arrow Pac	Supper Club Pac Morton Downey Coca Cola [43] N World News Pac
11:30				
11:45		The Nation's News Pac	S Holmes Pac	Mel Torme Pac
12:00				

TUESDAY

	ABC	CBS	MBS	NBC
4:00	Kay Kyser Pillsbury [212]	Hut Hunt Armour Meat & Chiffon Flakes [158] Cr	Mar Program	Backstage Wife Sterling Energine [46] N
4:15			Johnson Family Coop	Stella Dallas Sterling Phillips Milk of Mag [46] N
4:30	Ethel & Albert Coop	Winner Take All Lover Bros [62] N		Lorenzo Jones Sterling Phillips Creams [46] N
4:45				Widder Brown Sterling Hasley's [46] N
5:00	Green Hornet			Girl Marries GF Calumet Swansdown [77] N
5:15	Green Hornet Package Pac	Hunt Hunt Pac	Straight Arrow Nat l Biscuit [139]	Portia Faces Life GF-Postum-Bran Flakes [89] N
5:30	Sky King* Derby Foods [99]		Capt Midnight Wander [162]	Just Plain Bill Whitehall Anacin [59] N
5:45	B & Groom Pac	Meet Missus Pac	Tom Mix Ralston Purina [67] C	Front Page Farrell Whitehall Kolynos B-Sodol Freezone [58] N
6:00		Herb Shriner Mites [137] N Meet Missus Pac		
6:15				
6:30	Talk Pac	Meet Missus Pac	Hemingway Pac	
6:45		H Shriner Pac Lowell Thomas P&G Ivory [78] N	Heather Pac	Aunt Mary Pac Three Star Extra Sun Oil [34]
7:00	H Party Pac			
7:15	Edw C Hill Reservator [25] Head Edition Coop	Beulah P&G Draft [79] Hr	Fulton Lewis Jr Coop	Jo Stafford Chesterfield [62] N Women's Sec Pa
7:30	Elmer Davis Coop	Jack Smith P&G Oxydol [82] N Stand In Pac	Hemingway Pac	News of World Miles Alka S Setzer [140]
7:45	unte spy Pepsi-Cola [26]	Club 15 Campbell Soup [53] M Ed R Murrow Campbell Soup [53] N	Gabriel Heatter Serutan [220] Parade Pac	Inside of Sports Bayuk Cigars Phillies [06]
8:00				Kaltenborn News Pure Oil [26] N
8:15		Mystery Theater Sterling Bayer Ph Tablets [149] Nr	St Arrow Pac	Duel Is Your Life Philip Morris Cigarettes [164] N
8:30	Town Meeting Coop King* Pac	Mr & Mrs North C P P Shave Cr Halo [15] N Mr & Mrs North C P P Shave Cr Halo [151] Nr Garred Pac	Capt Midnight Pac Tom Mix Pac B B Henry Johns Manville [380]	Alan Young Lewis Howe Tums [151] N
8:45				
9:00	Town Meeting Coop Town Meeting Pac	We the People Gulf Oil [121] N	Mutual Newsreel Coop	Bob Hope Lever Bros [163] N
9:15				
9:30	Monitor News Chr Sc Pub Soc [74]			Fibber M Gee & Molly Johnson & Son [165] N
9:45			Bill Henry Johns Manville [372]	
10:00				
10:15		Hit the Jackpot De Soto Plymouth Dealers [60] N		Big Town Lever Bros [33] H
10:30				
10:45			Red Ryder Pac	People Are Funny Brown Williamson Raleigh [163] H
11:00				Curtain Time Mars Candy [45] C
11:15		News Coop L Thomas Pac J Smith Pac		Supper Club Pac Morton Downey Coca Cola [43] N World News Pac
11:30				
11:45		The Nation's News Pac	S Holmes Pac	Mel Torme Pac
12:00				

WEDNESDAY

	ABC	CBS	MBS	NBC
4:00	Kay Kyser Pillsbury [212]	Hut Hunt Armour Meat & Chiffon Flakes [158] Cr	Mar Program	Backstage Wife Sterling Energine [46] N
4:15			Johnson Family Coop	Stella Dallas Sterling Phillips Milk of Mag [46] N
4:30	Ethel & Albert Coop	Winner Take All Lever Bros [62] N		Lorenzo Jones Sterling Phillips Creams [46] N
4:45				Widder Brown Sterling Hasley's M O [46] N
5:00	Chaunsey of the Yukon Quaker Oats [202]			Girl Marries GF Calumet Swansdown [77] N
5:15	Challenge of the Yukon Quaker Oats Package Pac			Portia Faces Life GF Postum Bran Flakes [89] N
5:30	Jack Armstrong* General Mills [99]	Hunt Hunt Pac Mr Infor Pac	Capt Midnight Wander [62] N	Just Plain Bill Whitehall Anacin [59] N
5:45	B & Groom Pac	Meet Missus Pac	Tom Mix Ralston Purina [67] C	Front Page Farrell Whitehall Kolynos B-Sodol Freezone [58] N
6:00		Herb Shriner Mites [137] N Meet Missus Pac		
6:15				
6:30	Talk Pac		Hemingway Pac	
6:45		H Shriner Pac Lowell Thomas P&G Ivory [78] N	Heather Pac	Aunt Mary Pac Three Star Extra Sun Oil [34]
7:00	H Party Pac			
7:15	Edw C Hill Reservator [25] Head Edition Coop	Beulah P&G Draft [79] Hr	Fulton Lewis Jr Coop	Perry Como Chesterfield [62] N Women's Sec Pa
7:30	Elmer Davis Coop	Jack Smith P&G Oxydol [82] N Stand In Pac	Hemingway Pac	News of World Miles Alka S [54]
7:45	Lone Ranger General Mills [104]	Club 15 Campbell Soup [53] M Ed R Murrow Campbell Soup [53] N	Gabriel Heatter Serutan [220] Parade Pac	Inside of Sports Bayuk Cigars Phillies [01]
8:00	Original Amateur Hour P Lorillard [178] N	Mr Chameleon Sterling Bayer [38] N K Manning Pac M Chamelon Sterling Bayer [38] N	Superman Pac Chandu Pac	Biondie C P P Dante Co & Super Suds [155] N
8:15				
8:30		Dr Christian Chesebrough Vaseline [57] N Corningware Pac	Capt Midnight Pac Tom Mix Pac	Great Gildersleeve Kraft Foods [151] N
8:45	Armstrong* Pac	D n Edwards Chesebrough Vaseline [153] Nr Garred Pac	B B Henry Johns Manville [380]	Peterson Pac
9:00	Motor Show Texas Company [2 2] Pr H B Pac	County Fair Borden [65] N	Mutual Newsreel Coop	Ouija Tarzan Bristol Myers Trushay & Vitalis [160] N
9:15				
9:30	Groucho Marx Elgin American [183] W ren Pac		Bill Henry Johns Manville [372]	Fibber M Gee & Molly Johnson & Son [165] N
9:45				Mr District Attorney Bristol Myers Sal Hepatica & Ipana [160] N Peterson Pac
10:00				
10:15	Bing Crosby Philco [35] Ranger Pac	Bob Hope [ ] Pac		Big Story American Cigar and Cigarette Pall Mall [81] N
10:30				
10:45	Amateur H Pac	Free for All Pac	Name Song Pac	Curtain Time Mars Candy [45] C
11:00				
11:15	Amateur H Pac	News Coop L Thomas Pac Jack Smith Pac		Supper Club Pac
11:30	Mars Pac			World News Pac
11:45	Mars Pac	Dr Christian Pac News Pac		J Pea Pac
12:00				

THURSDAY

	ABC	CBS	MBS	NBC
4:00	Kay Kyser Pillsbury [2 2]	Hut Hunt Armour Meat & Chiffon Flakes [158] Cr	Mar Program	Backstage Wife Sterling Energine Mus Fed [146] N
4:15			Johnson Family Coop	Stella Dallas Sterling Phillips Milk of Mag [46] N
4:30	Ethel & Albert Coop	Winner Take All Lever Bros [62] N		Lorenzo Jones Sterling Phillips Creams [46] N
4:45				Widder Brown Sterling Hasley's M O [46] N
5:00	Kay Kyser Pillsbury [2 2]			Girl Marries GF Calumet Swansdown [77] N
5:15				Portia Faces Life GF Postum Bran Flakes [89] N
5:30	Sky King* Derby Foods [99]	Hunt Hunt Pac	Straight Arrow Nat l Biscuit	Just Plain Bill Whitehall Anacin [59] N
5:45	Bride Pac B & Groom Pac	Chicagoan Meet Missus Pac	Capt Midnight Wander [170] N	Front Page Farrell Whitehall Kolynos [58] N
6:00		Herb Shriner Mites [37] Nr Meet Missus Pac	Tom Mix Ralston Purina [482] C	B-Sodol Freezone [58] N
6:15				
6:30	Talk Pac		Hemingway Pac	
6:45		H Shriner Pac Lowell Thomas P&G Ivory [78] Nr	Heather Pac	Aunt Mary Pac Three Star Extra Sun Oil [34]
7:00	H Party Pac			
7:15	Edw C Hill Reservator [25] Head Edition Coop	Beulah P&G Draft [79] Hr	Fulton Lewis Jr Coop	Peggy Lee L&M Chesterfield [181] N Women's Sec Pa
7:30	Elmer Davis Coop	Jack Smith P&G Oxydol [82] N Stand In Pac	Hemingway Pac	News of World Miles Alka S [43] N
7:45	Counterspy Pepsi-Cola [26]	Club 15 Campbell Soup [153] M Ed R Murrow Campbell Soup [153] N	Gabriel Heatter Serutan [220] Parade Pac	R Harkness News Pure Oil [37] N
8:00				
8:15			St Arrow Pac Chandu Pac	Aldrich Family GF [149] N
8:30	Abbott & Costello Coop	F B I P&G Love [149] N	Mr Keen Whitehall Kaynee [49] N	Burns & Allen GF Maxwell House [146] N Peterson Pac
8:45	King* Pac	Mr Keen Whitehall Kaynee [49] N Garred Pac	B B Henry Johns Manville [380]	
9:00				
9:15		Suspense Electric Auto Lite [164] M	Mutual Newsreel Coop	Kraft Music Hall Kraft Phila Cr Cheese [48] N
9:30	Hit Pac			
9:45	Jo Stafford Revere Camera [49]	Camy Crime Photo Tone [49] N	Red Ryder Pac B B Henry [372] Johns Manville	Seattest Variety Theatre Seatest Milk Ice Cream [93] M Faster Pac
10:00				
10:15		Hallmark Playhouse Hall Bros [158] M		Screen Guild Theatre R J Reynolds Camels [162] N
10:30	Counterspy Pat			
10:45		Fast Nugster Campana [137] H	Ryder Pac	Fred Waring Gen Electric [63]
11:00				
11:15		News Coop L Thomas Pac Jack Smith Pac	Lawton Pac	Supper Club Pac Morton Downey Coca Cola [43] N World News Pac
11:30			Sports Pac	
11:45		Mr Keen Pac News Pac		N Webster Pac
12:00				

FRIDAY

	ABC	CBS	MBS	NBC
4:00	Kay Kyser Pillsbury [2 2]	Hut Hunt Armour Meat & Chiffon Flakes [158] Cr	Mar Program	Backstage Wife Sterling Energine Mus fed [146] N
4:15			Johnson Family Coop	Stella Dallas Sterling Phillips Milk of Mag [46] N
4:30	Ethel & Albert Coop	Winner Take All Lever Bros [162] N		Lorenzo Jones Sterling Phillips Creams [46] N
4:45				Widder Brown Sterling Hasley's M O [46] N
5:00	Challenge of the Yukon Quaker Oats [202]			Girl Marries GF Calumet Swansdown [77] N
5:15	Challenge of the Yukon Quaker Oats Package Pac	Hunt Hunt Pac Mr Infor Pac		Portia Faces Life GF Postum Bran Flakes [89] N
5:30	Jack Armstrong* General Mills [99]	Chicagoan Meet Missus Pac	Capt Midnight Wander [170]	Just Plain Bill Whitehall Anacin [59] N
5:45	B & Groom Pac	Herb Shriner Mites [37] Nr Meet Missus Pac	Tom Mix Ralston Purina [482] C	Front Page Farrell Whitehall Kolynos [58] N
6:00				
6:15				
6:30	Talk Pac	Meet Missus Pac	Hemingway Pac	
6:45		H Shriner Pac Lowell Thomas P&G Ivory [78] Nr	Heather Pac	Aunt Mary Pac Three Star Extra Sun Oil [34]
7:00	H Party Pac			
7:15	Edw C Hill Reservator [25] Head Edition Coop	Beulah P&G Draft [79] Hr	Fulton Lewis Jr Coop	Perry Como L&M Chesterfield [181] N Women's Sec Pa
7:30	Elmer Davis Coop	Jack Smith P&G Oxydol [82] N Stand In Pac	Hemingway Pac	News of World Miles Alka S Vitamins [39]
7:45	Lone Ranger General Mills [104]	Club 15 Campbell Soup [53] M Ed R Murrow Campbell Soup [53] N	Gabriel Heatter A B Sanler [92] Parade Pac	Kaltenborn News Pure Oil [31 N
8:00	Fat Man Norwich Pharm [21] Nr Tydon Pac	Jack Carson Gen Foods Santa [151] Hr K Manning Pac Jack Carson Gen Foods Santa [151] Nr Chandu Pac		Citrus Service Band of America Gas and Oil [81] N
8:15				
8:30	Your F B I Equitable Life [259] Mr Armstrong* Pac	My Favorite Husband Jell O [155] Hr Collingwood Pac My Favorite Husband Jell O [115] Hr Garred Pac	Yours For Song Cont [17] Capt Midnight Pac Yours For Song Cont [17] Tom Mix Pac B B Henry Johns Manville [380]	Jimmy Durante R J Reynolds Camels [16 M Peterson Pac
8:45				
9:00				Collingwood Pac B Garred Pac
9:15	Meet the Bank Bristol Myers [211] Nr Hit Pac			L Ellis Norman Chesebrough [42]
9:30	The Sheriff Pac Coast Borax [122] Nr Ramp Roll Call [235]	Ford Theater Ford Motor Co [169] N	Mutual Newsreel Coop	Eddie Cantor Pabst Blue Ribbon Beer [145 M
9:45				Red Skelton P&G Tide [51] M Peterson Pac
10:00				
10:15	Boxing Bouts Gillette [257]	Philip Morris Playhouse Philip Morris [149] M	Meet the Press Coop Gr Scenes Pac	Life of Riley P&G [130] M
10:30	Boxing Bouts Gillette [257] Army Pac		Cisco Kid Pac	Sports Newsreel C P P Shave Cr [139 N Hasses Pac
10:45				
11:00				
11:15	Fat Man Pac	News Coop L Thomas Pac Jack Smith Pac	St Arrow Pac	Supper Club Pac
11:30	Fat Man Pac		Sports Pac	World News Pac
11:45	Your F B I Pac	Jack Carson Pac		
12:00				

SATURDAY

	ABC	CBS	MBS	NBC
4:00				
4:15				
4:30				
4:45				
5:00				
5:15				
5:30				
5:45				
6:00				
6:15				
6:30	Wismer Sports Coop	Garden Gate Pac		Hemingway
6:45				
7:00		Spike Jones Orchestra Coca Cola [185]		
7:15				Hemingway
7:30				
7:45		Vaughn Monroe R J Reynolds [181] N		
8:00				
8:15				
8:30		Collingwood Pac B Garred Pac		Tales of Fatima Bid Chesterfield 9 N
8:45				
9:00				
9:15				
9:30		Gangbusters Grape Nuts [8 Nr		
9:45				
10:00				
10:15				Number P
10:30				
10:45				
11:00				
11:15				
11:30				
11:45				
12:00				



Whitehouse on the Hudson,* Station WHEC In Rochester.....

....FIRST BY LENGTHS!

*The 1948 winner of the famed Albany to New York Outboard Marathon was J. Whitehouse who duplicated his many other outboard motor boat feats of the year by *sweeping* down the historic Hudson to lead *by lengths and then some!*

WHEC sweeps the Rochester Hooper—*all three*—morning, afternoon, evening—and *by lengths!*

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated!

Furthermore, Station WHEC is one of the select Hooper "Top Twenty" stations in the U.S! (Morn. Aft. and Eve.)

Latest Hooper before closing time.

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 A.M. Monday through Fri.	41.1	24.1	8.3	4.6	14.5	5.8
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	35.2	28.7	8.7	9.9	12.7	4.6
EVENING 6:00-10:00 P.M. Sunday through Sat.	39.5	31.1	6.6	8.2	13.4	Station Broadcast till Sunset Only

DECEMBER 1948–JANUARY 1949 HOOPER

Latest before closing time.

BUY WHERE THEY'RE LISTENING:—

CBS

WHEC of Rochester

MEMBER GANNETT RADIO GROUP

N. Y.

5,000 WATTS

Representatives: EVERETT & McKINNEY, *New York, Chicago,* HOMER GRIFFITH CO., *Los Angeles, San Francisco*

New advertising dollars for TV

They're coming from sales and sales promotion budgets: from firms that never used the air before

they're new to broadcast advertising



scott paper uses Dione Lucas and her sophisticated cooking instruction in its air debut to sell metropolitan homemakers on kitchen tissue



arrow shirts and collars are an amusing part of the "Arrow Show". Cluett-Peabody feels sight is essential to sales. It never warmed up to radio



unique company toys are made part of Unique-sponsored portion of "Howdy Doody." Animated playthings can be TV-demonstrated



bonafide mills never felt that radio could sell floor coverings, although Armstrong proved them wrong. "Wear" and "Tear" sell Bonnie Maid visually

Of the 44 national sponsors on TV networks during the month of February, nearly one-third have never used radio, or used radio so long ago that it has not been a factor in broadcast advertising. While these 44 advertisers didn't spend one-third of the money invested in visual network advertising during the month, they spent about 25% of the $564,537 gross billed for network time, $135,104 to be exact.

There were 265 national or regional advertisers using selective (market-by-market) television in February. They spent, in round numbers, $727,000, or nearly 29% more than network advertisers. Of the $727,000, $137,000 was spent by advertisers who have not been using radio. A considerable portion of the rest of the advertising money invested in selective TV came from advertisers who have not been active recently in radio. To make the picture as clear as possible, only those advertisers who have not used the air for many years are included in the non-users of broadcast ad figures.

On the local-retail level, $509,459 was spent by advertisers. Since retail merchants are in and out of all media, it is almost impossible to determine how much of this half-million plus is "new" to broadcast advertising.

Because television is for the most part controlled by executives who have been in broadcasting for years, it has not been too well sold to non-radio advertisers. Promotion has been directed for the most part to firms that have used radio, or who have been tabbed as being prospects for the air, as it existed before TV. The broad field of advertising that appeals to the eyes rather than the ears has barely been scratched. Firms like Cannon Mills (towels), Van Raalte (women's hosiery and underwear), and Standard Sanitary (American Radiator) have not only had, by their own admission, inadequate solicitation but in a number of cases are amazed by the fact that they have not been contacted by leading TV networks and stations.

While a number of advertisers look upon TV as a selling medium rather than an advertising medium, there is still the danger that it will be sold as a public relations device rather than the direct selling medium that it is.

Biggest "new money" spender in network-TV is Admiral Corporation, which in the month of February bought $41,000 worth of time on 35 stations. Admiral also spends a few hundreds on selective TV, but not enough to be a factor in market-by-market television. Only TV advertiser exceeding Admiral in time buying is Gillette Safety Razor, which with a 17-station network spent $43,200 during the month of February.

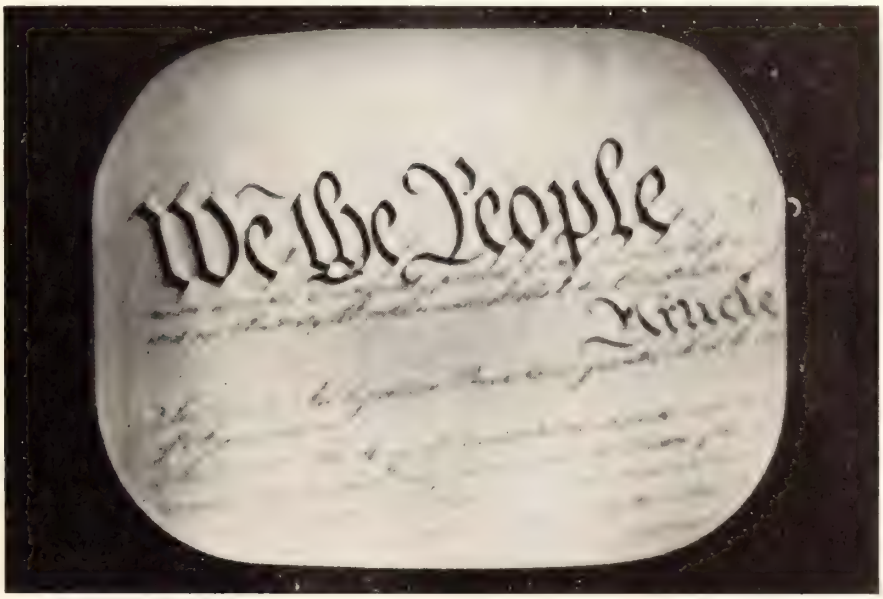
Other non-radio advertisers who have turned to network TV with sizable network budgets include:

Advertiser	Feb. Gross Time Cost
Bonafide Mills	$ 5,760
Cluett Peabody	10,800
Disney, Inc.	7,560
DuMont	26,541
Mason, Au & Magenheimer	4,680
Motorola	3,840
Scott Paper	2,640
A. Stein	3,540
Textron (on part of month only)	1,440
Unique Art	2,520
Whelan Drug	3,840

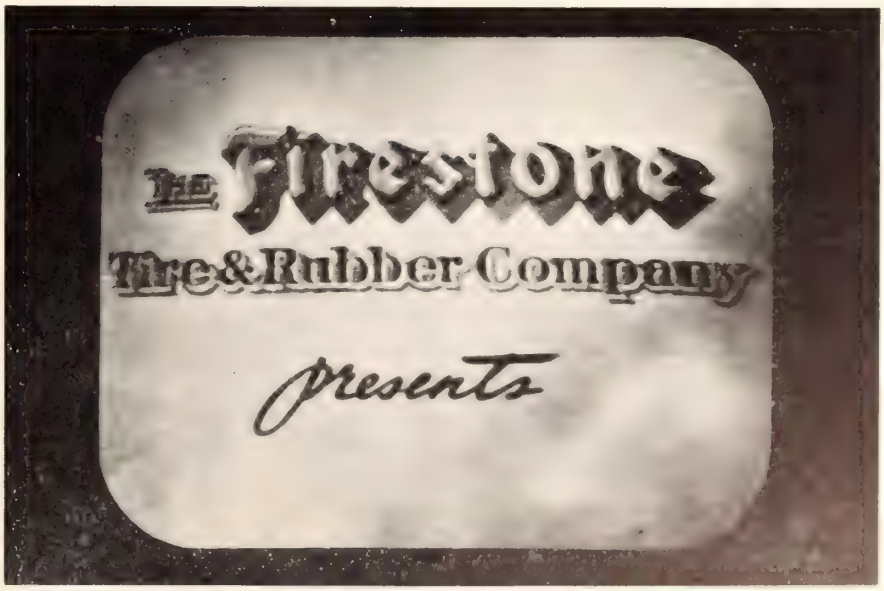
In the selective field the leading spender is Bulova (see *What makes Bulova tick?*, page 23) with around $127,000 invested monthly in time signals. No firm, new to broadcast advertising, approached this figure in market-by-market TV. Just as Bulova is second in selective use of radio (Colgate-Palmolive-Peet leads the field), it leads the selective use of the TV medium. Second biggest selective spender is also a watch firm, Benrus, which spends more than one-third of the Bulova organization's TV advertising budget.

The "new money" in selective TV is made up of a number of small

TV budgets didn't affect their radio



gulf Oil kept its "We, the People" radio program going when it added TV cameras to each airing. It even added the "Gulf Show" on TV without cutting its broadcast budget



firestone didn't change its budget for "Voice of Firestone" when it added "Americana" on NBC-TV. To Firestone, TV is a direct selling medium with traceable impact

budgets. They add up, as indicated previously, but they're making haste slowly. They include:

Advertiser	Gross time bought
BVD	$ 1,900
DuMont	16,800
Golden Blossom Honey	3,000
Sunnyvale Packing	5,000
TV Guide	11,200
Whitman Candy	5,700
Williamson-Dickie (work clothes)	9,600

The new selective TV advertisers generally use one or two stations. It is the exceptions, like Whitman, *Television Guide*, BVD, and Golden Blossom Honey, that use three or more stations.

Out of February's 265 selective TV users, 45 were brewers, the largest, numerically, industry classification in TV time buying. Since most brewers have at some time or another used radio, beer's use of the medium does not represent new firms invading the air. However, many of the 45 brewers in television were not using radio when they decided to test the medium.

Pioneer non-radio advertiser now using television is Botany, which for years has used its "little lamb" on the air to sell men's ties and which is now expanding its TV commercials to include Botany fabrics. Botany isn't spending much money, but its annoucements are on seven stations, at a time cost of around $2,000 during February. Botany still feels it's studying the medium, but it's using weather reports, half-minute in length, just as it has since it got its feet wet in TV.

Although the pioneer floor-covering firm in TV was Alexander Smith, the big rug-and-carpet user of the medium now is Bigelow-Sanford, which used radio directly only once on a three-station MBS network many years ago. Bigelow-Sanford also shared in the broadcast advertising bills of a number of its dealers, but has always felt that it required pictorial presentation of its product in order to sell. To all intents and purposes, Bigelow-Sanford can be called "new money" for TV.

Another floor-covering firm, Bonafide Mills, makers of Bonnie Maid Linoleum, comes to the air without ever having used broadcast advertising nationally before. While its $5,760 is not a big appropriation for time, it's a real departure for this firm.

The fashion field is not certain of TV. It admits that TV should sell for it, but it's notoriously backward in advertising. Current leader is Handmacher-Vogel, which started in February with minute and 20-second commercials in 25 cities (26 stations). Broadway stars modeling Handmacher-Vogel's Weathervane suits are the pictorial basis of the campaign. The local specialty shops handling Weathervane suits are included in the 20-second and minute commercial motion pictures aired. Most of the Weathervane campaign will run for nine weeks, three times a week. The exception is WNBT, New York, which will show the commercials for 13 weeks two times a week and WPIX, New York, which has the campaign for four weeks.

Because TV seems certain to make TV set owners fashion-conscious, a number of fabric houses are trying the visual air. Leaders are Bates and Textron on the networks. Other fabric houses are cooperating with local department stores and pattern publishers during this development period. Bates unfortunately found itself competing with Arthur Godfrey's Chesterfield program, which wasn't good. It has now moved to 10:10 p.m. Sundays, where the competition does not dominate the viewing.

Textron has just started on the air

(Please turn to page 62)



TV results

MAGAZINE

SPONSOR: "Television Guide" AGENCY: Placed direct

CAPSULE CASE HISTORY: "Television Guide", consumer video magazine, recently ran a test campaign on WNBT, New York. It used only three one-minute film announcements, which featured a $3 subscription price and a television screen filter as a premium. No other advertising was employed for four days before and four days after the test. The result was direct orders for 2,190 subscriptions, amounting to $6,591. The cost to the sponsor for the commercials was $270—an advertising expenditure of 4.1 cents per dollar of sales.

WNBT, New York PROGRAM: Film announcements

BEER

SPONSOR: Atlantic Brewing Co. AGENCY: Placed direct

CAPSULE CASE HISTORY: As a promotion stunt, Atlantic Brewing is running a "Miss Tavern Pale of 1949" contest in the Chicago area. Final winner will be determined this Summer through weekly elimination beauty contests on video, conducted at intermission time during WGN-TV's wrestling telecasts from Madison Arena, Chicago. Contestants are selected from televiewers' nominations, weekly winners by viewers' votes. 11,716 ballots resulted from the first week's voting, 8,638 of them mailed in, 3,078 placed in tavern ballot boxes.

WGN-TV, Chicago PROGRAM: Beauty Contest

TOYS

SPONSOR: Marvi Toys, Inc. AGENCY: Placed direct

CAPSULE CASE HISTORY: This sponsor began to use television late last Fall, with an eye, naturally, on the Christmas trade. One-minute film commercials, with live narration, were placed on "Junior Frolic", a late-afternoon children's program Wednesday through Sunday. Commercials showed motion shots of the four Marvi plastic toys, designed for children between two and seven years of age. Viewers were asked to send in $1 for the set of toys. More than 7,000 replies, with money enclosed, came in before the end of the year.

WATV, Newark, N. J. PROGRAM: "Junior Frolic"

CURTAINS

SPONSOR: Cameo Curtains, Inc. AGENCY: William L. Sloan

CAPSULE CASE HISTORY: Before experimenting with TV advertising, Cameo Shir-Back Curtains were sold in only one retail outlet, and had a total wholesale volume of $400 in Philadelphia. Company undertook a two-month television test, using three-a-week one-minute film commercials. The announcements cost $912, and were juggled around from hour to hour; during this time, no other ad media nor supplementary promotion was used. At end of test period $55,000 (wholesale) worth of curtains had been sold through six department store outlets.

WFIL-TV, Philadelphia PROGRAM: Film announcements

LOCAL STORE

SPONSOR: Meyer & Thalheimer AGENCY: Placed Direct

CAPSULE CASE HISTORY: Last Fall, Meyer & Thalheimer, a local stationery store in Baltimore, bought 26 one-minute announcements to be run one a week. Day after the first one, the first six customers in the store mentioned it. Sponsor now runs three one-minute announcements a week on WMAR-TV, plus a five-minute weekly program called "Toy Parade". M & T consider television "the most outstanding advertising medium that could be used," both from the standpoint of actual sales results and customer interest created.

WMAR-TV, Baltimore, Md. PROGRAM: "Toy Parade"

CONTRIBUTIONS

SPONSOR: None

CAPSULE CASE HISTORY: On Friday, 18 February, WBKB carried a telecast of the "Chicago Sun-Times" 11th annual ice show for the benefit of hospitalized veterans. Russ Davis, narrator of the spectacle, suggested to viewers that it would be a nice gesture on their parts if they would "pay" for their ringside seats by sending him contributions to the vets' fund. The suggestion was made casually, and with no particular plea, but within four days Davis had received well over 200 letters from his audience, containing a total of $1,166.50.

WBKB, Chicago PROGRAM: Special event

DEPARTMENT STORE

SPONSOR: D. H. Holmes Dept. Store AGENCY: Placed direct

CAPSULE CASE HISTORY: This sponsor is reported as being completely sold on television as an advertising medium since debutting in video with two programs last December. Shows are "A Date With Pat" and "Alexander Korda Films." "Date" is a disk jockey program, with debutante Pat Tobin vocalizing, modeling Holmes' dresses, and generally displaying the store's products. Recently, Miss Tobin showed off a chocolate cake, and sampled a piece. Before the commercial was off the air. Holmes had 12 orders for the cake.

WDSU-TV, New Orleans PROGRAM: "A Date With Pat"



NEW

AUDIO-MASTER '49

The MOST COMPLETE HIGH FIDELITY PLAYBACK MACHINE

Plays 78 and 33-1/3 rpm up to 17½"—Only 15 pounds—Sturdy woodcase—6 inch speaker—Featherweight pick-up—Rugged motor — Wow-free reproduction — Volume and tone control—Permanent but replaceable needle—6 Watts output—No needle noise —Air cooled—90 day guarantee.

low-priced at

$57.50

AC only

AC-DC Model $77.50

Microgroove add $10.00

All prices FOB factory

The Audio-Master Co.

425 Fifth Ave. * New York 16, N.Y.

MU 4-6474

First with the most in

NEW ORLEANS

WDSU

TV Channel 6— 31,000 watts

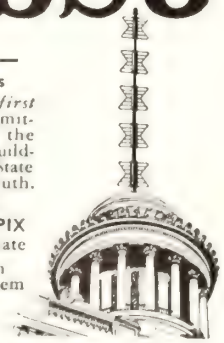
New Orleans' *first* and *only*. Transmitting from atop the Hibernia Bank Building—the Empire State of the Deep South.

ABC — NBC

DUMONT — WPIX

Television Affiliate

Affiliated with New Orleans Item



AM 1280 kc — 5000 watts

(effective 20,000 watts in greater New Orleans)

Covering New Orleans, South Louisiana and the Gulf Coast.

FM Channel 287 — 15,000 watts

(C. P. 155,000 watts)

WDSU's dominant Hooperating, pioneering service and high listener loyalty is THE buy in New Orleans!

NEW ORLEANS ABC AFFILIATE

WDSU

Represented by the John Blair Company

p.s. *(Continued from page 14)*

remaining 500 prospects. The 18% in new sales forced General Baking to extend its delivery area three times—with Weil giving full credit to *What's in a Name?* and WPWA.

The program has already used up all the more or less common names that Harry Goodman had produced for it, so the station is now doing the research job on predominant names in the area, and paying Goodman for the rights to the program idea.

p.s.

See: "How Stations Merchandise"

Issue: 28 February 1949, page 22

Subject: WKRC, Cincinnati, KMOX, St. Louis, strong in merchandising

Although less than one-fifth of the nation's stations do any real merchandising, it's noteworthy that in those areas where one station goes all-out on this angle others generally follow suit. Cincinnati is a prime example of a territory with stations which are particularly conscious of sales promotion and merchandising.

WLW, undoubtedly the country's No. 1 station merchandiser, and WSAI are not the only promotion-minded outlets in the Ohio Valley territory. Another Cincinnati station to win recognition in this direction is WKRC, awarded honorable mention for overall station promotion in 1948 by City College of New York. One of the merchandising plans which helped WKRC to this honor is its *Key Item Plan.*

Briefly, this plan makes WKRC listeners the customers of independently-owned drug and food stores in the Cincinnati Tri-State area. The plan is of mutual benefit. The stores distribute a monthly magazine, *Keynotes*, for the station, sending it to a circulation which has grown to 110,000 during the four years of the magazine's existence. *Keynotes* publicizes talent and shows on WKRC to build listeners for the air-advertised products carried by the stores. Each month one advertised product is highlighted as the "Key Item," with counter displays and news pictures (of the product) in windows helping to push the particular item. Quiz programs offer prizes to listeners who answer correctly what the news picture of the month depicts.

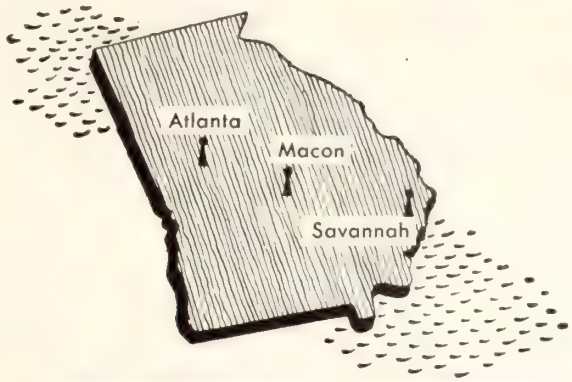
WKRC also ties up promotionally with independent film exhibitors and juke-box operators. Fifty-two neighborhood theatres use daily trailers on WKRC and *Keynotes*, in return for which the station broadcasts information concerning the movie houses. This Summer WKRC and the theatres will jointly sponsor community baseball teams to boost theatre attendance and make patrons more WKRC-conscious.

Automatic Phonograph Owners Association, members of which operate 1,400 juke boxes in the area, works with WKRC in placing placards in locations and cards on song-selection panels which feature a WKRC program each month. A monthly top number is also selected and then featured by the station's disk jockeys and by the juke boxes.

KMOX, St. Louis, is another Midwest station very much concerned with merchandising. A current promotion of the station involves 700 grocery and meat markets in the Greater St. Louis area, a point-of-purchase sales builder which, because of its value in promoting efficient store service, is assured prominent store position.

The idea consists of a large display easel, with the top half a framed removable poster promoting KMOX personalities and programs, and the lower part containing numbered cards that indicate the next to be served at the counters. Cards (which also carry facsimile of advertiser's package) and posters are changed monthly.

ONLY A COMBINATION OF STATIONS CAN COVER GEORGIA'S FIRST THREE MARKETS



The Georgia Trio



The C.B.S. Affiliates in Georgia's First 3 Markets

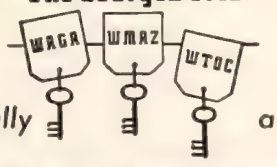
THE TRIO OFFERS ADVERTISERS AT ONE LOW COST:

Concentrated coverage • Merchandising assistance

Listener loyalty built by local programming • Dealer loyalties

— *IN GEORGIA'S FIRST THREE MARKETS*

The Georgia Trio



Represented, individually and as a group, by

THE KATZ AGENCY, INC.

New York • Chicago • Detroit • Atlanta • Kansas City • San Francisco • Los Angeles • Dallas

NEW TV MONEY

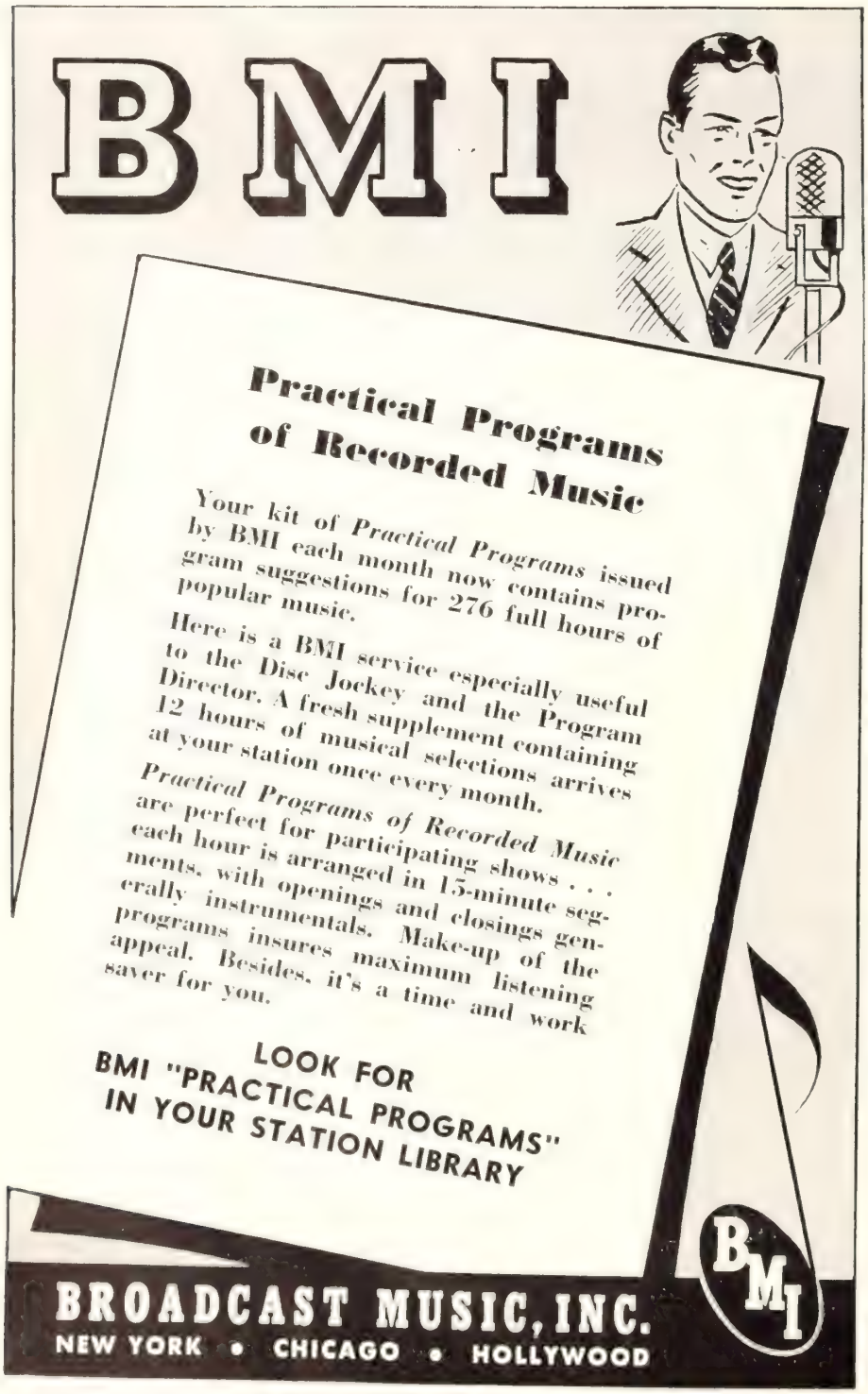
(Continued from page 58)

with a new program featuring Paul and Grace Hartman. It's an NBC Sunday night program also, but thus far hasn't made the entertainment grade.

New money for TV advertising hasn't all come from new air advertisers. Some regular users of radio have appropriated extra money for TV. Others have found that sales promotion budgets can be raided for TV since the medium is tops to promote. Just saying "it's on TV" helps to sell a product. Among the firms that have "found" extra money for the medium are Gulf Oil (simulcasting *We the People* on CBS, telecasting *The Gulf Show* on NBC-TV), Firestone (presenting *Americana)*, and Ford.

Despite the millions being poured into television, it's still wide open as a selling medium. Practically every time something is offered (for cash) on the air thousands of viewers write in. That has ranged from *Lucky Pup's* offer of four photographs of the puppets for 15 cents, with a response averaging 800 a day for several weeks, to Jon Gnagy's offer this month (March) of a book on drawing for $1. Gnagy pulled over 6,000 responses!

Television need not draw upon radio budgets just as long as it's viewed as a selling rather than an advertising medium. That, of course, will require a new approach by advertising agencies. That may be difficult, but it isn't insurmountable. ★ ★ ★



THE AUTO PICTURE

(Continued from page 47)

particularly when company brass have extreme likes or dislikes about the media used by dealers. This takes the form of the automaker sending out prepared ad materials (kits of layouts, mats, e.t.'s, films, etc.), and refusing to okay the allocation of any co-op funds unless this material is used, basing the refusal on the advertising clauses in the dealer's contract which state that local advertising must, *in the judgment of the company*, benefit the dealer.

Such cases, fortunately, are few, and the pressure is put more on the small dealer who is working on a small overall profit picture than on the big-city dealer or on dealer groups, who virtually have a free hand in their advertising. In terms of broadcast advertising, the company's feeling is motivated in nearly every case of company pressure by the fact that one or more high-ranking officials is rather sour on radio, since radio has not (usually through the automakers' refusal to stick consistently to any one form of radio selling) always produced good results. It does not apply to TV, because TV is too new to have developed deep-seated prejudices!

There is a certain amount of advertising done at the national level that is, strictly speaking, dealer advertising. Since nearly every automaker does it, this type of advertising can be generally said to take the form of magazine ads or newspaper ads, and sometimes billboard campaigns, where the selling message is primarily institutional on behalf of Chevrolet, or Ford, or Dodge dealers without being specific about individual names and addresses of dealers. These campaigns, paid in most cases out of co-op funds, are run in national media, and are administered by the automaker and either his agency of record or the agency that has the dealer account.

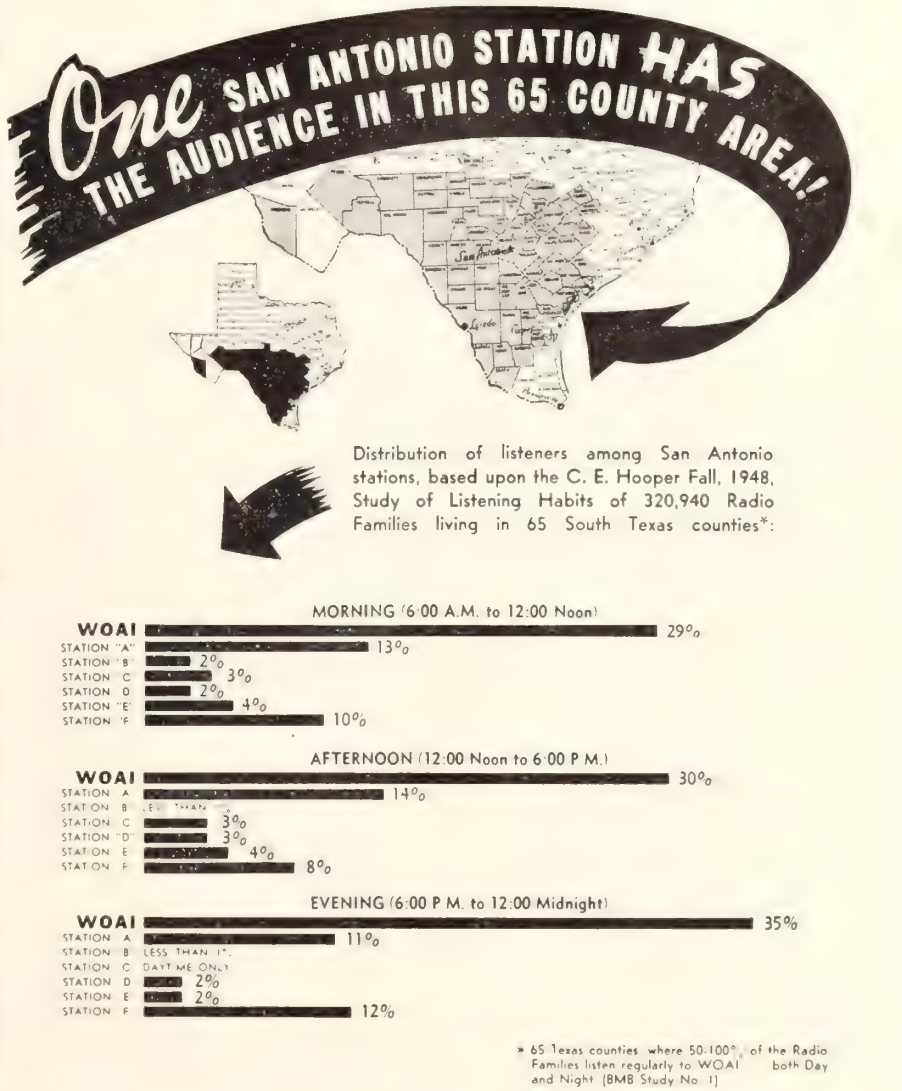
They follow out the general themes used in selling new cars nationally, but with dealer emphasis. In practice, the Ford dealer is plugged as being the best place to have new Ford cars serviced, and so forth. Only two dealer accounts are using national broadcast advertising at the moment. The Ford Dealers, through J. Walter Thompson, sponsor *The Fred Allen Show* on NBC (which may or may not be continued after June, 1949, since Allen wants to retire for awhile). The DeSoto-Plymouth Dealers sponsor a give-away show on CBS, *Hit The Jackpot*, through BBD&O. In most cases the time-and-talent costs are paid out of company-administered funds from the co-op budget, because the costs for such shows would be astronomical if confined to even the largest dealer groups in leading metropolitan markets.

There are no TV programs on a national basis now that are paid for out of co-op funds, except for some TV selective announcements and sportcasts paid for by the Ford Dealers and the Lincoln-Mercury Dealers. Until January of this year, various Chevrolet dealer groups in eastern TV markets were sponsoring *Chevrolet On Broadway*, with the costs pro-rated (according to the number of TV sets in the market) among the sponsoring groups. After January, with TV drama costs mounting and the Chevrolet national account seeking a TV show, the dealers dropped it, and Chevrolet proper took it over as national advertising.

On the next level down from nationwide dealer selling, that of dealer-group advertising in large metropolitan markets, the type of advertising which is paid for (either out-of-pocket or as part of a co-op deal) by "pooling" funds of individual dealers, and buying shows and spot schedules in radio and TV, is the newest and hottest trend in dealer advertising. Like co-op advertising, dealer-group advertising is nothing new.

Broadcast advertising has recently figured more prominently in dealer-group advertising than it has in the national aspects of auto advertising or auto-dealer advertising. And, of the broadcast media used, none has captured the fancy of dealer groups in the manner of television. For one thing, it has the factor of being a visual advertising medium, something that has held back many auto dealers from becoming broadcast advertisers. For another, early studies on TV results in the auto field (particularly those achieved in the New York market, which has so far been the bellwether for dealer-TV operations) showed that the visual air could produce sales results that were uncanny.

Today, there is a total of 61 dealers and dealer groups on the TV air in 20 (67%) of the TV markets in the U.S. Of the 61, 46 (75.5%) are individual dealers and 15 (24.5%) are dealer groups. The dealer expenditures in the visual air medium are balanced 50-50 with programs and announcements, the majority of them being paid for out of co-op funds. Dealers of all the major makes of autos are represented in this group. Program preferences range from sports and news, through film and quiz programs. Announcements are often prepared by the automaker's agency or advertising department, and passed on to the dealers in dealer kits for TV usage. Dealer groups, in a 60-40 ratio, go in more for programs than spots. Again, it is largely co-op money that



NOW, MORE THAN EVER, WOAI STANDS OUT AS "THE MOST POWERFUL ADVERTISING INFLUENCE IN THE SOUTHWEST"

WOAI San Antonio

NBC · 50,000 WATTS · CLEAR CHANNEL · TEN

Represented by EDWARD PETRY & CO., INC.-------New York, Chicago, Los Angeles, Detroit, St. Louis, San Francisco, Atlanta, Boston

83 TV RESULTS

All in one handy booklet—83 Capsuled Case Histories of successful Television Advertisers

EACH contains these essentials:

- Advertiser
- Product
- Agency
- Station
- Program type
- Objective of campaign
- Results

Have you yours yet? write to . . .

SPONSOR 40 West 52 Street, New York 19

is being spent. Programs are large and ambitious, and over-all budgets (for both programs and announcements in some areas) can run as high as the $450,000 earmarked for the Chevrolet Dealer sponsorship in New York of *Winner Take All* on WCBS-TV, *Golden Gloves Bouts* on WPIX, and announcements on WJZ-TV, WNBT, WABD, and WCBS-TV.

Dealer-group efforts in TV are by no means confined to New York, although it was in that city that they really got their start. The Chevrolet Dealers of Baltimore run announcement schedules in that city on WBAL-TV, the City Oldsmobile Dealers of Baltimore do likewise on the same station and the Ford Dealers of Maryland sponsor a weekly two-hour wrestling show on WAAM. The Hudson Dealers of Greater Chicago sponsor wrestling and the Nash Dealers of Chicago sponsor hockey matches on WBKB in the Windy City. In Cincinnati, the Dodge Dealers of that city are boosting sales for the ten dealer-members of the group with an elaborate weekly studio review, *Olympus Minstrels*, on WLWT. On the same station are the Pontiac Dealers of Greater Cincinnati with an audience-participation show, *Who Am I?*, which they renewed recently until February, 1950. Also on WLWT the Ford Dealers of Cincinnati have an announcement schedule.

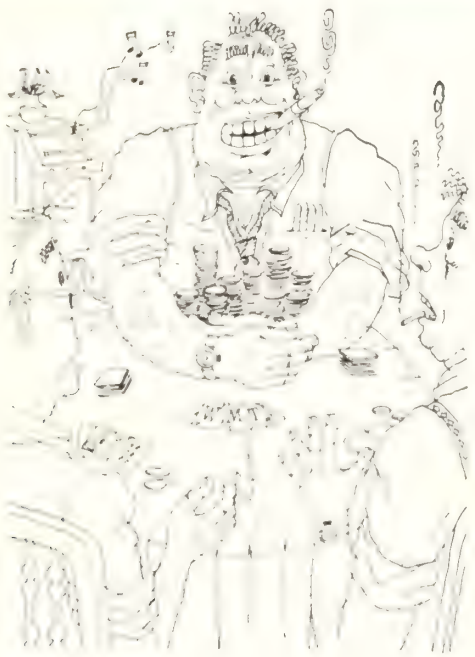
This is by no means a complete nationwide list. It will serve, however, to show representative examples of the scope of dealer-group efforts in the visual medium.

In radio, dealer-group and straight dealer advertising runs the gamut. Almost every one of the major radio markets in the country has dealer groups, or large dealers, or both, buying radio time. Program preferences range from locally-produced shows (such as the Chevrolet Dealers of Iowa sponsorship of a noontime quarter-hour, *Chevrolet Harmony Time*, on WHO, Des Moines, to reach the lucrative Midwestern farm market with Chevrolet's sales message), transcribed shows and jingles (such as the sponsorship of the Ziv-produced *Wayne King Show* by the Greater Cincinnati Studebaker Dealers on WKRC, Cincinnati, or the Harry Goodman-produced *Weather Jingles* on WRNL, Richmond, by Smith-Utterback, Inc., a Dodge-Plymouth dealer), and network co-op shows (such as the sponsorship by the Beason Motor Co., a Packard dealer, of ABC's *Mr. President* on KFGO, Fargo, and the Pontiac Dealers Association of Metropolitan Boston with Mutual's *Fulton Lewis, Jr.* on WNAC).

At least one auto firm, Chrysler, has taken its cue from the widespread use of e.t. shows by auto dealers, and is putting out its own e.t. package for Chrysler-Plymouth dealers. Chrysler's shows are the five-minute *Animal World* and *American Way*, which are sponsored, either singly or as a joint effort, by a total of 865 dealers in more than 150 markets. Each dealer pays a flat $5-a-week fee and time costs (billed on his Parts Account) for the e.t.'s, which are then placed on a station in his market by McCann-Erickson, which collects its 15% by paying national rates and doing its timebuying on a national basis.

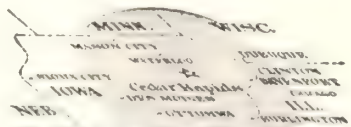
Just as the coming buyer's market in autos is expected to see increasing amounts of spending by automakers for national broadcast advertising media, indications in all levels of dealer advertising show that dealer spending will parallel this national increase. * * *

WMT takes the gamble out of Bettendorf (IOWA)



. . . just as it does throughout wealthy WMTland. Bettendorf, the home of the new $30 million Alcoa plant, typifies the industrial part of WMT's audience. Equally important are Iowa's well-informed, prosperous farmers, 90% of whom own radios, 85% of whom have telephones. They helped Iowa's retail sales in 1948 climb to the all-time high estimated at $2,374,712,000.

When you've a product or service to sell the high-income, free-spending Eastern Iowa market, the odds are in your favor when you use WMT—Eastern Iowa's only CBS outlet. Ask the Katz man for full details.



WMT

CEDAR RAPIDS

5000 Watts 600 K.C. Day & Night

BASIC COLUMBIA NETWORK

40 West 52nd

(Continued from page 4)

issue, prompts this, my first letter of comment to an editor. All radio stations, or all management, do not fit into the picture therein painted.

In December, 1948, this station adopted a policy of pushing transcriptions. As an inducement to the sponsor, we offered a 20% reduction in station time. As an extra inducement to our sales staff, we offered an additional 5% commission. These were made applicable to any transcribed show contracted for prior to June 30, 1949, and applied to the first year of the contract or time that the show should be carried on a consecutive basis.

We advised several of the leading transcriptions firms of this policy and asked for their cooperation, in our plan to educate the sponsors of our area in the value of transcribed shows as a medium of selling.

Only one firm responded by a liberal reduction in price, during the first year of our plan. All other firms held to their price, but asked us to sell their shows. Frankly, I want to meet the transcription company head that sells shows locally for a regional or local outlet.

Oh, yes—our results in selling. Ten transcribed shows sold in the first two months of our drive, and more under negotiation—all sold by our own staff, at no cost to the transcription company, other than their reduction in favor of our plan. If I were in position to offer a suggestion to the "Lamenting Producer of Transcriptions", it would be to work with the management of the independent station, under a joint plan of reduction of costs, and thereby educate the advertiser in the value of this important part of radio sales.

WILLIAM H. HAUPT
President and Station Manager
KVVC, Ventura, Calif.

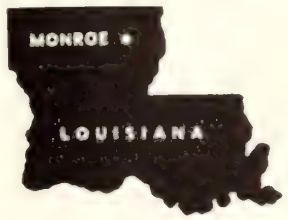
ANSWERING LOYET

Mr. Loyet, as resident manager of WHO, Des Moines, intimated in his letter to SPONSOR, 14 February, that the Doody findings were weak, since WHO was an exception to an attempted rule. Doody Surveys, as described in Part Five of the series, "What's Going on in Farm Research" (page 24 of the 17 January issue), gave more credit to technical considerations than program appeal as reasons for substantial station audiences.

Mr. Loyet submitted a table showing signal field strengths of stations arriving in the Quincy area (WTAD dominated); and because WHO, in sixteenth position for strength, managed to rate second place in area daytime audience, Mr. Loyet concluded ". . . . . that local farm programing, which WHO stresses, resulted. . . . . " in WHO's favorable position.

It might be pointed out, in accordance with the SPONSOR article, that (1) WHO does believe in self-promotion in the area; (2) WHO is the NBC network outlet that lies in a preferred frequency position on the dial (1040), along with the first five stations of the area, WTAD (930), WCAZ (990), KHMO (1070), and KMOX (1120); (3) that KSD (NBC) of St. Louis, with preferred signal strength over WHO (according to Mr. Loyet), still is at the other end of the dial (550)—however, KSD ranks a poor sixth position in the study, due probably in added measure to "first on your dial"; (4) CBS still rolls up the best daytime score against NBC, MBS, and non-net-

97,410 Radio Homes
in the area served by
KMLB
— the station with more listeners than all other stations combined —
IN N.E. LOUISIANA
Right in Monroe, you can reach an audience with buying power comparable to Kansas City, Missouri. 17 La. parishes and 3 Ark. counties are within KMLB's milevolt contuor. Sell it on KMLB!



KMLB
MONROE, LOUISIANA
★ TAYLOR-BORROFF & CO., Inc.
National Representatives
★ AMERICAN BROADCASTING CO.
5000 Watts Day • 1000 Watts Night



STUMPED!

She says she'll marry me but refuses to leave town to go on honeymoon. Says she won't risk missing her favorite KXOK programs. What'll I do?

Anxious

Dear Anxious:

No reason why your bride should miss ANYTHING on her honeymoon. Go on your honeymoon anywhere from west-central Missouri to Indiana, from Iowa to Arkansas. KXOK's powerful signal can reach her any hour of the day or night, even into Tennessee and Kentucky. Any John Blair representative will gladly help set your itinerary.

KXOK, St. Louis
630 on your dial

work stations represented by the five stations under item (2), just as in the 36-city Hooper reports; (5) that should WHO have been located at the other end of the dial, with perhaps even better field strength, it may have fared less well—but network competition would perhaps have still placed combined NBC outlets in a high position; and (6) ABC was not on a *preferred KC frequency* at the time of the WTAD survey, with St. Louis (110 miles) and Kansas City (175 miles) limiting their promotion activities in that area.

Station dominance, whether due to power or field strength, preferred frequency or relative proximity to radio set, network affiliation and/or self advertisment—maintains audiences more than programing.

ANDREW SARKADY
Edward G. Doody & Co.
St. Louis

BULOVA

(Continued from page 25)

ing Bulova time signals as their first national advertising. Many a station met its Saturday-night payroll with the money taken in for Bulova time signals, and later, when rate cards began to make their appearance, used the figures that Bulova was paying as the basis for figuring out charges for spots and breaks. The people who bought time for Bulova—John Ballard, Reggie Scheubel (now the Radio Director of the Duane Jones Agency), and others had a close-up view of radio in the late 1920's that no other client or agency could touch. They discovered that the personal contact with station managers gave them a basis for sizing up a market and its stations that could not be done with research alone.

Bulova's traveling timebuyers drove hard bargains in the early days. Business in radio was scarce, and a dollar looked a lot bigger than it does today. More often than not, Bulova bought itself "package deals" in radio, where several strips of time signals were combined into an over-all discount on a station that often ran heavily in Bulova's favor. After taking the gauge of the market potential for Bulova watches in a city, and after taking a shrewd look at the station or stations in the city, Bulova's timebuyers would make a flat, often take-it-or-leave-it offer. Then, like Yankee horse-traders, they would fence until a figure was reached that was agreeable to both. Often, too, Bulova would sign up "exclusive rights" to time-signal packages on key stations.

In the years between 1927 and 1929, radio began to grow out of its knee-pants. Networks came into existence, and Bulova had an answer for that, too. With networks came programs, and with programs came audiences. Bulova began to buy its time signals carefully, spotting them next to shows that were getting heavy mail. Bulova was often running out in front of the formation of a network like CBS or NBC. Bulova kept its pipelines into network headquarters as hot as possible, and often time signals were bought on a station at times the station manager thought were ridiculous—until he found Bulova had snapped up all the choice time spots next to his best network shows when he became a network affiliate a few months later. Rate cards, too, were coming in. Again, Bulova had the answer. The Bulova contract forms stated that any increases in the Bulova rate figures would have to be in the same proportion to increases in *hourly rates existing at the time of the original Bulova purchase.* In other words, if a station presented Bulova with a sizable rate increase as circulation figures began to soar, Bulova would have the agency check immediately to see if it was proportionate to the hourly rate. If it was 'way over, Bulova then figured out what the rate should be, and told the station how much it could expect.

The copy formula that Bulova was using was worked out to a fine art, and is still in essence the same as that used today. The time signals were done on a live basis, because e.t.'s were too expensive and not flexible enough to fit the wide range of markets and time spots that were being used. The



The Texas Rangers, America's greatest western act, for many years stars of radio, screen and stage, now are starring in their own television show on CBS-Los Angeles Times station KTTV each Monday evening. They star, too, on the CBS coast-to-coast network each Saturday afternoon, 4-4:30 EST.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooperatings as high as 27.4.

Advertisers and stations—we have a new and even better sales plan! Ask about it!

ARTHUR B. CHURCH *Productions*
KANSAS CITY 6, MISSOURI

A 1½
BILLION
DOLLAR MARKET
spread over two states

Take our BMB Audience Coverage Map, match it with the latest Sales Management "buying power" figures, and you'll see that KWFT reaches a billion and a half dollar market that spreads over two great states. A letter to us or our "reps" will bring you all the facts, as well as current availabilities. Write today.

KWFT
THE TEXAS-OKLAHOMA STATION
Wichita Falls—5,000 Watts—620 KC—CBS
Represented by Paul H. Raymer Co., and KWFT, 801 Tower Petroleum Bldg., Dallas

CKNW
CKNW
THE *Only* STATION THAT COVERS BOTH HALVES OF THE "VANCOUVER AREA"

actual air copy was kept to its most simple terms, concentrating on short, punchy "sell" copy with a minimum of sibilants that any announcer could handle. The name was spelled out every time, because it added a terrific impact to the actual firm name on the air, and made it something that was remembered. Bulova found that "crowding" as much copy as possible into its time signals only weakened the over-all effect. They were simple. They were frequent. They sold watches.

Then came 1929, the market crash, and the resultant financial crisis. Bulova, caught out on a limb, cancelled (for the first and last time) every single time contract in the house. The agency nearly went crazy. Came the end of the first panic, Bulova licked its financial wounds for a few weeks, took a deep breath, and started in from scratch to buy back as much of its time-signal franchises as it could.

With the depression starting, Bulova knew it was taking a gamble. But the radio advertising done by the firm—then amounting to about $50,000 a year—had been producing tangible sales results, and nobody at Bulova wanted to lose out on the carefully-built time franchises. It was a heartbreaking task to cover the same ground again in 1929, buying back what Bulova had relinquished, but it was done. In some cases Bulova had to pay more, in some less, and in most instances about the same amount of money for its time signals. Fortunately for Bulova at that time, business was off in local radio, and most stations were glad to get the business again.

Despite the depression, radio was growing up, and Bulova continued to grow along with it. Station reps came into being, and timebuying became less a personal thing and more an exact science, although Bulova men never stopped dropping in on stations. One of them, Ed Petry, saw an opportunity in the new field of station representation, and traveled around the country with Bulova contracts in one pocket and station rep contracts for Petry in the other. Many a Petry station today was signed up during this period, and still carries Bulova time signals (renewed annually).

By 1934, Bulova was placing its time signals in every major radio market in the country. The depression had hit the watch industry right in the teeth, but Bulova, unlike other watch firms, did not make cutbacks in the advertising budget to balance the books. The two leading domestic firms that year, Elgin and Hamilton, managed to squeeze out a net income of $736,000 and $289,000, respectively. Waltham ran slightly in the red, Longines-Wittnauer's showed a $50,000 deficit, and Gruen was $277,000 on the debit side of the ledger. Bulova led the field backwards. Bulova's 1934 net income was a deficit of $311,100. It took a lot of courage to continue advertising in the face of a financial situation like that.

Actually, the general lack of advertising by watch firms in radio during the early 1930's made Bulova's radio position even stronger. When choice time signals opened up in key markets, Bulova snapped them up. Bulova began to discover a workable method of keying short air copy to various products in a wide line, and put it to good use. Nearly every Bulova model was given a name (i.e., "Miss America," "President," etc., etc.), and the names were plugged in the air copy in just a few words. The results could be traced, market by

WSBT

—and only WSBT

—commands the

South Bend audience!

Sure, people *can hear* other stations in South Bend—but they *listen* to WSBT. This station has won its audience through more than 27 years of personalized service to this market. It gives listeners what they want when they want it. This is why the ever-growing WSBT audience remains loyal year after year, Hooper after Hooper. No other station even comes close in Share of Audience.

WSBT
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

market, in jewelers' orders. The method of keyed copy also worked well in pushing a particular model in a particular price range (Bulova still does the bulk of its selling in the $35-$50 class, although some fancy Bulovas can be had for $2,500) and in levelling of a dealer's stocks. It worked to perfection for the credit jewelers, who rose on the "dollar-down-and-a-dollar-a-week" days of depression to be a sizable portion of the jewelry business.

The Bulova time signals, as they are today, were not slanted at any particular audience. All Bulova uses as its criterion in buying a particular time spot, once the figure that Bulova intends to spend in a market has been established (generally, if 1% of Bulova's market potential is in a city, 1% of the broadcast budget goes into selective broadcasting in that city, and so forth), is whether or not there is an audience at that particular time. Bulova feels that in the long run all the different audience compositions balance out into the male vs. female buying influences that sell men's and women's watches. Nearly twice as many watches (both men's and women's) are bought by men as are bought by women, and the same ratio holds true for deciding on the make of watch. Also, the best watch-selling months are April through June, and October through December, since the major gift seasons (graduations, weddings, Christmas) land in these months. Bulova feels that its radio and TV time signals, on the whole, reach people who buy watches at the time they are most likely to think about buying them, and does not get too involved in splitting hairs on audience composition. Bulova's feeling is that the key time-signal franchises now held by the watch firm give them more penetration into the watch-buying market than any other media form. This was true in the late 1930's, and it is still true today.

By 1937, Bulova was in good shape. No longer was the firm in the red. The net income figures showed $2,643,000 in the till, and Bulova was leaving many of its competitors behind. The year 1937 also saw an interesting refinement in the Bulova technique—the "revolving contract." Bulova and the Biow agency had been plagued for years with a feverish spurt of activity around December. Bulova was busy enough with Christmas jewelry orders without having to worry about the long list of radio contracts that came up for renewal during the same period. Also, there was the problem of rate increases that had to be gone over carefully, and the endless meetings as budget figures had to be readjusted. At the NAB convention in Chicago in 1937, Reggie Scheubel (then with Biow) thought she saw a way out. She worked out a radio station contract which, in its essence, was a self-perpetuating deal between Biow and the station on behalf of Bulova, and one in which the contract was renewed automatically each month for 13 more months, with rate increases granted only after 13 months from the time of station notification. This lightened the load on client and agency, and cut out a lot of last-minute increases during December, spreading the renewal dates out over the entire 13 months. For years, Bulova and Biow kept the contract terms under heavy wraps, and had themselves a quiet chuckle when Dancer-Fitzgerald-Sample proudly announced, in 1942, a "new-type" contract that was almost the same thing.

On the eve of World War II in 1939, Bulova began to think seriously about a new frontier in broadcast advertising—television. The Biow Agency was actually at the stage where it was working out designs for a clock face with NBC that could be used in televising time signals. A few other Bulova wrinkles had been tried out just prior to 1939 and then discarded, such as e.t. instead of live spots (which didn't work out) and weather signals to supplement the time signals (too much trouble to work with, and less effective than time signals as service-type advertising). Television looked like the best bet by far as a new variation in the formula, but the war stopped further Bulova plans.

When America entered the war, American watch firms started making timing devices, chronometers, and so forth for the armed forces. Bulova likewise turned its efforts to making war products. The war years saw a drop in watch advertising of most firms, but Bulova, remembering the 1929 problem of buying back all the



10,000 WATTS IN KANSAS CITY
WHB AM FM
DON DAVIS
JOHN T. SCHILLING
Represented by JOHN BLAIR & CO.
MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

WE CAN'T GET LYRICAL ABOUT MIRACLE (Ky.)!

No, Sir, there's no magic in Miracle (Ky.). Despite its mystic name, this little rural town can't heal the lame or blind—or even a sales-curvature!

For supernatural results in Kentucky, you've *got* to rely on the Louisville Trading Area. With Retail Sales over $640,000,000, this Area is far and away the most important market in our State. WAVE works wonders in this Area because practically *the entire shooting match* is on our 50% BMB map!

Yes, you'd better skip the Miracles, and just use WAVE! Ask us—or Free & Peters—today!

LOUISVILLE'S WAVE
NBC AFFILIATE . . 5000 WATTS . . 970 KC
FREE & PETERS, INC.
National Representatives

time it had cancelled and regaining its industry position, decided to keep all its advertising going, in order to keep the name alive and to build a post-war consumer demand. It was a wise choice. During the war, the Swiss watch imports jumped from being about half of the retail business in jewelled watches before the war, to nearly two-thirds of the market in 1943, and by 1945 to a general monopoly of the American market. Brand names for Swiss watches were firmly entrenched when the war was over, and many American firms found the going extremely rough when peace came. Bulova, which had continued its radio advertising, and had actually started TV advertising in the latter part of 1944 on WNBT, New York, was in a much better position. Since that time, it has continued in its number one spot in the watch industry, and is steadily increasing its lead on the field.

Today, Bulova is maintaining its dominate position in selective broadcasting in radio. There are just a handful of stations still on the "package" basis, and in key cities this has disappeared entirely, with Bulova paying the card rates. Frequencies run from a total of one time signal per night on all stations in the smaller markets, two or three a night in medium-size markets, four or five a night in markets like Kansas City and St. Louis, and up to a total of 10-15 a night on all stations in the top ten markets in the country.

The formula of buying good time-signal franchises, and then hanging on to them, is being carried over into TV with a few new changes. While the majority of the radio time signals are station-break length, those in TV range from 10 seconds up to 20 seconds and minute spots. Bulova feels that its TV money, now being spent in all TV markets, is an investment in the future. To match this long-range thinking, Bulova and Biow have come up with a new angle, peculiarly and specifically TV in nature. The Bulova 10-second spots (at ⅓ of the break rate) are fitted in slots where nobody thought that a time signal would fit, by a simple device. Biow makes up a TV clock face, superimposed on either the station call letters or on a picture of some familiar local scene (the New York skyline, Washington Monument, Detroit's Penobscot Tower, etc.). The picture is reduced to the size of a balopticon slide, a small electric clock is added, and the station can comply with FCC regulations requiring hourly identification by call letters, and yet do a short, punchy selling job for Bulova at the same time. Otherwise, Bulova's TV selling mirrors the policies of radio selling as to copy, theme, and timebuying. Bulova's TV expenditures for the current year are in the top bracket of TV non-network spending, and may go over the $500,000 mark.

It is hard to talk about results for Bulova from its broadcast advertising efforts. After more than 20 years with virtually the same type of advertising vehicle (except for improvements), the results are somewhat taken for granted by Bulova, the agency, and the jewelers who sell Bulova watches. It is perhaps sufficient to say that whenever Bulova lets go of a time-signal franchise, there are a dozen takers, among them other watch firms who have enviously or admiringly watched Bulova's rise from the near-bottom to the top of the list in the watch industry. Bulova time signals are virtually the "model operation" in selective air selling. ★ ★ ★

Weigh the Value of YOUR FARM ADVERTISING



There's a powerful lesson for advertisers in what these farm folks are doing. This entire load of wheat was first weighed on the platform scales for *QUANTITY*. Now, its final value is being set by the man with the hand scales as he weighs it for *QUALITY*.

WIBW gives your farm advertising *both* quantity and quality . . . *QUANTITY* through our powerful, easily heard signal that reaches farm listeners in five states . . . *QUALITY* through our acceptance by these farm families whom we have served faithfully for over 25 years.

Weigh your farm advertising by the farmer's own standards

W I B W



SERVING AND SELLING
"THE MAGIC CIRCLE"
WIBW · TOPEKA, KANSAS · WIBW-FM

C B S

Rep: CAPPER PUBLICATIONS, Inc. · BEN LUDY, Gen. Mgr. · WIBW · KCKN · KCKN-FM



Mr. Sponsor: A Summer Question

Are you hibernating this summer?

Have you succumbed to the spell of the summer hiatus?

Have you decided to stop advertising and selling? Will you wait for good old October to excite your prospects into a buying mood again?

As SPONSOR sees it, the summer hiatus that annually afflicts broadcast advertising is largely a case of mass hypnosis.

The hypnosis began years ago. Sponsors and agencies became its victims in droves. Today the "don't advertise in the summer-time" philosophy is accepted as a matter of course.

SPONSOR has reason to believe that the hot months are profitable months to use the air.

There are hard facts to prove this contention. Facts based upon research. Facts based upon results. Facts based upon what advertisers, networks, and stations are doing to prove the falsity of the summer bugaboo.

SPONSOR is digging, checking, asking, researching to get these facts. So important is the subject that our findings will occupy a full issue.

We recommend that sponsors, agencies, and others interested in truth on summer air advertising take special note of SPONSOR's 9 May issue.

It's called *Summer Selling* issue.

Broadcasting is Five Mediums

Broadcasting is no longer a single advertising medium. It's an oral home medium. It's a transit advertising medium through FM. It's a point-of-sale advertising medium through FM and storecasting. Within the next five years, it will also be a printed medium (FAX), with radio's newspapers being delivered electronically into the home.

Added to these four is television, the fifth facet of electronically transmitted advertising. It's not possible to judge broadcast advertising on a single-dimension basis. Each of its five-pronged facets is completely different in employment and in results. Storecasting is as different from home broadcasting as television is from transit-radio. Each must employ a specialized creative approach.

Costs vary, impact is different, in each broadcast advertising medium. Let's stop thinking in terms of one broadcast medium.

The NAB and Advertising

The National Association of Broadcasters has little direct contact with agencies and advertisers, except at conventions or through the Broadcast Measurement Bureau. Nevertheless, broadcasting and advertising are entwined in the U. S.

The NAB exists because of what advertising has made possible, the American form of broadcasting—the world's best entertainment, paid for by advertising and not by tax per listener. Therefore, the NAB can't afford to ignore advertising. In the past the NAB, wracked with many problems, has done little to promote broadcast advertising.

A reorganization of the NAB is being considered by a special committee. Many members feel the emphasis of the Association should be 50% on policy and governmental matters and 50% on broadcast advertising. In order to clarify industry thinking on the future of the NAB and its functions, SPONSOR has gone to advertising and agency executives—the men and women who buy time and produce broadcast advertising. We've asked what they think of the NAB, but more important, we've asked them what the NAB can *do* for broadcast advertising.

No association can exist in vacuum.

SPONSOR feels that it has evolved a trade paper technique and service in its annual appraisal of what the NAB has done and can do. The 1949 study will be published 11 April.

Applause

BMB Weathers a Storm

For the first time since the Broadcast Measurement Bureau was conceived at a National Association of Broadcasting convention in Chicago, there has been real evidence that tripartite can mean something more than a word in its operation. It took a crisis (see page 28) to force the agencies and sponsors to show how they felt about the industry "circulation" measurement organization.

When it became apparent that $100,000 had to be guaranteed, the American Association of Advertising Agencies came forth with a guarantee of up to $15,000. General Mills, through Lowry Crites, indicated its willingness to supply up to $2,000. Mr. Crites was talking for many national advertisers when he stated that if stations didn't guarantee the $100,000 that was needed, the BMB should call upon sponsors. More than one had indicated that they would be willing to join with General Mills in underwriting the necessary amount.

The second survey will be made. The future of BMB is in the hands of a special committee. The expenses of the survey organization have been cut so that no station manager need feel he is paying an executive of "his" coverage survey organization more than he is himself making.

Personality conflicts have been removed. The staff of BMB is now skeletonized and made up of workers.

To all involved in the savings operation, SPONSOR tenders applause. Some of the Board of Directors' meetings have run continuously for eight or more hours. This meant that each member of the Board was away from his or her fulltime job for long periods. The BMB second survey did not survive without sacrifice on the part of many people. The result may not please all, may offend some. But it's a worthwhile step in a young industry.



NOTHING IS LOST WITH

ALLIED PROCESSING.

Allied for full fidelity reproduction

Silver nitrate processing of superior quality . . .

Genuine "Vinylite" brand plastic pressings . . .

Non-flexible phonograph records handled specially for speedy delivery

ALLIED RECORD MANUFACTURING CO., INC.

1041 N. Las Palmas Avenue, Hollywood 38, California • HOllywood 5107

WJW to broadcast CLEVELAND INDIANS BASEBALL GAMES

AM/FM At Home and Away



EVERY INNING —EVERY GAME AS SCHEDULED!

A smash hit last year, with more firsts than ever before in the history of Cleveland radio, Cleveland's Chief Station is ready for another top-notch performance in '49. For advertisers who wish to reach and sell the great Ohio market, WJW is a "natural".

STATION RATINGS during the 1948 Baseball Season

	WJW	Network 2	Network 3	Network 4	5	6
WEEKDAY MORNINGS	34.3	20.9	24.3	7.9	10.5	1.3
WEEKDAY AFTERNOONS	25.1	23.7	19.5	12.3	13.2	2.1
EVENINGS	42.5	17.7	18.3	12.9	(9.3)	1.9
SUNDAY AFTERNOON	70.1	9.1	5.9	9.5	3.9	0.2
SATURDAY DAYTIME	48.0	14.0	11.8	10.5	9.5	3.8
TOTAL RATINGS	40.9	18.2	17.3	11.6	(9.9)	1.9

BILL O'NEIL, *President*

WJW

CLEVELAND

BASIC ABC Network

850 KC 5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

11 APRIL 1949 • $8.00 a Year

SPONSOR

For buyers of broadcast advertising

25 page NAB evaluation—p. 57
Secret life of a soap opera—p. 27
The Happy Gang—p. 36
The automotive story: part 3—p. 32

A pup's role is important in a daytime serial—p. 27





JACK BENNY



AMOS 'N' ANDY



ARTHUR GODFREY

GREAT SHOWS



BING CROSBY



MARIE WILSON



SPIKE JONES



LOWELL THOMAS

mean

GREAT AUDIENCES

over

Michigan's Greatest Advertising Medium

Call or write your nearest PETRY office

WJR

CBS

50,000 WATTS



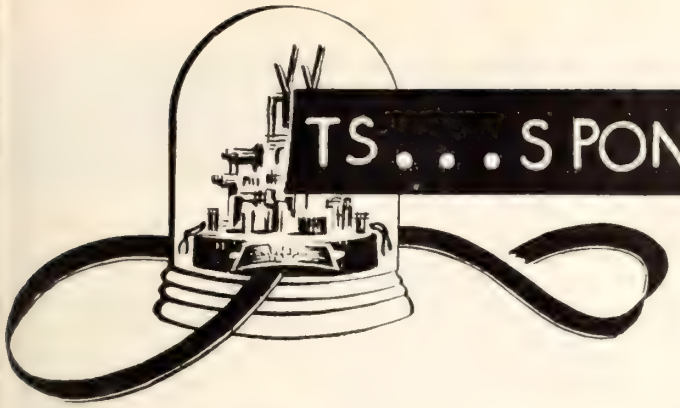
FREE SPEECH MIKE

THE GOODWILL STATION, INC.—Fisher Bldg., Detroit

G. A. RICHARDS
Chairman of the Board

FRANK E. MULLEN
President

HARRY WISMER
Asst. to the Pres.



TS...SPONSOR REPORTS...

..SPONSOR REPORT

11 April 1949

Independent TV first in Canada?

Behind scenes activity in Canada may result in Canadian Broadcasting Corporation licensing an independent TV station before it goes on visual air itself. It'll be window-dressing for governmental control. CBC now has $4,000,000 for TV.

-SR-

PIB figures still give only part of ad picture

Publishers Information Bureau report on leading advertisers in magazines and radio continues to give unbalanced picture on both radio and black-and-white. Since selective broadcast advertising is ignored and newspapers not included, figures are far from accurate picture of today's ad expenditures. Only network gross time charges are included, sans program costs. Foods and cosmetics lead PIB lists.

-SR-

Ad detector now

Another attempt to sell sponsors on qualitative studies via psychograph (SPONSOR, October 1948) is being attempted. Same group with new money and new promotion is trying again. They call it ad detector instead of "arousal" now.

-SR-

Viewers become used to TV, too

Hofstra College research indicates TV set owners become reinterested in motion picture theater going after 1 year of owning a receiver. Decline first year in theater going was 36%. It dropped to 23% second year.

-SR-

Special month promotion being watched

WOR is trying out "special month" type of promotion with emphasis on home appliances. Sponsors haven't flocked in as yet, but industry is watching how great station like WOR affects market like New York.

-SR-

Auto co-op bankrolls being nursed

Dealer cooperative advertising money available at automobile companies runs up into multiple millions. One company has $23,000,000 set aside for dealer co-op campaigns, which, it's holding until automobile market prospects are clearer.

-SR-

Chiquita gets around

Chiquita Banana will come back to air in many different forms, including a variation of icebox song. Even WQXR, which says "no" to singing commercials, will have Chiquita, but on good-music station she'll be hostess at "luncheon concert."

-SR-

More TV program producers

Television Digest's TV Directory No. 7, second quarterly edition this year, lists 376 firms syndicating films and programs to stations. This is increase of 30 over 1 January edition.

SPONSOR, Volume 3, No. 10, 11 April 1949. Published biweekly by SPONSOR Publications Inc., 32nd and Elm, Baltimore 11, Md. Advertising, Editorial, Circulation Offices 40 W. 52 St., N. Y. 19, N.Y. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1941 at Baltimore, Md. post office under Act 3 March 187[illegible]

REPORTS...SPONSOR REPORTS...SPONSOR R

Stations look to new local business

Trend at many local stations is towards taking a crack at classified and other local advertising, until recently exclusive preserve of newspapers. Dr. Millard Faught, economist speaking at FMA meeting, stressed fact that only 1% of 4,000,000 U.S. businesses use radio, thus radio advertising prospects are 99% more than those using air presently.

-SR-

Dual web transmittal during summer

All networks again have made plans to serve stations which continue on standard time when rest of nation moves clocks ahead 1 hour. General relaxation of transcription rules makes it simpler to handle multiple transmission of programs, but it's still heavy expense item.

-SR-

Survey indicates ad budgets up

Association of National Advertisers recent survey indicates that only small minority of advertisers will spend less in 1949 than 1948. Consumer goods companies, to extent of 50%, expect to spend more, while industrial advertisers to extent of 51% expect to use more advertising. While not reported, consumer goods firms will use all media in increases.

-SR-

Broadcasting to report U.S. internal spending

While governmental spending for ECA may be less, more money will be plowed into housing and other internal activities. This is expected to help business conditions within U.S. Plans are for Bureaus to use broadcasting to tell listeners what is being done.

-SR-

TV and radio usage balanced, according to NRI

Nielsen (NRI) reports much more balanced viewing-listening in TV homes in which he has his audimeters than other researchers. In December, 1948, NRI TV sample viewed 3.90 hours daily, turned their radio sets 3.11 hours daily. His report on percentage of homes using television showed 90.9% used their sets day or night.

-SR-

Toni vs Beauty shops

Battle of beauty-shop vs. home permanents, which was reported practically ended as far legal action is concerned, has broken out again—this time in Massachusetts. Claim is that Toni is monopoly (because of wide radio advertising) which tends to eliminate small business. Thus far it's no-decision battle.

please turn to page 38

capsuled highlights

IN THIS ISSUE

NAB Evaluation, with 19 individual activities of the National Association of Broadcasters weighed by advertisers and agencies. **page 25 and 57**

Automobile parts and accessories are the real profitable items for dealers. **page 32**

Outlook is becoming more and more competitive in practically all consumer lines. **page 20**

Daytime serials depend upon many things, and in many cases the factors that appear to be most important aren't. This is the first of an important series. **page 27**

Studio audiences are neglected by most sponsors when they can be fountain heads of promotion for products. **page 35**

IN FUTURE ISSUES

Summer selling can be broadcast advertising keystone. **9 May**

Folk music is the most consistent audience producer of any music form. **25 April**

TV Costs as they are today. **25 April**

Coverage reports—and what they mean. **25 April**

Daytime serials (part two). **25 April**

One of a series. Facts on radio listening in the Intermountain West

NO SALT LAKE STATION SERVES THE INTERMOUNTAIN MARKET

In audience figures the 1947 Winter Hooper survey confirms what is obvious from geography — no Salt Lake City radio station serves the intermountain market. Intermountain Network stations have the king-size share of the audience. Look over these revealing statistics:

WINTER, 1947 — PERCENTAGE OF LISTENING

City and State	Approx. Airline Miles From Salt Lake	Local IMN Station	All Salt Lake City Stations***	
Price, Utah	105 miles	**90.4%**	8.5%	Daytime*
Rock Springs, Wyo.	162 miles	**92.8%**	5.4%	Daytime
Casper, Wyoming	330 miles	**48.1%**	0.0%	Daytime
Casper, Wyoming	330 miles	**33.9%**	0.0%	Night
Sheridan, Wyoming	375 miles	**59.8%**	0.0%	Daytime
Idaho Falls, Idaho	187 miles	**47.3%**	5.3%	Daytime
Idaho Falls, Idaho	187 miles	**45.2%**	7.9%	Night
Powell, Wyoming	320 miles	**51.2%**	0.0%	Daytime
Billings, Montana	390 miles	**33.7%**	0.0%	Daytime
Billings, Montana	390 miles	**23.0%**	0.0%	Night
Miles City, Montana	500 miles	**82.5%**	0.0%	Daytime
Nampa-Caldwell, Ida.	310 miles	**35.7%**	0.0%	Daytime
Nampa-Caldwell, Ida.	310 miles	**24.5%**	2.8%	Night**

*Both day and night measurements are given where breakdowns are available from Hooper.

**Since Winter, of 1947, this area has new stations carrying network service, formerly available only from Salt Lake City.

***Combination of all stations showing 1% or more of audience.

THE INTERMOUNTAIN NETWORK Inc.

MUTUAL

Concentrated Coverage where the people live

Avery-Knodel, Inc. National Representatives

New York — Chicago — Los Angeles — San Francisco — Atlanta

VOL. 3 NO. 10

11 APRIL 1949

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COVER PICTURE: Design and drawing (see personal part) of Santa Barbara radio station KDB by a staff artist. Page 25.

40 West 52nd

GREAT SOLACE

As one who long ago learned to appreciate BMB's basic value, and as one who looked with pained amazement on those who would tear the organization limb from limb, I found great solace in your March 28 description of how BMB has weathered the storm.

OLIVER B. CAPELLE
Sales Promotion Manager
Miles Laboratories, Inc.
Elkhart, Ind.

COMICS MISNAMED

Liked your October and November articles on Latin Radio, but there was one cut-line that bothered me a little bit, i.e., "Cuba likes Mexican comics Solinsky and Pedro" (p. 32, Nov. '48) The article is absolutely correct in that Cuba likes them, as do the people all over the rest of Spanish-speaking America, but the name of the team is "Manolin and Shilinsky" . . . to the Latins, misnaming their favorite funnymen would be just as if they were to review a Broadway comedy "starring America's beloved Alfred Lunch and his charming wife-leading lady, Lynn Glotz."

As a matter of curiosity . . . how many subscriptions go to Mexico and the rest of Latin-speaking America? I had an awful struggle on my hands with each new issue . . . it would be "borrowed" before I could finish reading it. By the time it made its way back to me, the copy was much in need of Scotch-tape . . . that is to say that my friends liked SPONSOR, all of them.

KEN BAKER
Bozell & Jacobs
Dallas

TAKE A BOW

Just a note of appreciation for the fine reporting job you did on the article about Speidel. As far as I know, there was no puffery that would cause me to blush before my friends, and you highlighted the significant and interesting points.

In fact, the only objection which I could find with the article is the "Jr." which you tagged on to the end of my name. While it is true that I have a

(Please turn to page 8)



Here's Why . . .

FIRST IN BMB

FIRST IN HOOPER

FIRST IN THE SOUTH'S FIRST MARKET



To sell Houston and the great Gulf Coast area

Buy KPRC

FIRST in Everything that Counts

KPRC HOUSTON

950 KILOCYCLES · 5000 WATTS

NBC and TQN on the Gulf Coast

Jack Harris, General Manager

Represented Nationally by Edward Petry & Co.

KXEL HAS CHANGED LISTENING HABITS IN IOWA

1540...

BY ACTUAL MEASUREMENT*

NORTHEAST IOWA'S MOST POPULAR FREQUENCY

Take Howard County, Iowa for example. This rich and prospering community has its borders 95 miles from KXEL's transmitter, yet here in this rich market area KXEL holds up to 54.3% of the listeners. This is three times as many listeners as WHO and up to nine times as many listeners as WMT.

Shown below are the distribution of listening homes among radio stations in Howard County from 7:00 A.M. to 12:00 Noon.

*** Facts taken from Conlan's newest Comprehensive Study of Listening Habits.**

	7:00 to 8:00 AM	8:00 to 10:00 AM	10:00 to 12:00 AM	TOTAL MORNING
KXEL	38.5%	54.3%	50.0%	50.0%
WHO	30.8%	14.3%	17.5%	18.2%
WMT	7.7%	5.7%	5.0%	5.7%

The fact the KXEL holds the lion's share of listeners in this rich Northeast Iowa market area during these hours is only half the story, for Howard County is only part of the great KXEL Northeast Iowa market audience. The most important half is the undisputed fact that KXEL does give *more listeners per dollar.* Look at these amazing cost figures.

During the 7:00 to 8:00 A.M. period, KXEL holds 38.5% of the listeners and costs only $110.00 for this hour of time. WHO holds only 30.8% of the listeners—yet costs $230.00 for this same amount of time. WMT holds 7.7% of the listeners and costs $120.00 for this hour. (Cost figures taken from Standard Rate & Data.)

Here is the unvarnished truth. You are not getting your money's worth of listeners, if you are trying to cover Northeast Iowa, without KXEL.

Get the complete facts on Northeast Iowa's listening habits. Call your Avery-Knodel man or write direct to KXEL.

KXEL 50,000 WATTS ABC

JOSH HIGGINS BROADCASTING COMPANY
WATERLOO, IOWA

Represented by Avery-Knodel, Inc.

ABC OUTLET FOR CEDAR RAPIDS AND WATERLOO, IOWA



SALES MANAGER

WORLD's Spectacular

pays off

AT THE CASH

SPECTACULAR NEW SHOWMANSHIP THAT MEANS INCREASED SPONSORSHIP!

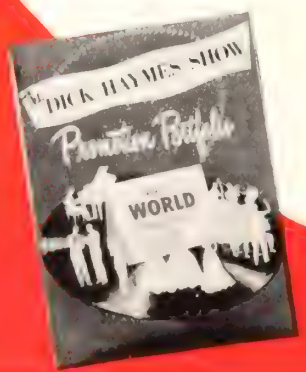
We're showing WORLD subscribers the better way to increased sales and sponsor satisfaction. New stars . . . new shows . . . new scripts . . . new promotions . . . new ideas . . . that mean ***NEW*** sponsors and ***MORE*** sponsors for WORLD stations! New, bigger, better shows like "The Dick Haymes Show," "The David Rose Show," "The Lyn Murray Show," "The Carmen Cavallaro Show," "Eddy Howard" and many more—all planned for COMMERCIAL SPONSORSHIP!

HERE'S THE 1ST OF THE GREAT SHOWS IN WORLD'S SENSATIONAL COMMERCIAL PLAN!

THE DICK HAYMES SHOW!

Terrific, power-packed brochures—on "The DICK HAYMES SHOW"—have already been sent to WORLD stations. These brochures tell your prospective national, local or regional sponsor how he can put this great, tailor-made, selling program to work immediately!





This DICK HAYMES SHOW Promotional Portfolio shows your sponsor how he can make this program ring his cash register! It contains ad mats, star photos, newspaper articles, "teasers"—ready to go!

SEE WORLD'S GREAT EXHIBIT — N.A.B. CONVENTION — SUIT

New Commercial Plan *for you*

REGISTER!



COMMERCIAL ...on 8 Great Counts!

1. COMMERCIAL TALENT . . . Stars your sponsors like because they sell . . . Sell . . . SELL!

2. COMMERCIAL TIMING . . . Each show timed "commercially." Each number timed to fit into its proper place!

3. COMMERCIAL SCRIPTS . . . Written like custom-built shows: Commercial lead-ins; open and closing sponsor identification against theme; provision for two full-length commercials inside the show!

4. COMMERCIAL PRODUCTION AIDS . . . As in The DICK HAYMES SHOW: Opening and closing themes by Dick Haymes; special voice tracks wherein Dick Haymes ties in with sponsor, introduces Helen Forrest, etc.

5. COMMERCIAL BROCHURES . . . Specifically designed to convince sponsors.

6. COMMERCIAL PROMOTION AIDS . . . Three sizes of ad-mats, photos, newspaper articles, "teasers"—ready to go!

7. COMMERCIAL AUDITION DISCS . . . So your sponsor can hear his show as it will sound on the air!

8. SPECIAL COMMERCIAL DEPARTMENT . . . To tell you where WORLD programs are sold—types of sponsors—Hooper ratings—success stories—to make it easier to sell your sponsor and keep him sold.

"The Sponsored Library"

WORLD

PROGRAM SERVICE LIBRARY

WORLD BROADCASTING SYSTEM, INC.

An Affiliate of Frederic W. Ziv Company

501 MADISON AVE., NEW YORK 22, N. Y.

Cincinnati • Chicago • Hollywood

500-501, HOTEL STEVENS, CHICAGO

GENTLEMEN . . . *it's mighty like trying to paint a mural on a postage stamp!*

Seriously, we're not being facetious. To tell the entire amazing *sales* story of our food-quiz program, KITCHEN KAPERS, starring the nationally-known Tiny Ruffner in just a mere advertisement is utterly fantastic!

Why, the story of *mail* alone is a whopper . . . nearly 1000 pieces a week!

And the *sponsor* list! Pardon our pointing—but look over there to the right. You've looked? All right, now look again and note the "stars". Those stars denote *renewals.* Good, sound, firm renewals.

Live audiences? Well, there was that time last month when all Philadelphia had nary a trolley or bus or taxi . . . but 453 people arrived at KITCHEN KAPERS. Oh, yes . . . it was raining, too! But you see, they had their tickets!

And to those live audiences *all* the products are *displayed* by merchandiser Bob McKenna, lately of the Great Atlantic and Pacific. Bob is the busy "man in the field" whose waking hours are filled with arranging *point-of-sale displays for* KITCHEN KAPERS advertisers . . . and inclusions of *program mentions* in 87 newspapers in 77 cities within WIP's throaty voice.

Power? And power-selling is what's needed in the food field. And power-selling is what's in KITCHEN KAPERS' five half-hours a week . . . at the high-listening hour of 10:45 A.M.

The postage stamp is completely covered, but there's lots more to tell. Won't you let our sales rep "tell all"?

★J. W. BEARDSLEY
(Codfish Cakes & Shredded Codfish)

★THE BEST FOODS, INC.
(Presto, 2-in-1 Shoe Polish, Hellmann's Mayonnaise)

★THE BORDEN CHEESE CO.
(Cheese)

H. C. BRILL CO.
(Brill's Spaghetti Sauce)

CALIFORNIA LIMA BEAN GROWERS ASS'N

★CARR-CONSOLIDATED BISCUIT CO.

★DOYLE PACKING CO.
(Strongheart Dog Food)

★DURKEE-MOWER, INC.
(Marshmallow Fluff)

★I. J. GRASS NOODLE CO.
(Soup)

HOYT BROS.
(Dumpling Mix)

★ILLINOIS PACKING CO.
(Joan of Arc Kidney Beans)

★MODERN FOOD SALES
(X-Pert Cake mixes, Instant Icing)

PLANTATION CHOCOLATE CO.
(Candy)

★SIMONIZ COMPANY
(Simoniz)

J. STROMEYER CO.
(Syrup)

WM. UNDERWOOD CO.
(Canned Foods)

★WISE POTATO CHIP CO.

Edward Petry & Co. represents us nationally.

WIP

PHILADELPHIA

35 S. 9th Street, Phone WAlnut 2-6800

40 West 52nd

(Continued from page 4)

father, his name is not David. Your article leaves me no recourse except to sire a second son, which you have given such a propitious start in life.

DAVID G. LYON
Vice President
Cecil & Presbrey
New York

Would you please remove Mr. Nicholas Dreystadt's name from your records and substitute the name of Mr. W. F. Armstrong.

You are doing a good job with your magazine—in fact, it seems to be improving monthly.

C. J. FRENCH
Mgr., Adv. Dept.
General Motors (Chevrolet)
Detroit

● Thanks for the kind words, Mr. French. But don't you mean "biweekly?"

I rather like the personalized writing of your article on Gold Seal Glass Wax. I feel that you definitely have written some thoughts which might have value, if understood, that many articles about our business have missed.

HAROLD SCHAFER
President
Gold Seal Company
Bismarck, North Dakota

Congratulations on your two editorials in the 28 February SPONSOR. The one on BMB was sound and very well put. Your bouquet for *Sales Management's* population figures made a lot of sense, and I think the spirit behind it was excellent.

CHARLES P. HAMMOND
Vice President
NBC, N. Y.

I started to dictate a note of congratulation to you about the way you handled the BMB situation in your feature article, and to thank you for the nice mention of *Sales Management.*

Then someone called my attention to another page, where under the heading, "Applause," you wrote what I think is the finest tribute ever written

(Please turn to page 52)



Hail KCBS...Hail Columbia!

On April 3rd the call letters of KQW, San Francisco, were changed to KCBS. And that dotted the last "i" and crossed the last "t" to the fact that KCBS is now a Columbia-Owned Station.

Making our San Francisco outlet a Columbia-Owned Station and switching its call letters to KCBS means a lot of good things to a lot of good people. Including you.

FOR THE LISTENER—*KCBS now becomes unmistakably associated with CBS—today carrying the greatest schedule of entertainment ever concentrated on one network in the history of radio. And this star-studded CBS schedule is backed and blended with KCBS local originations which cater to Northern California listening likes.*

ADVERTISERS, TOO—*local, national spot, and network—share new advantages from this reinforced identity between the network and its San Francisco outlet. For instance, more than 900 advertisements promoting KCBS-CBS programs are now appearing in every newspaper throughout the entire KCBS 50-100% BMB Audience Area.*

A SIGNIFICANT "EXTRA"
KCBS is now represented nationally by Radio Sales... Radio and Television Stations Representative—CBS. Which means you now can get penetrating and resourceful data about the KCBS market and Northern California listening habits, plus complete and accurate information on how to get KCBS listeners to buy more of your product—faster.

Ask us or Radio Sales how KCBS—"Columbia's Key to the Golden Gate"—can be your key to greater profit.

"Columbia's Key to the Golden Gate" **KCBS**

5,000 watts, 740 kilocycles, Columbia Owned, Represented by **Radio Sales**



for profitable selling— INVESTIGATE

WDEL WILMINGTON DEL.

WGAL LANCASTER PENNA.

WKBO HARRISBURG PENNA.

WORK YORK PENNA.

WRAW READING PENNA.

WEST EASTON PENNA.

Represented by

ROBERT **MEEKER** ASSOCIATES

New York • Chicago

San Francisco • Los Angeles

Clair R. McCollough
Managing Director
STEINMAN STATIONS



Mr. Sponsor

*E. James McGookin**

Advertising and General Manager
Revere Camera Co., Chicago

Revere Camera is a firm that would very much like to be number one in its field. If its sales figures don't soon top those of Eastman Kodak and Bell & Howell, it won't be for lack of trying. The big Chicago firm is out to sell its line of 8 mm. and 16 mm. cameras, projectors, and accessories to the ardent hobbyists who make up the ranks of America's largest indoor-outdoor hobby, and to do it, is depending heavily on its aggressive merchandising and promotion efforts. This is James McGookin's department. The tall, deep-voiced ad executive directs the spending of a budget (nearly $1,000,000 for 1949) that has already given a sizable jolt to much of the thinking in the camera-making industry regarding advertising.

Industry estimates show that more than $11,000,000 will be spent this year by amateur and semi-pro moviemakers for cameras and gadgets.** Revere intends to continue building up its name within this lucrative market by using the *Jo Stafford Show*, a weekly 25-minute musical opus on 46 ABC stations, and by spending the remainder of the budget for magazine space and other forms of promotional activity. McGookin promotes the show heavily to Revere dealers as a big selling point in stocking Revere equipment, and recently took the entire show around to a banquet of the local chapter of the National Photo Finishers Association in Los Angeles to whoop things up a bit for Revere.

The fact that Revere is in radio at all puzzles not a few people, particularly some of those who feel that the printed page is the only way to sell movie cameras. In 1947, Revere took the plunge in network on Mutual with the *Jan August Show*, later switched it to *All Star Revue*, a show which became a sort of Revere family affair, inasmuch as Revere executive Ted Briskin is married to actress Betty Hutton whose sister Marion was starred on the show. With that straightened out, McGookin moved the show to ABC, hired in Jo Stafford, and looks to be set for awhile. McGookin is modest about the results obtained from his broadcast advertising, but the sales curve keeps going up.

*Seen right with Jo Stafford.
**Source: *Popular Photography Market Analysis.*

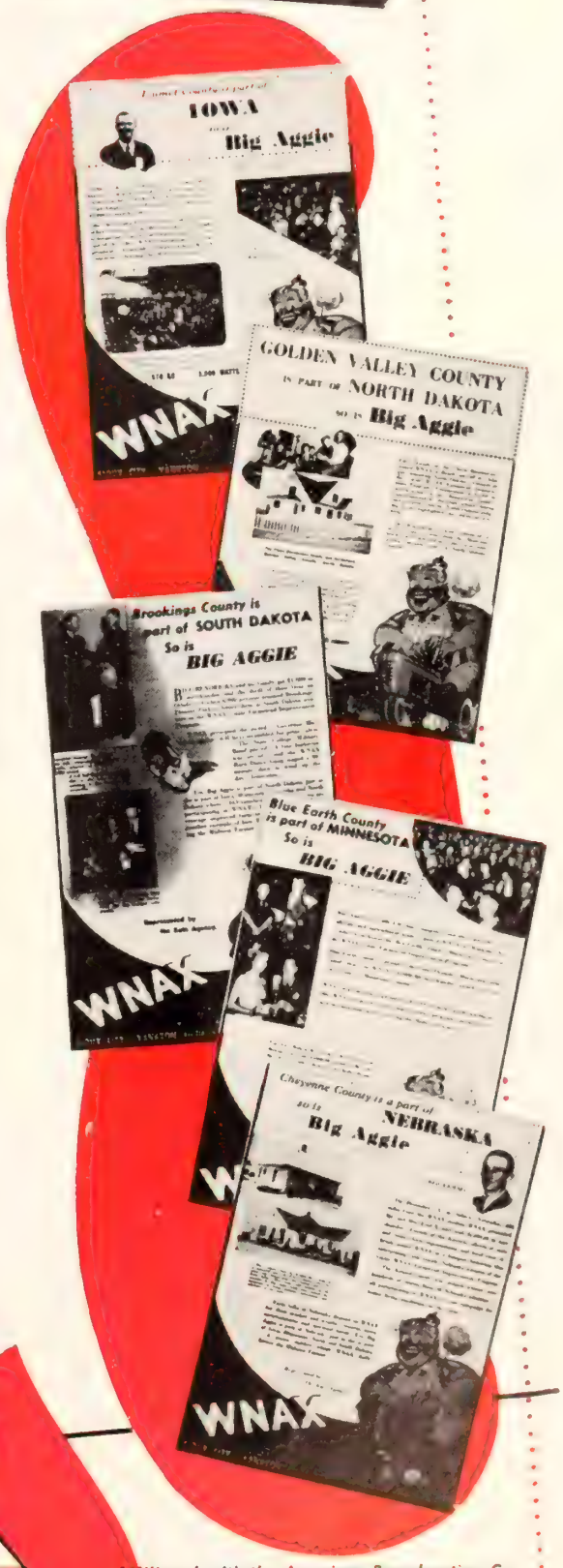
Big Aggie's CONCENTRATING ON GOOD LIVIN'!

Conceived by WNAX and conducted by WNAX in cooperation with Farm Extension Services in Minnesota, North Dakota, South Dakota, Nebraska and Iowa — the WNAX 5-state Farmstead Improvement Program is creating a better way of life for the Midwest farmer. For the past ten years emphasis has been on cropland improvement and increased production. The Farmstead Improvement Program is designed to improve the home itself — making possible a more comfortable and gracious life on the farm. During 1948 (the first year of the three year program) 1,044 farm families representing 203 counties participated in Farmstead Improvement. First year winners were selected from entries in each state. These state winners—the Bill Hendricks family of Brookings County, South Dakota —Emmet County, Iowa's, Sam Naas—the Ben Ludtke family, Blue Earth County, Minnesota—the Floyd Bosserman's of Golden Valley County, North Dakota —and the Fred Kriesel's of Cheyenne County, Nebraska—were honored at special celebrations. Each received a WNAX $1,000.00 merchandise award. Inspired by the program, 1,039 other farm family entrants made substantial "farmstead improvements."

The vigorous growth of this ambitious campaign for better living has been given added impetus by increased merchandise awards made available for 1949. The WNAX Farmstead Improvement Program had definitely caught on. Hundreds of new entrants, fired with enthusiasm for the project, are submitting applications for 1949-1950 participation.

WNAX has been able to lead its farm families in this gigantic Farmstead Improvement Campaign because of the confidence Big Aggie folks have in the station. This unique broadcaster-listener relationship has been a large factor in the development of WNAX dominance in Big Aggie Land—a rich, 5-state *major market*.

WNAX continues—serving the Midwest Farmer.



A Cowles Station

570 KC • 5,000 WATTS

WNAX

Affiliated with the American Broadcasting Co.
Represented by the Katz Agency



"Have a wonderful time"

TAKE 13 WEEKS WITH PAY...ON WCCO

Stay on WCCO all year 'round—*without a Summer hiatus*—to have a wonderful time! Summertime in the Northwest is just what the doctor ordered.

BIG SALES! Throughout the 6-state WCCO territory, retail sales are just about as high ($699,000,000) in June, July and August as they are in any other season. Northwest farmers harvest cash crops of $865,927,000 in these three months, and more than two million vacationists bring in (and gleefully spend) an additional $212.000.000.

BIG LISTENING! WCCO delivers an average daytime Twin Cities Hooper of 6.0 in the Summer—58% better than any competing station. (Throughout the 6-state area surveyed by the CBS-WCCO Listener Diary,* WCCO averages 200% more listeners than any other Twin Cities station.)

BIG PRECEDENT! Last year, 48 blue-chip local and national spot advertisers (30% more than the year before) stayed "on the job" all year 'round on 50.000-watt WCCO. As they'll do again this year... having a wonderful time, making sales while the sun shines.

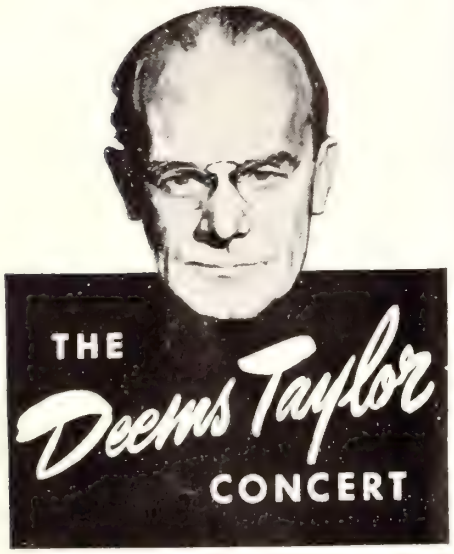
You'll find, as they have found, that the 13 Summer weeks on WCCO are *13 weeks with pay*. For reservations, see us or Radio Sales.

50,000 watts **WCCO**

Minneapolis-St. Paul • CBS

Represented by RADIO SALES

NOW
AVAILABLE
on
WWDC
in Washington



THE Deems Taylor CONCERT

Here's a new kind of disc show featuring the world's greatest music plus the sparkling comments of America's most distinguished music critic, Deems Taylor. Great guest stars are heard on each of the 30-minute programs, five times a week. It's a wonderful buy for participations or complete sponsorship. Ask your Forjoe man for details.

7:30 to 8 P. M.
Monday through Friday

WWDC
AM-FM—The D. C. Independent
REPRESENTED NATIONALLY BY
FORJOE & COMPANY

p.s.

See: "Making Good With a Specialty"

Issue: May 1948, page 38

Subject: The thinking back of Ronson's purchase of a second air show.

Ronson accessories (lighter fluid, wicks, flints, etc.) have played second fiddle to Ronson table and pocket lighters almost from the beginning. However, Ronson has been marketing them for years through a wider distribution system than that which sells the lighters, and their acceptance, backed by small-space magazine ads and e.t. announcements, has increased steadily. By January of this year, Ronson decided that the accessory business was a profitable one, and it was time for its own air show to do the selling job.

A lesser, but important reason for the Ronson purchase of the capsule (five-minute) *Johnny Desmond Show* on nearly 500 Mutual stations every Sunday night is the discount factor. Ronson is an important Mutual client, having sponsored *Twenty Questions* since mid-1946 on that network. Adding a new program put Ronson in a dollar-volume bracket that afforded it a real discount. With the increased sale of the accessories, the fact that Ronson has a new product (Penciliter) to plug on *Twenty Questions*, and the favorable dollar-volume discount, Ronson felt that the crooning of Johnny Desmond and the commercial pitches of Charlotte Manson could do a good, low-cost job in reaching new customers for Ronson accessories. Latest research figures bear this out, and show that Ronson's cost-per-thousand-homes-reached is a little more than a dollar.

Ronson didn't take any advertising dollars from its original $2,250,000 advertising and promotion budgets. The Desmond show is an added starter with its own budget, and does not conflict with *Twenty Questions*, selective TV campaigns, and magazine advertising.

p.s.

See: "Crusading Pays Lee"

Issue: February 1947, p. 9

Subject: ABC outlets take Drew Pearson show off line and sell late repeat to local Lee dealers

Repeat broadcasts of Drew Pearson's 6 p.m. Sunday broadcasts have been sold by 22 local ABC stations in cities throughout the country, and the list is growing steadily. The Frank H. Lee Company, makers of Lee hats, sponsors Pearson's regular live broadcast. The program is taken off the line for the repeat later the same evening.

Strategists at William H. Weintraub & Company, Inc., Lee agency, came up with the idea. It is a further solution of the original situation in which Lee dealers, from the start of Lee's sponsorship, wanted to take advantage of the Pearson show by buying announcements just before or after it. The idea is paying off in the sale of more hats.

One men's shop wrote that its hat business was up 20% over last year in the period 7-19 March, and credits the increase largely to sponsoring Pearson. A large department store's sales in all departments were down in February, except the hat department, which was up. They also credited the new Pearson repeat.

The first three stations to sell the repeat were WJZ, New York, WENR, Chicago, and KECA, Los Angeles. As soon as other ABC managers heard about it, they wanted to get in on the deal. Lee submits a list of eligible dealers in each city where the original broadcast is heard, and reserves exclusive right to approve or reject any proposed local sponsor.

The show must be repeated on the same Sunday night as the

(Please turn to page 96)

We Pay Our Respects . . .

to all you station men whose confidence in us and an idea made the Syndicate success story possible.



BROADCASTERS PROGRAM SYNDICATE

Cooperative Program Syndication Plan — under direction of

BRUCE EELLS & ASSOCIATES

2217 Maravilla Drive • Hollywood 28, California • HOllywood 9-5869

For membership information — and "Pat O'Brien", "Frontier Town", and "Adventures of Frank Race" audition records — write, wire or phone. A total weekly fee equal to your one-time national class-A quarter-hour rate entitles you to all these and future Syndicate programs. ★ ★ ★ ★

KFH IS TOPS

IN THE TOP KANSAS MARKET



Weigh these Yardsticks

TOP POWER

5,000 WATTS DAYTIME

5,000 WATTS NIGHTTIME

The most powerful full time station in Kansas.

TOP HOOPERATING

KFH has the TOP rating on listening audience.

TOP NETWORK—CBS

The only full time CBS station in Kansas. For 20 years KFH has broadcast CBS programs a large portion of every broadcast day.

KFH is TOPS in history too! Established in 1922, the first radio station in Kansas, KFH has consistently increased its power, its program quality and its audience to maintain leadership in its area through the years. KFH is backed by the Wichita Eagle, a leading Kansas newspaper, established in 1872.

• 5000 WATTS — **ALL** THE TIME . . .

KFH CBS

WICHITA, KANSAS

the voice of the Wichita Eagle

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

SPONSOR

New and renew

New on Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Doubleday & Co	Huber Hoge	MBS	58	Doubleday Quiz Club; MTWTF 11:45-12 noon; Mar 28; 4 wks
General Mills Inc	Knox Reeves	CBS	166	Bing Crosby's Wheaties Baseball; Su 10-11:00 pm; Apr 17
International Silver Co	Young & Rubicam	CBS	147	Adventures of Ozzie & Harriet; Sun 6:30-7 pm; Apr 3; 52 wks
P. Lorillard Co	Lennon & Mitchell	ABC	175	Stop the Music; Sun 8-8:15 pm; Apr 3; 52 wks
Perfect Circle Co	Henri Hurst & McDonald	MBS	191	Indianapolis Speedway Race; May 30
Quaker Oats Co	C. J. La Roche	ABC	186	Talk Your Way Out Of It; MWF 3-3:30 pm; Mar 30; 19 wks
Charles B. Silver Co	Brooks	MBS	23	Take A Break; Sat 10:45-11 am; Mar 12; 52 wks
William H. Wise & Co Inc	Twing & Altman	CBS	29	How To Get More Out of Life; Su 11:05-11:15 am; Mar 27; 4 wks

(Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period)

Renewals on Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Equitable Life Assurance Society of the U.S.	Warwick & Legler	ABC	260	This Is Your FBI; Fri 8:30-9 pm; Apr 1; 52 wks
First Church of Christ Scientist	H. B. Humphrey	MBS	63	Healing Ministry of Christ Scientist; Sa 4:45-5 pm; Apr 2; 13 wks
General Foods Corp	Benton & Bowles	NBC	77	When A Girl Marries; MTWTF 5-5:15 pm; Mar 28; 52 wks
			89	Portia Faces Life; MTWTF 5:15-5:30 pm; Mar 28; 52 wks
S. C. Johnson & Sons Inc	Needham, Louis & Brorby	NBC	165	Fibber McGee & Molly; Tu 9:30-10 pm; Mar 29; 52 wks
Lever Bros Co	Ruthrauff & Ryan	CBS	87	Aunt Jenny; MTWTF 12:15-12:30 pm; Mar 21; 52 wks
Lever Bros Co	Young & Rubicam	CBS	150	Talent Scouts; Mon 8:30-9 pm; Apr 5; 52 wks
Manhattan Soap Co Inc	Duane Jones	NBC	162	We Love & Learn; MTWTF 11:15-11:30 am; Mar 28; 52 wks
Mars Inc	Grant	NBC	135	Dr. I.Q.; Mon 9:30-10 pm; Mar 27; 52 wks
Miles Labs Inc	Wade	NBC	152	News of the World; MTWTF 7:15-7:30, 11:15-11:30 pm; Mar 28; 52 wks
Procter & Gamble Co	Benton & Bowles	CBS	114	Perry Mason; MTWTF 2:15-2:30 pm; Mar 28; 52 wks
Toni Co	Foote, Cone & Belding	CBS	149	Crime Photographer; Th 9:30-10 pm; Mar 23; 52 wks
William H. Wise & Co Inc	Twing & Altman	CBS	56	Handy Man's Guide; Sa 2-2:15 pm; Mar 5; 9 wks How To Get More Out of Life; Sa 2:15-2:30 pm; Mar 5; 9 wks

National Broadcast Sales Executives (Personnel Changes)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Guy Cunningham	WEEI, Boston, sls prom dir	Same, sls mgr
Jules Dundes	WCBS, N.Y., adv, sls prom mgr	KQW, S. F., sls, sls prom dir
Murray C. Evans	——	WGBB, Freeport N.Y., sls mgr
Robert Friedheim	NBC (radio recording div), N.Y., dir	World Broadcasting, N.Y., sls mgr
C. B. Heller	WJPA, Washington, Pa, mgr	WIMA, Lima O., sls dir
George Henderson	Citizen, Columbus O., adv sls dept	WLWC, Columbus O., sls mgr
Robert S. Hix	KFH, KFH-FM, Wichita Kans., sls staff	Same, sls mgr
Robert M. Richmond	May Co, Balto., publ dir	WCAO, Balto., asst mgr in chge natl sls, prom
Phil Wood	WFMJ, Youngstown O., sls mgr	WKOW, Madison Wis., sls mgr

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Paul Christian	Consolidated Cigar Corp, N. Y., exec vp	Pal Blade Co Inc, N. Y., sls, adv dir
L. Russel Cook	W. A. Cleary Corp, New Brunswick N. J., vp	Wilbur-Suchard Chocolate Co, Lititz Pa., vp
John A. Crowe	American Tobacco Co, N. Y., asst chief of mfg	Same, vp
Harold R. F. Dietz	Emerson Radio & Phonograph Corp, N. Y., asst sls prom mgr	Same, sls prom mgr
Joseph V. Getlin	Ralston Purina Co, St. L., cereal adv mgr	Same, sls, prom mgr cereal div
Arthur Grobart	Decca Records Inc, L. A., asst to Western div mgr	Same, N. Y., sls prom mgr
Charles J. Hajek	——	G. Heileman Brewing Co Inc, LaCrosse Wis, sls mgr
R. M. Hood	——	U. S. Rubber Co (Gillette Tires div), N. Y., adv, sls prom mgr

● ***In next issue: New National Selective Business. New and Renewed on TV Advertising Agency Personnel Changes. Station Representative Changes***

Sponsor Personnel Changes (Continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harry Keller	——	Philadelphia Evening Bulletin, Phila., adv mgr
Ernest D. Kosting	Geyer, Newell & Ganger, N. Y., copywriter	Burlington Mills Corp, N. Y., adv mgr
Aaron Krochmal	——	Anchor Distributing Co, Pittsb., adv, sls prom mgr
Barbara A. Kross	Oppenheim, Collins, N. Y., fashion artist	Lane Bryant, N. Y., adv mgr
Edward D. Lane	Lamont, Corliss & Co, N. Y., sls mgr	Same, vp
Richard K. Law	American Hospital Supply Corp, Evanston Ill.	Tru-Ade Inc, Chi., adv, pub rel dir
Sydney Lowengerg	Esquire Inc, N. Y., sls prom, mdsg mgr	Champ Hats Inc, Phila., vp in chge adv, retail mdsg
C. L. McCall	G. Heileman Brewing Co, La Crosse Wis., gen sls, adv mgr	Jacob Schmidt Brewing Co, St. Paul Minn., gen sls, adv mgr
Frank Oxarart	CBS, Western div, transcontinental network sls mgr	Hunt Foods Inc, L. A., adv, mdsg mgr
Morris Pearlmutter	——	Edison Brothers Shoe Stores Inc, St. L., adv, prom dir
H. Kenneth Philips	Lamont, Corliss & Co, N. Y., mdse mgr	Same, vp
Jonas Rosenfield Jr	20th Century-Fox, N. Y., asst adv mgr	Same, adv mgr
Kay Smeya	Grant, Miami Fla.	Macfadden-Deauville Hotel, Miami Beach, adv, publ dir
Gail Smith	Procter & Gamble Co, Cinci., nighttime radio activities	Procter & Gamble Productions Inc, Cinci., dir in chge nighttime programs
Walter F. Spoerl	United States Rubber Co, N. Y., gen sls mgr mechanical goods div	Same, gen sls mgr all div
Alfred N. Steele	Coca-Cola Co, N. Y., vp in chge sls in U.S.	Pepsi-Cola Co, N. Y., first vp in chge sls operations in U.S., dir
Prescott A. Tolman	——	Eastern Air Lines Inc, N. Y., gen sls mgr
Frank M. Underwood	——	Petri Wine Co, S. F., gen sls mgr

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Adelphi Paint & Color Works, N.Y.	Adelphi's Redi-Blend	Gordon & Mottern, N.Y.
Allied Chemical & Dye Corp (General Chemical, div), N.Y.	Airex insecticides	Newell-Emmett, N.Y.
M. E. Bear Co, L. A.	Baking mixes	Larry Pendleton, L. A.
Bishton-Wheeler Inc, Ilion N.Y.	Miller Retractable Ball Point Pen	Moser & Cotins, Utica N.Y.
Blum's of San Francisco, S. F.	Candy, confections	Monroe Greenthal, L. A.
Chesebrough Manufacturing Co, N.Y.	Vaseline Cream Hair Tonic	Cayton, N.Y., for TV
Chicago Laundry Owners Assn, Chi.	Institutional	John W. Shaw, Chi.
Cleveland-Sandusky Brewing Corp, Cleve.	Beer	Carpenter, Cleve.
Consolidated Royal Chemical Corp, Chi.	Krank's Shave Kreem, Mar-O-Oil Shampoo	Ruthrauff & Ryan, Chi.
Delicia Chocolate & Candy Manufacturing Co Inc, N.Y.	Candy	Paris & Peart, N.Y.
Thomas Emery's Sons Inc, Cinci.	Netherland, Terrace Plaza Hotels	Ruthrauff & Ryan, Cinci.
Fairbanks-Lloyd Corp, N.Y.	Nodor household odor absorbent	Edwin Parkin, N.Y.
General Ice Cream Corp, Schenectady N.Y.	Ice Cream	Woodward & Fris, Albany N.Y.
Hales & Raskob Enterprises, Richmond Calif.	Glass cleaner	Botsford, Constantine & Gardner, S. F.
Juel Co, Chi.	Hair preparations	Walter L. Rubens, Chi.
La Regione Siciliana, Palermo Italy	Travel	Gotham, N.Y.
Los Angeles Mirror, L. A.	Newspaper	Smith, Bull & McCreery, H'wood.
Los Angeles Times, L. A.	Newspaper	Smalley, Levitt & Smith, L. A.
Nassour Studios, H'wood.	Africa Screams (Abbott & Costello film)	William Kester, H'wood.
Netherland Plaza Hotel, Cinci.	Hotel	Ruthrauff & Ryan, Cinci.
Victor Neustadtl & Co Inc, N.Y.	Sweetop chocolate flavored creamed frosting	Paris & Peart, N.Y.
Old Judge Coffee Co, St. L.	Coffee	Gardner, St. L.
Philadelphia National League Baseball Club, Phila.	Baseball club	Weightman, Phila.
Pillsbury Mills Inc, Mnpls.	Pillsbury's Best Flour, Sno Sheen cake flour, pancake mixes	Leo Burnett, Chi.
Polly Pritz Corp, N.Y.	Waterless household cleaner	H. W. Fairfax, N.Y.
Proctor Electric Co, Phila.	Electric blanket	Gray & Rogers, Phila.
Procter & Gamble Co, N.Y.	Joy, liquid detergent	Biow, N.Y.
Procter & Gamble Co, Cinci.	Lilt (permanent wave kit)	Biow, N.Y.
Regal Amber Brewing Co, S. F.	Beer	Abbott Kimball, S. F.
Ritepoint Co, St. L.	Pens, pencils, lighters	Olian, St. L.
Roscon Art Metal Works Inc, Newark N.J.	Pencil, cigarette lighter	Grey, N.Y.
Savoye Specialy Co, N.Y.	Horner's liquid shave	Edwin Parkin, N.Y.
Shawmaker Locks Co Inc, Lancaster Pa.	Padlocks, locking devices, brass bronze hardware	Gray & Rogers, Phila.
Solventol Chemical Products Inc, Detroit	Cleaning compound	Luckoff, Waxburn & Frankel, Detroit
Southern Dairies Inc, Wash.	Dairy prods	Tucker Wayne, Atlanta
Stephen Product Co Inc, N.Y.	Auto Magic Picture Gun	Lewis, Newark N.J.
Sylmol Co, N.Y.	Reducing salon	Edwin Parkin, N.Y.
Sunset Appliance Stores, N.Y.	Appliances	Bobley, N.Y.
Thoroughbred Dog Food Co, Cinci.	Dog food	Kaufmann-Nahan, Cinci.
Union Central Life Insurance Co, Cinci.	Insurance	Ralph H. Jones, Cinci.
Venus Foundation Garment, Chi.	Foundation garments	Edward A. Grossfeld, Chi.
Vi Tone Products Ltd, Hamilton Ont.	Soft drink	J. J. Gibbons, Toronto
Whiting Milk Co, Charlestown Mass.	Dairy prods	Chambers & Wiswell, Boston


MOVE OVER,
I've had listeners in there for YEARS!
50,000 WATTERS
Could be, but the war's over, bub, Listeners don't "fish" for out of towners now a days. They listen to their home stations.
Timebuyers, like Frigidaire, who are abreast of the times, are realizing this change in the trend of the post war listening habits—and Frigidaire is doing something about it.
B. CURTIS
K V O B
ALEXANDRIA, LA.
LOUISIANA
KVOB
CENTRAL LOUISIANA'S
FASTEST GROWING STATION
Mutual Broadcasting System
NEXT MONTH 1000 w—970 kc
All programs duplicated over KVOB-FM at no extra cost
W. H. Dick, Gen. Mgr.
National Representative—Continental Radio Sales

Forecasts of things to come as seen by SPONSOR's editors

Outlook

Vacations up this year, but individual spending down

Vacationing will be at all-time high this year. Spending per individual two-weeks-with-pay will be lower, but the number will be up, many taking their first vacation in years. The lush spender isn't in abundance, and those making reservations are asking costs more frequently than since before the war. More hotels and resorts are on the air, or scheduled, than at any time during past seven years.

Retailers concentrating on price-appeal advertising

Retailers using the air throughout the nation find that most potent appeal is price, and 54% of all local-retail broadcast advertising was price-minded during January and February. There's no indication that there'll be any change before late May, when impending marriages of thousands will increase buying.

Corporations again research-conscious

Market research, which suffered along with all research from the Dewey error, is back in good graces again. A number of big consumer-product organizations have rehired researchers whose contracts they "forgot" to renew, and top-ten corporations' market research staffs are back to pre-Dewey level.

Piece goods sales to continue up

Piece goods and fabric business in general will continue to improve because women have returned to making their own. Individual dressmaking always means better yardage sales and at better prices than quantity sales to manufacturers. Already a number of fabric houses are planning sewing lessons on TV, and department stores are increasing their piece-goods departments.

Hollywood shooting pilot pictures for TV showing

End of Hollywood ostrich attitude towards TV is at hand. Every motion picture company in the nation has a pilot motion picture in the works that's planned for TV showing—and maybe theater showing, as well. Bill Lodge, engineering v.p. at CBS, has been elected to Society of Motion Pictures Engineers (SMPE) board. First TV motion picture produced by majors will be sneak-previewed sometime during July. Objective is to see what can be done to bring Hollywood quality and TV price together.

Coal advertising to be heavy this Spring

Because it's expected that the coal miners will be called out on strike late this Spring or early Summer, big coal corporations will be spending more money on advertising than usual to get coal into the homes. Idea is that Lewis pressure will be less effective if in-bin supplies are adequate. Radio will receive about 50% of the extra advertising, with newspapers getting practically all the rest.

Failures up, but not among broadcast stations

Despite the enormous increase in station competition, the failures of broadcasting stations are currently less than any other form of business. While a number of consumer publications have failed, and the death rate among trade papers has been high, this isn't true of radio operations. It's expected, however, that a few broadcasters will call it quits this year but percentage-wise business reporters indicate, it's nothing to be disturbed about.

Over-planting by farmers disturbs economists

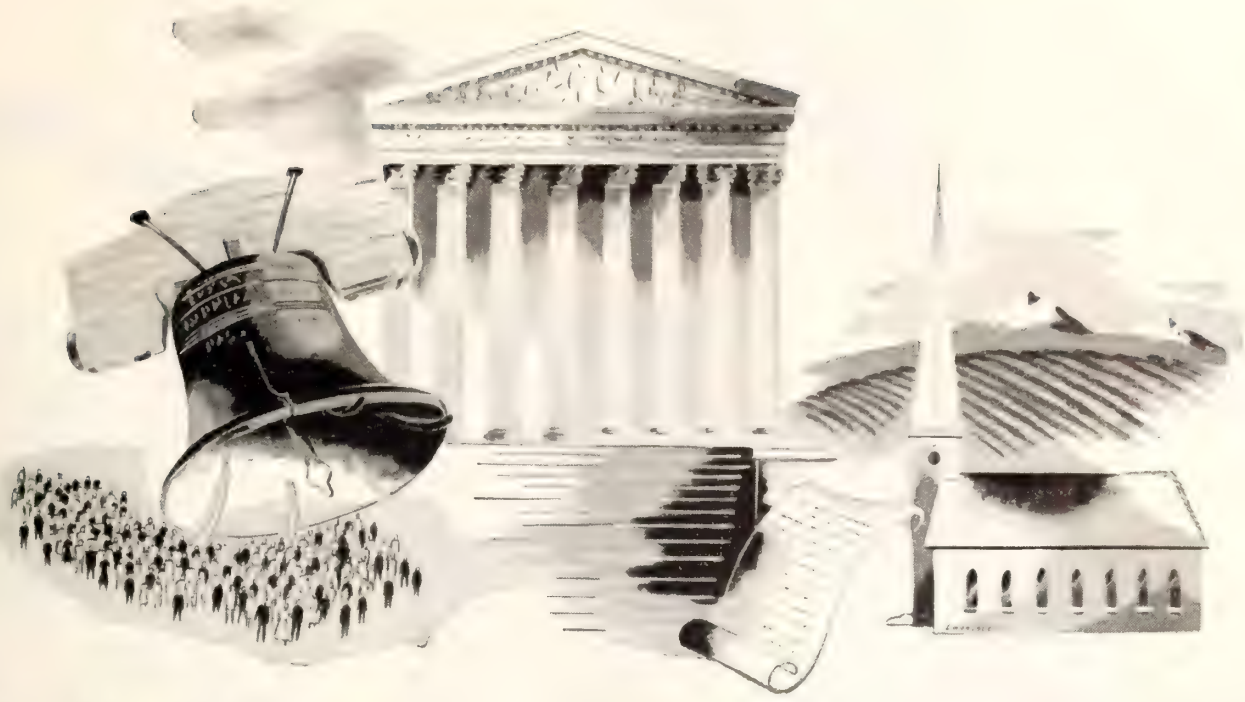
Despite warnings by economists, farm planting will be up this year in some cases as high as 50% more than the government desires. Government price support assures farmers of a reasonable profit, so farmers are letting Uncle Sam take the brunt of over-planting. Price supports are not expected to be dropped, despite some feeling in Washington that some ruralites are taking advantage of a good thing to the extent of some $3,000,000,000. U. S. Department of Agriculture is expected to sponsor an intensive broadcast campaign to increase consumption of farm produce, but even it doesn't believe that the over-production can be consumed.

First quarter statements will be up, and advertising budgets increased

Most of the great food companies will show better earnings for the first quarter of 1949, but there are clear-cut indications that the second quarter won't look nearly as good for many corporations. General Foods' net is up, as are the nets of other multi-product organizations. First-quarter money set aside for advertising is up about 10%, much of it, however, won't get into print or on the air until this Fall.

Radio to be asked to prevent "slip" going too far

Radio will be called upon to prevent the "slip" in prices and employment from becoming a recession. Business feeling is that what's happening is "normal", but public opinion experts know that the "slip" can become a whopper of a depression, if consumer thinking starts in that direction. The 5,000,000 unemployment talk (it's only 3,200,000 now) already has wage-earners worried and buying only necessities. FCC realizes that TV can help cushion the slump, and is rushing its unfreeze as quickly as it can, while still trying to do right by broadcasters and listeners. Broadcasting will have to condition the public on the fact that what's ahead is good for it.



To WLS...
The du Pont Award

"for outstanding and meritorious service in encouraging, fostering, promoting and developing American ideals of freedom and for loyal and devoted service to the nation and to the communities served"

RADIO Station WLS has just received the 1948 Alfred I. du Pont Radio Award. From among all the nation's large radio stations, WLS was selected as the one best achieving the above objective.

This recognition was based principally upon "Adventures in Freedom," dramatic program presented each week as part of WLS "School Time," educational series heard daily in thousands of classrooms. "Adventures in Freedom" is designed to stimulate young listeners to an appreciation of our American heritage of freedom; to point out how that heritage applies to everyday living, and to awaken individual responsibility toward the preservation of the American way of life.

As early as 1925, WLS originated its "Little Red Schoolhouse" programs and since 1937, has broadcast "School Time," planned with the help of an advisory council of educational leaders, to supplement and enrich the regular classroom curriculum. A thoroughly outlined advance schedule for teachers, an annual award for the best scrapbooks illustrating the programs, and regular publicity in Prairie Farmer all add to the effectiveness and value of "School Time."

Although education is only one of the many services we provide, of needs we fill, it typifies the reason why WLS is welcomed as a friend in millions of Middlewestern homes.

A Clear Channel Station

WLS CHICAGO 7 — The PRAIRIE FARMER STATION

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

P-r-r-rogramming

25 recorded packages
wrapped in a record of
sponsorship...designed for
maximum listenership...
and tied with
YOUR purse strings in mind



AUNT MARY One of radio's most successful daytime serial programs . . . sponsored "live" by a national advertiser over NBC Western Network . . . here's a heart-warming story of a woman's fight for human dignity and understanding—with listening appeal for young and old alike.

605 quarter-hours for 5-a-week broadcast



THE HAUNTING HOUR—Original psychological mysteries, "whodunit" thrillers, crime crusade themes and eerie tales by ace radio writers . . . enacted by radio-stage-screen stars, including Betty Furness, Jed Prouty and Betty Kroeger.

52 half-hours for 1-a-week broadcast



THE PLAYHOUSE OF FAVORITES – The world's best-known and loved novels and plays in brilliantly dramatized editions . . . expertly adapted for radio—with all-star casts, including Wendy Barrie, Les Tremayne, John Carradine and Signe Hasso. Some of these prestige programs are *"A Tale Of Two Cities," "Rip Van Winkle," "Little Women," "The House Of The Seven Gables," "Adventures Of Tom Sawyer," "Camille"* and *"Robin Hood."*

52 half-hours for 1-a-week broadcast



FOR A ROOM WITH A VIEW . . .
on complete NBC SYNDICATED PROGRAM *details*
try **"516"** *at the* **Stevens Hotel.**

We'll be happy to provide descriptive brochures, rates and audition records.

NBC

A Service of Radio Corporation of America

for the P-r-r-ractical PURSE . . . . .



A HOUSE IN THE COUNTRY Roof-raising, hilarious situation-comedy and a closet full of fun . . . based on the trials of a young city-bred couple in their search for peaceful living in the country. A well-constructed program, featuring top network talent and family-styled for country-wide appeal.

52 half-hours for 1-a-week broadcast



REFLECTIONS The brilliant color of music woven with the golden thread of words . . . supplying a long-standing demand for a program designed for relaxed meditative listening . . . featuring Canada's finest radio talent . . . NBC-produced for maximum commercial effect and entertainment value.

104 quarter-hours for 2-a-week broadcast



THE THREE SUNS AND A STARLET Sun-bright rhythm styled of sunlight and star-dust by America's shining exponents of subtle improvisation . . . further enhanced by the glowing warmth of guest vocalists Nan Wynn, Kay Armen, Irene Daye and Dorothy Claire.

78 quarter-hours for 3-a-week broadcast



ALLEN PRESCOTT . . . THE WIFE-SAVER Household hints and mirth-spattered patter that attract fan mail by the carload and put the program on the "Missus'" must list . . . mirthful nonsense that has placed Allen Prescott among network favorites and made sense to—and dollars for—many sponsors.

156 quarter-hours for 3-a-week broadcast



OTHER NBC LOW-BUDGET RECORDED PROGRAMS . . .

Adventure:

STAND BY FOR ADVENTURE—78 quarter hours for 2-a-week broadcast

Romance:

MODERN ROMANCES—156 quarter hours for 3-a-week broadcast

Hair-raisers:

THE WEIRD CIRCLE—78 half-hours for 1 or more weekly broadcast

MERCER McLEOD . . . THE MAN WITH THE STORY—52 quarter-hours for 1-a-week broadcast

FIVE MINUTE MYSTERIES—260 five-minute programs for 3-a-week broadcast

Human Interest:

BETTY AND BOB—390 quarter hours for 5-a-week broadcast

Sports:

THROUGH THE SPORT GLASS with SAM HAYES—52 quarter hours for 1-or-2-a-week broadcast

Juvenile:

HAPPY THE HUMBUG—54 quarter hours (15 pre-Christmas 39 post-Christmas) for 2-or-3-a-week broadcast

MAGIC CHRISTMAS WINDOW—25 quarter hours for pre-Christmas broadcast

DESTINY TRAILS—156 quarter hours for 3-a-week broadcast

Musical:

TIME TO SING—156 five-minute programs for 3-a-week broadcast

CARSON ROBISON AND HIS BUCKAROOS—117 quarter hours . . . frequency optional

TIME OUT FOR FUN AND MUSIC—65 quarter hours for 1 or more-weekly broadcast

ART VAN DAMME QUINTET with LOUISE CARLYLE—117 quarter hours for 3-a-week broadcast

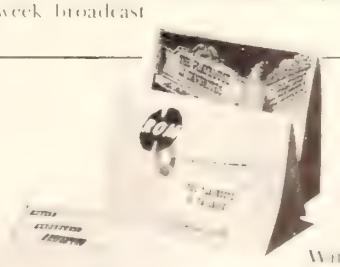
Especially for the Girls:

COME AND GET IT—156 quarter hours for 3-a-week broadcast

Five-Minute Specialties:

THE NAME YOU WILL REMEMBER—260 five-minute programs for 3 or 5-a-week broadcast

GETTING THE MOST OUT OF LIFE TODAY—117 five-minute programs for 3-a-week broadcast



and to make the package complete

With each program series, NBC Radio-Recording supplies a complete audience promotion kit—glossy photos, mats, publicity releases and on-the-air announcements — designed to build a large following for your NBC Syndicated Programs.

This extra service offered by station men throughout the nation is offered to Syndicated Program users at NO EXTRA COST.



Radio-Recording Division

RCA Building, Radio City, New York • Chicago • Hollywood



Our Mr. Jamison sums it up...

Mr. Jamison (always a fine orator) was recently asked to make a short speech at a sales convention. Naturally the subject he chose was Spot Broadcasting and the function of the station representative in it.

"Gentlemen," said Jamison in part, "Spot Broadcasting is the form of advertising which should probably interest you the most. For it approaches the great American consumer in much the same way that you do... on a market-by-market basis, with the object of producing local sales. Because of this selectivity, Spot is surely one of the most profitable, flexible and economical media ever developed.

"I must tell you also that the correct use of Spot is a very complex proposition...with hundreds of markets throughout the country and thousands of stations that reach them. That is why firms of station representatives are in business.



"One of the most distinguished of these firms—I might add—is my own employer, Weed and Company. Today, through diligence, application and expert ability, we are doing more business for all of our clients... and helping them make more money... than ever before."

Mr. Jamison's remarks were so well received we thought we'd pass them along from one convention to another.

Weed and company

radio and television station representatives

new york • boston • chicago • detroit
san francisco • atlanta • hollywood

NAB Evaluation: 1949

Digest

SUBJECT	DESCRIPTION	PAGE
Executives	General feeling is that Judge Miller has done a fine job, but that he's not commercial enough in his approach to broadcasting.	**58**
Broadcast Advertising	Need for an aggressive staff to assist director Mitchell is stressed by all sponsors and agencies who know of the operation of the department. Not enough know what is being done.	**58**
Standards of Practice	Code is being more abused than obeyed. Sponsors claim that regulations for broadcast advertising will not be obeyed without some form of sanctions. Feel Judge Miller can find some way towards enforcement.	**60**
All-Industry Promotion	It can't be done with $125,000 when newspapers have a million or more. A motion picture is good, but it should be only part—not the entire promotion.	**62**
Public Relations	NAB has done a good consumer job, but its trade relations have been insufficient. Bob Richards is endorsed, but agencies and sponsors say top-drawer policy makers prevent good trade paper industry relations.	**67**
Local-retail Advertising	Local agencies feel that NAB has put too much emphasis on its department-store promotion and too little on the many other fields of retailing that should use the air. Most department-store business is placed direct and pays no agency discount.	**68**
Research	It's possible, the advertising industry believes, to have NAB set research standards without involving any restraint of trade. Plenty of respect for Ken Baker, but not too much for his operation.	**71**

Continued on next page

Digest of N A B Evaluation: 1949 (Continued)

SUBJECT	DESCRIPTION	PAGE
Broadcast Measurement Bureau	Feeling is that NAB missed the boat on BMB and thus lost friends among stations and buyers of broadcast time. Sponsors want BMB to continue, and so do agencies.	**72**
Programing	Sponsors can't see the results of Harold Fair's department. They want intensive education for stations on basic programing facts. Agencies feel that a brief station seminar on scheduling would do a world of good for advertising.	**74**
Broadcast Music, Inc.	Broadcast industry music licensing organization has improved its acceptance at agencies and sponsors. There's still feeling that it ought to spawn more popular successes, but usefulness of its folk music and other catalogues is admitted. BMI TV music availability is widely endorsed.	**75**
Rate Cards	Agencies ask: "When will NAB get majority of the stations to use its approved rate card form? Also when will NAB sponsor a good TV rate card?"	**76**
International Relations	Export heads of great manufacturers and international managers of advertising agency departments contend that NAB's invasion of the international scene is good.	**76**
Labor	Labor relations within the broadcasting industry have been handled well, according to legalists at agencies and sponsors. However, advertisers still worry about fact that secondary boycotts loom every time there's a radio union problem.	**78**
Engineering	Little is known about engineering activities of NAB's Howard, but sponsors know that technical standards are improving all the time. Agencies feel that station logging appears to be more accurate, and credit NAB with this.	**79**
Television	It's time for NAB to get into the television field and work for a better understanding between radio and TV.	**79**
Frequency Modulation	"FM is part of radio broadcasting—why not recognize it as such, and try to get stations and agencies to understand its place in the business?" say most sponsors. They don't want to decide between FM or AM.	**80**
Storecasting	Regulate it, explain it, and promote storecasting. Many sponsors are certain it's a form of broadcast advertising that may be primary long after radio itself becomes a secondary medium.	**82**
Transitradio	Sponsors look at transitradio as one of radio's greatest promotional mediums. They also feel it's open to abuses and to attack from printed media . . . so why not include it within the province of the NAB?	**82**
FAX	It's not a current worry, but sponsors want all broadcast media within one association—and FAX *is* sent through the air.	**82**



The secret life of a soap opera

The most important requirement of all: follow the formula

Hummerts established serials fundamental. As in "When a Girl Marries," (above) it's suffering

Every writer and producer of a radio daytime serial has his own formula for keeping Ma Perkins, Portia Blake, and the rest of the fabulous fraternity of serial strips beloved of some 20,000,000 women. The basic formulas are all similar, and no new analysis of them would generate much light on how to make the serials sell more products.

It is the secrets *behind* the formulas that can pay off. They reveal new possibilities for adding impact and appeal to the programs as entertainment, and indicate ways to make the commercial itself more potent. Research by a number of independent sources now makes it possible to understand more clearly the facts behind the soap opera's power with its devotees, and how to increase and extend it.

To succeed as an advertising vehicle, the serial drama obviously must first deliver an audience of prospects, then the commercial must sell them. This report will consider both the editorial formulas and other factors that give the strips their phenomenal audiences of intense and faithful listeners, as well as the factors that help the commercial turn them into sales.

In actual practice, of course, the commercial can't avoid being a part of the program, no matter how carefully it may be set apart from the dramatic elements by music, sound effects, and other devices. Each naturally affects the other. Considerable work has been done on this problem by various organizations. The radio research unit of McCann-Erickson, for example, has made important contributions to knowledge in this field.

Perhaps the most significant recent work on this question, however, is that done by the New York public relations firm, Attitudes, Inc. The Attitudes researchers have been working on a way to make the emotional content of the program *directly* reinforce the commercial.

As a general idea this, of course, is not new. But the specific application worked out by Attitudes is entirely new. It indicates the possibility for the first time of uniting the most potent features of the commercial and the program on a scientifically-controlled basis.

A few agency executives who have had an advance look at the method have privately expressed the feeling it represents a revolutionary step in the practice of broadcast advertising. Details of the application to daytime serial commercials will be disclosed for the first time in the part of this report on what makes selling talk sell.

The remote origin of America's daily serial strips might possibly be traced back to the Greek bard Homer. James Thurber mentioned the theory in his very accurate series on the soap opera in *The New Yorker* last year. But the practical origin of daytime serials—very naturally overlooked by a consumer-slanted story—involved a person with quite a different kind of talent from that of the Greek teller of folklore.

The problem of filling this nation's air with a cycle of its own folk tales awaited not only several thousand years of technical progress, but also the advent in Chicago in circa 1928 of a salesman in the person of a brash

SOAP OPERA FORMULA

1. Get favorable time slot.
2. Allow sufficient time to build following.
3. Create noble female protagonists who suffer endlessly but win great moral victories.
4. Let characters opposing good and right eventually lose out or reform.
5. Avoid strength, initiative, masculinity in good male characters.

young NBC executive named Niles Trammell.

He first insisted on experiments with daytime programing three or four years before the actual birth of the soap opera as known today. The first of the serial strips that later were switched to daytime were then aired in the early evening and later at night. *The Goldbergs*, *Myrt and Marge*, *Vic and Sade*, *Betty and Bob*, and *Marie, The Little French Princess* were among the first of the typical strips to be developed.

Before this could happen it was necessary to overcome the extreme wariness of advertisers to put their dollars into daytime programing that might or might not, as they saw it then, hold the ear of an ambulatory housewife long enough to put over a commercial.

This feat Trammell accomplished. Procter & Gamble, Colgate-Palmolive-Peet, Sterling Drug, American Home Products were some of the pioneer sponsors he induced to try daytime radio. Trammell's approach to building daylight programs was to use his own judgment on what looked most promising—and try it out fast.

This approach wasn't long in getting repercussions. Back in New York one day, program director John Royal (now an NBC vice president) bounced into the office of Lenox Lohr, then network president, and fumed, "Chicago is originating new programs without clearing with the program department." Lohr asked his secretary to find Mr. Trammell. "It just happens," he told Royal, "that Trammell is in from Chicago this morning. You can ask him about it."

Trammell's answer to the question when he walked in a few minutes later has the most practical bearing of all on the beginning of radio's soap opera: "Well," he snapped, "somebody around here has got to sell daytime programing!"

(Royal later confided to friends he knew right then who the future president of NBC was going to be.)

It's difficult to determine whether daytime serials came of commercial age out of Chicago, under the blessing of Niles Trammell, or at the Crosley radio station WLW in Cincinnati which sired a number of top writers of cliff hangers. Whether they became big business in the Queen or the Windy City first isn't important. They brought a new kind of actress to radio, the emoter who suffers and suffers and suffers. In each daytime serial she rehearses one hour, and is on mike in an episode that runs only a little over ten minutes. She's well paid (from $500 a week up), and is generally a good craftsman.

One actress who plays the lead in a long-time popular strip used to attend with grim faithfulness rehearsals for even those episodes in which she did not appear. It was "her" program. She honestly believes she is the most important element in the program's success. She isn't. No performer is, in the field of daytime drama. It is true that good performances by the cast make a smoother production, a more listenable, believable show. But other things have much more to do with a program's pulling power.

Publicity like the recent *Look* magazine report on *Ma Perkins*' anniversary party naturally tries to foster the belief that Ma has been the same person for 15 years. It helps along the illusion of Ma as a real-life character. The fact is that a dozen different people, more or less, have played the role of Ma Perkins, with little or no effect on the show's popularity. The same thing has been true of other serials that have had changes in the actress (or actor) playing a leading part. Instances like the woman who wrote she couldn't bear to think of

This is the first of a series of articles on daytime serials and what makes them produce audiences and sales for the soap, drug, and food companies that use broadcasting advertising.



Every soap opera needs a heroine and it makes no difference if she's a lawyer, sob sister, grandmother or just wife, she always has her problems. And they generally concern a man who is seldom what he should be. In latest Hooper (15-21 March) all above rated 6 or better

Mrs. Young in bed with another husband, because there was a change in the actor playing Pepper Young, are relatively rare. The woman forgot the existence of one of soap opera's firm rules of conduct—twin beds).

That most players of top roles seldom act in more than two strips at the most is seldom due to the sponsor's belief that the talent should be restricted to his own show, although this is true in some cases. Before Selena Royle, a former soap opera top-flight, top-salaried star, went to Hollywood, she played *Women of Courage*, a Benton & Bowles show. Her contract forbade her appearing on another daytime show.

Another agency approached her about an additional show for a non-competitive product, offering terms that outshone her *Women of Courage* salary, and three weeks' paid vacation. But her soap sponsor said no. She quit. But she hadn't taken the precaution first to have her name on the dotted line of the contract for the new show, and the deal cooled. Selena was out of daytime radio. Daytime serials permit of very little artistic temperament.

More generally, however, the five-a-week stint, including a usual hour's rehearsal for each show, is enough to make two strip shows the maximum a star player, who naturally appears in most episodes, cares to undertake. The most common limiting clause simply restricts the star from appearing for a competing product.

The daytime serial director doesn't have the kind of problems of a director of *Ford Theater, Suspense*, or other front-rank dramatic shows. The situation with a new play each week, or both a new play and new stars, calls for highly-skilled direction to bring

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Margarine makes good

Broadcast advertising leads fight for nationwide consumer acceptance and removal of tax discrimination

Overall Undoubtedly the most maligned and persecuted food product on record, margarine is again going through a crisis which may change the whole complexion of margarine manufacture, sale—and advertising. A bill was passed by the House on 1 April to abolish all Federal taxes which have been levied against margarine for 63 years. The measure had included a clause which would have restricted the interstate shipment of butter's competitor, but this clause was eliminated on the floor of the House. The bill now goes to the Senate, which killed a similar measure at the end of the regular session last year.

Margarine has had a stormy career since its introduction into the United States in 1874. Originally made largely from beef fat (oleo oil), the product was named oleomargarine; although now manufactured almost entirely from vegetable oils, modern margarine, under existing restrictive law, must still be labelled oleomargarine. In its early days there was a stigma attached to margarine that stemmed from the thought that it was an unhealthful product; with the switch of its principal ingredient from meat to vegetable oil, the stigma evaporated into a feeling that margarine was only the "poor man's butter."

When food prices were much lower, few consumers knew or cared about the actual qualifications of margarine for cooking and as a table spread. But the war, with its butter shortage, introduced margarine to more and more American kitchens and dinner tables. Cooking experts began to agree that it was as palatable as butter; medical associations claimed it to be as nourishing. With rising food prices, the 35-50-cents-a-pound difference between margarine and butter began to be an important factor in public acceptance of the cheaper product. The butter interests had growing competition on their hands.

Radio and other advertising media had been helping to establish in the public's mind that margarine had as many nutritional advantages as any other table spread. Radio was also being used by the margarine firms to do another, more subtle promotional job—to attempt to create a national "consumer's lobby" for margarine. By nationally advertising on the air a product unobtainable in one-third of the country—and advertising it without calling attention to the restrictions on the product, just as if none existed and margarine could be bought anywhere the same as any other advertised product—the margarine manufacturers were hoping to educate the

KRAFT'S SEARCH FOR A NAME FOR THE BABY ON "THE GREAT GILDERSLEEVE" WAS U[illegible]D





"Queen for a Day" is being used by Miami Margarine over MBS



The Barbours ("One Man's Family") advertised Blue Bonnet Margarine

public to the inequities of the prohibitions on the product. The theory was that a radio listener, sold on trying margarine, would be outraged to learn that he couldn't buy it because of unjust rules and regulations (in those states, of course, prohibiting its sale).

Most of the top margarine producers have used radio, probably for the first and only time in its history, to sell a product that can't be bought universally—and to do the selling as though it can.

The John F. Jelke Company used broadcasting to sell its Good Luck margarine as early as 1932. Nucoa, margarine brand name of Best Foods, Inc., had been advertised on the old NBC Red network in 1935-36 and 1941. Periodically, from 1941 through part of 1948, Kraft Foods Company plugged its Parkay margarine via *The Great Gildersleeve*, while Blue Bonnet margarine shared commercials with other Standard Brands products on *One Man's Family* through 1945-48.

Cudahy Packing Company did some of its selling of Delrich margarine on the *Nick Carter* program. Swift & Company's Allsweet found *Meet the Meeks* on NBC a good sales-message deliverer. Miami margarine uses two half-hours weekly of the across-the-board *Queen For a Day* MBS show. All these programs, plus selective radio, have been applying the drops-of-water-on-a-rock principle to the problem of making the average consumer margarine-conscious.

But to do that, what with the prohibitions and restrictions placed on margarine, even a water cascade of Niagara-like proportions would have an extremely difficult job. If left to develop normally, through intensive advertising and merchandising methods, margarine would unquestionably eventuate into a formidable rival of butter. But not even the most astute use of broadcasting or any other advertising media can elevate margarine to that position as long as it is saddled with the taxes and restraints currently handicapping it.

Since 1866 margarine has never been free of Federal laws regulating its manufacture and sale. It is the only food taxed for containing harmless artificial coloring (cheese, candy, ice cream, and many other foods are artificially colored, yet not subject to extra taxes), despite the paradoxical facts that (1) margarine made with

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TO SELL LISTENERS ON PARKAY MARGARINE ON AIR AND IN TWO-PAGE MAGAZINE ADS

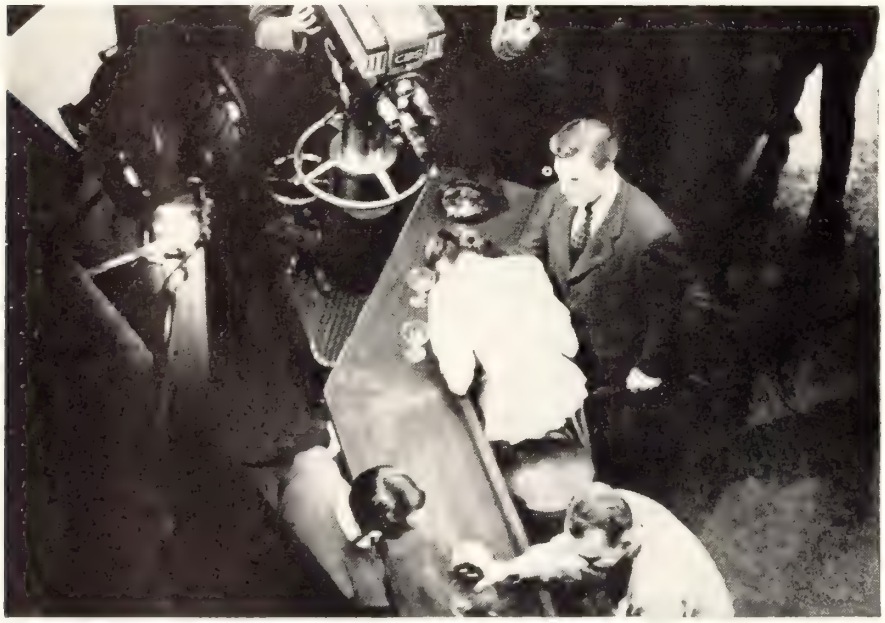


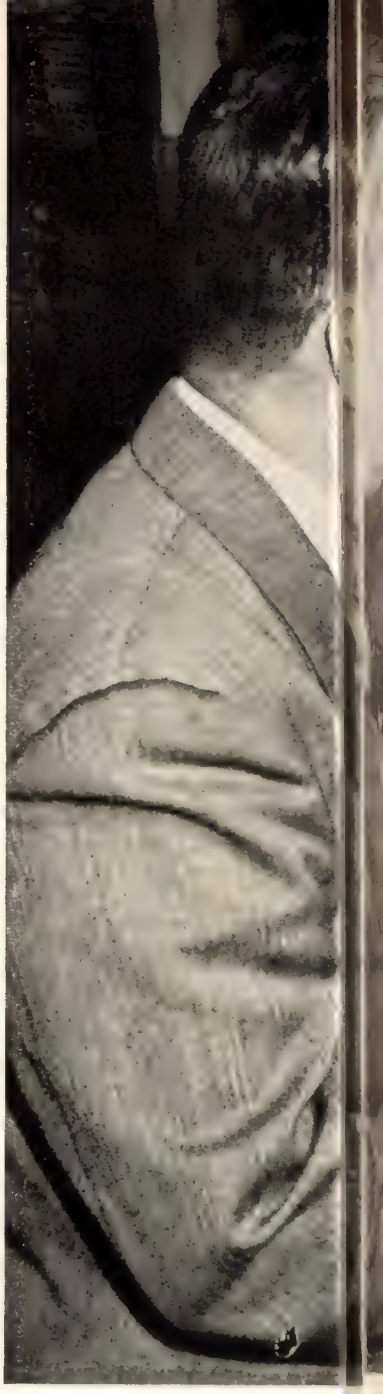
Auto-Lite employs three broadcast media



1. Selective plays important part in Auto-Lite advertising. Dealers share costs

2. Television helps demonstrate accessories on "Suspense" for Auto-Lite





3. NETWORK RADIO IS

The automotive picture

PART THREE
OF A SERIES

Sale of tires, radios, and accessories has grown with broadcast advertising

over-all The eye-catching glitter of 1949's new crop of motor vehicles looks great in a dealer's showroom. It gives the dealer the same sort of window-dressed prestige in his community that lavish film spectacles give a producer in Hollywood. But, just as movie companies are usually lucky to break even on celluloid extravaganzas, and in almost every case make their money out of modest "B" pictures and "oaters", the bulk of the cash business at the auto-dealer level is done in the back of the shop—in auto repair parts and accessories.

Nowhere in the automotive field is the profit factor more alluring, the



NOW USED TO ESTABLISH THE AUTO-LITE TRADE NAME VIA CBS, WITH MYSTERY THRILLER "SUSPENSE" AS THE CURRENT ATTRACTION

competition tougher, or the local-level advertising geared more directly to sales. Auto dealers have sourly watched a large part of the lucrative repair business (more than 42% today) go to separate repair shops, and where the repair business goes you'll generally find the companion business in auto parts and accessories going, too. This situation is largely a Frankenstein monster of the dealer's own making. The most frequently-heard reasons as to why car owners don't take their vehicles back to the original dealer for major and minor repairs are that "the price is too high," or "the service is unsatisfactory." During the war, many dealers billed customers with $10 charges for what was actually 50¢ worth of labor and copper wire in the ignition system. Since the repair business was all that was keeping most of these dealers alive at the time, it might be understood. Motorists might have understood—but they weren't appreciative. The general bad feeling that such practices aroused reflected then, and still does today, on much of the truly honest work and sales efforts of dealers. The auto dealer today who wants to keep up his profit figures with his parts-and-accessories business—and four out of six dealers are in this category—has to overcome, largely by advertising, not only a good deal of prejudice on the part of auto owners, but also a highly competitive situation with his fellow merchants down the street.

Drive into any good-sized American city today, and you'll find that the day of the "specialized" auto service center is about over, except for a few big machine-and-body shops. Firestone's tire-and-supply stores now sell gasoline and Firestone auto accessories as well. Gulf service stations and Mobil stations, to mention just two, sell Gulf tires and Mobil tires and auto supplies, as well as petroleum products. Independent repair shops

Tires give TV a big play



firestone associates itself with American tradition and history through its sponsorship of "Americana" on NBC-TV. Commercials use give-aways to bring customers to stores



gulf sponsors two TV network airings: "We the People" on CBS-TV and the "Gulf Show" on NBC-TV. Programs have commercials for Gulf Tires showing auto rubber used roughly



u. s. rubber is a pioneer on visual air, buying time when other tire manufacturers looked at TV as a toy. They've sponsored everything from air races to bobby sox parties

and chain-store operations in the auto supply field sell nationally-branded auto parts and supplies. Even mail-order houses, like Sears-Roebuck and Montgomery Ward, are in the act with service stations carrying a complete line of parts and supplies, with order desks for things not on the shelf. In every case, the parent company has decided to broaden its line in order to gain higher profits for itself and for its retailers.

To meet the demands of new-car dealers for something to combat the inroads into dealer business, most auto makers today stock wide lines of parts and accessories, in addition to basic repair parts, that dealers can promote to their customers after having sold a new car. Since dealer profits on new cars are largely nullified in normal times by the losses sustained in tying up capital in a stock of traded-in used cars, the situation is a serious one for the automakers' sales channels, and automakers are pushing their parts and accessories in advertising at the national level and engaging in dealer co-op advertising to push them at the local level.

Caught somewhere in the middle of this fiscal merry-go-round are the manufacturers of auto parts and accessories who depend on the auto industry proper for a living. Many of them do a multi-million-dollar business with such firms as General Motors and Chrysler, selling parts and accessories to be used as original equipment for cars. Many a manufacturer of auto parts and supplies sells a sizable amount of his output to be sold as replacement parts under the house brands of automakers, oil firms, tire companies, and mail-order houses. These same manufacturers are selling their auto products under their own labels through the usual distribution channels of jobbers and owned warehouses to independent dealers, garages, and service stations. Not a few manufacturers find that they are competing with themselves in three or more ways at once.

The problem of keeping their brand names alive and of staying out of the category of being just another major supplier in the automotive field is extremely important to these manufacturers. The problems of maintaining their share of the business are vital to auto dealers. The high profits and steady business aspect of parts and accessories appeal to petroleum market-

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CAMPBELL SOUP BEING SERVED BEFORE "DOUBLE OR NOTHING" BROADCASTS BY WALTER O'KEEFE, MC AND CHEF

Is your radio audience neglected?

Borden's and General Foods, among others, have learned that pre-broadcast product promotions pay

overall It's a curious commentary on the thinking—or lack of it—on the part of broadcast advertisers and their agencies that, while millions are spent to promote a product to unseen radio listeners, the opportunity of selling the sizable live studio and theatre audiences present at a broadcast is surprisingly neglected during the warm-up period before a show goes on the air.

A ready-made sales prospect is set up for an advertiser every time a listener writes to a sponsor or a network for a ticket to a broadcast. People who want to be part of the live audience at a program can be divided roughly into two categories—those who go because it's a chance to see a show, any show, for free, and those who desire to be present at a particular program because they like it on the air and want to see it in person.

But, for whatever reason a person may attend a broadcast, he or she is a natural recipient for a strong pitch from an advertiser. People with any degree of sensitivity recognize the fact that they are guests of the sponsor from the moment they enter the studio or theatre until the time they leave, and as such owe their "host" the courtesy of undivided attention to anything he may say to them. And those who may not look at it that way are in the minority and are nevertheless exposed to a sales pitch whether they like it or not.

Yet with approximately 8,000,000 people attending network studio and theatre broadcasts yearly and a similar number making up local station live audiences, all of them wide open to simple but effective merchandising tricks, sponsors on the whole ignore the possibilities inherent in selling the live audiences in their "clutches". There are, of course, exceptions who give away samples of their products and obviously sponsors like Philco or Ford could hardly go in for that sort of merchandising—but in general the pre-broadcast warm-up period is

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THE "GANG" ACTUALLY ENJOY THEMSELVES ON THE AIR AND THIS GETS THROUGH TO LISTENERS WHO LOVE THE RIBBING

The Happy Gang gets around

Zany humor of Canada's leading daytime program sells Colgate-Palmolive-Peet products coast to coast



Canada's *The Happy Gang* is successful because it's broadcasting as it used to be—before it became "big business". There were a number of happy gangs back in the thirties when *The Nitwits*, *Sisters of the Skillet*, and Ray Knight's *Cuckoos* agitated the ether without benefit of script, stopwatch-holding, or advertising agency production men in the control rooms.

It's nothing unusual for the entire team to become convulsed at a comedy routine of two of the *Gang*, because until the routine is aired the rest of the *Gang* hasn't heard it. Bert Pearl, who leads the *Gang*, explains that he feels they ought to react about the way their audiences are supposed to. The *Gang* doesn't think its humor is anything but corny, and there are plenty who proclaim that *Happy Gang* gags are "moldy around the edges". Despite this, at 1:15-1:45 p.m., the program pulled a 19.2 Elliott-Haynes rating (Canada's Hooperating) in Montreal, and in the middle of the Commonwealth in Winnipeg a 16.2. These ratings were for February, 1949, just 12 years and nine months after *The Happy Gang* was born at CRCT. Three years and seven months later (1 January, 1940), Colgate-Palmolive-Peet Company, Limited, decided to sponsor the program. It wasn't without some trepidation, for, to quote Charles R. Vint, president of the company, "being broadcast five half-hours each week makes *The Happy Gang* the most expensive radio property in Canada."

Colgate-Palmolive-Peet found out in the first few months that it had bought not only a program but a Canadian institution. Vint was amazed at the letters that came across his desk attesting to the appeal of the *Gang* and each member in it. There were times during World War II when the demand so exceeded what was available from soap companies that Colgate was frequently moved to drop advertising. No matter how moved it was, however, it never considered eliminating *The Happy Gang*. In a nation like Canada, prone as it is towards public ownership and "agin" American-owned corporations, *The Happy Gang* has continued to make Colgate part of the Canadian family.

All through the war, *The Happy Gang* made Canada's war effort their effort. They didn't "give time" to serv-

ice appeals but made them part of the program. Typically, The Optimist Club's Creed was offered during a broadcast and a special postal box was arranged for by the Club. When, after the first offer, the official of the club went for the mail, he found a single card asking him to call at a special window (wicket, to use the Canadian expression). When he arrived at the wicket, he was handed seven mail bags full of requests. That might not have been surprising in the U.S., with 150-station networks and a 150,000,000 population. It is in Canada where *The Happy Gang* is heard over the complete network of the Canadian Broadcast Corporation—a network of 33 stations. Canada's population was 11,000,000 when this offer was made.

Every Canadian organization interested in the war effort and in maintaining the home front took part in the *Gang* broadcasts, and the sponsor, Colgate, wanted it so.

The Happy Gang decided upon a song book of war tunes. They received $1,000 advance from the publishers, and donated that and all subsequent royalties to Canada's Navy League, which saw to it that the Merchant Navy was equipped with phonographs and records. The *Gang* didn't stop at getting the war songs published. They sold the book on practically every broadcast, so that royalties continued to roll in for the League.

What the *Gang* did for the Navy League it also did for the Red Cross, War Bond drives, and the many other causes that were part and parcel of the Canadian war effort. Every time they made a contribution, Colgate-Palmolive-Peet became more and more a part of Canada.

Since Colgate spends a sizable part of its budget for *The Happy Gang*, the program has to continually carry its weight in direct sales impact. Princess Soap Flakes (a Palmolive product) was marketed only through *The Happy Gang*. It's a leader among soap flakes in the provinces. Commercials on the product were withdrawn from the program due to C-P-P's inability to supply consumer and dealer demand. The cosmetic line, Cashmere Bouquet, was substituted, and these commercials also paid off with direct results.

In 1947 Colgate Toothpaste needed a pickup, and C-P-P decided that a contest tied into the program would do the job. There were no great prizes, the first awards being $500 and the

(Please turn to page 100)

Ratings of happy gang in Canada and U.S.

CANADA*		UNITED STATES†	
City	Rating	City	Rating
Halifax	**16.3**	**Cincinnati**	**2.8**
Montreal	**19.2**	**Detroit**	**1.6**
Toronto	**12.5**	**Rochester**	**2.2**
Vancouver	**6.0**	**Salt Lake City**	**2.7**
Winnipeg	**16.2**		
*February 1949 Eliott-Haynes		†October-February 1948 Hooperatings	

The happy gang is strong on promotions





puppy contest to increase sales of Colgate toothpaste didn't have huge prizes but it was Bert Pearl's puppy and "The Happy Gang" was judging entries so it was a success



book promotions are a regular part of "The Happy Gang" continuing exploitation and are proof of the pull of all the members of the Gang. Thousands are sold

"....the answer to a broadcaster's dream. You should have little difficulty securing 500 subscriber stations. Success in this program means success to us."

WFUR
Grand Rapids, Mich.

FOR DETAILS SEE PAGE 15

WE CAN'T GET LYRICAL ABOUT MIRACLE (Ky.)!

No, Sir, there's no magic in Miracle (Ky.). Despite its mystic name, this little rural town can't heal the lame or blind—or even a sales-curvature!

For supernatural results in Kentucky, you've *got* to rely on the Louisville Trading Area. With Retail Sales over $640,000,000, this Area is far and away the most important market in our State. WAVE works wonders in this Area because practically *the entire shooting match* is on our 50% BMB map!

Yes, you'd better skip the Miracles, and just use WAVE! Ask us — or Free & Peters — today!

LOUISVILLE'S WAVE
NBC AFFILIATE . . 5000 WATTS . . 970 KC
FREE & PETERS, INC.
National Representatives

RTS . . . SPONSOR REPORTS . . . SPONS

continued from page 2

U.S. World's Fair To Get continuous broadcast needling

Many business organizations feel that it's time for U.S. to plan World's Fair, despite New York's failure not too long ago. Result is that newscasts will carry information on Fair plans continuously without traceable sponsorship.

Battle for coaxial cable time starts all over again

1 May will see another conflict on coaxial cable time. This is day when 2 more nighttime cables go into operation. It's still not enough for all 4 networks, and time sharing is going to be big ache.

Mail-order business via broadcasting increasing

Mail-order business being offered stations is increasing by leaps and bounds. Few stations, like WNEW, N.Y., have decided to say "no" to all direct air selling efforts. Even many 50,000-watt outlets are accepting direct-mail business. Most TV stations have thus far ducked mail business, not because of policy, but because they don't think that medium is ready for it.

Monitoring services adding TV services for clients

Radio Reports (commercial monitoring service) is checking TV as well as radio in New York, Detroit, and Los Angeles. TV checking is 10 times as difficult as radio, monitors claim.

"TV to pass radio in 1955"—Duffy

Ben Duffy, president of BBD&O, stated in recent speech that his researchers indicate that TV will pass radio in broadcast advertising importance by 1955. Only 11% of the Duffy sample stated that they thought that TV would replace radio entirely.

NBC M&O stations' income at all time high

While NBC network business isn't at its all-time high, same isn't true at NBC managed-and-operated stations. Even WRC in Washington, which was off in November-December, has snapped back and joined its sister stations in lush black ledger reports.

COMING . . . *very soon!*

A GREATER VOICE

and

A GREATER BUY!

in the Detroit area

★

50,000 WATTS at 800 kc.

JUNE 1949

THE "Good Neighbor Station" has continuously fostered Good Will on both sides of the border. And now, the Detroit Area's best radio buy will hit a new high in effectiveness. From 5,000 to 50,000 watts **in the middle of the dial** . . . at the lowest rate of any major station in this region!

CKLW

Guardian Building, Detroit 26 ★ *J. E. Campeau, President*

Adam J. Young, Jr., Inc., Nat'l Rep. ★ *H. N. Stovin & Co., Canadian Rep.*

MUTUAL BROADCASTING SYSTEM

our ear is tuned to music . .



OVER 1,200 ADVERTISERS DO BUY THESE



THE CAVALCADE OF MUSIC

The glamorous Cavalcade orchestra and chorus (40 pieces, 16 voices), directed by D'Artega, with top guest talent, viz: Dorsey, Anita Ellis, Carle, The Modernaires, Monroe, Tito Guizar, The Four Knights and others. A Lang-Worth "Production" show.

30 minutes—once weekly



MIKE MYSTERIES

A smart musical show, incorporating a 2-minute mystery gimmick, written especially for Lang-Worth by Hollywood's John Evans ("HALO FOR SATAN", "HALO IN BLOOD", etc.). Music by Al "You Call Everybody Darling" Trace. A Lang-Worth "Production" show. ***15 minutes—5 weekly.***



THROUGH THE LISTENING GLASS

"A Wonderland of Music," enchanted by the dynamic performance of Lang-Worth's "Silver Strings"—direction, Jack Shaindlin. The world's finest music...interpreted with grace and charm. Guest stars: Johnny Thompson, Joan Brooks, Eva Garza. A Lang-Worth "Production" show.

30 minutes—once weekly.



EMILE COTE GLEE CLUB

One of the most commercial units in radio today . . . 16 male voices and soloists . . . with a repertory of more than 200 selections of the world's best-loved songs. A Lang-Worth "Production" show.

15 minutes—5 weekly.



DRIFTING ON A CLOUD

Dream-weaving by Lang-Worth's specialists in mellow-mooded music: The Modes Moderne string orchestra, Lang-Worth Dinner Music and the Salon Orchestra. Scripts written with easy lyric grace.

15 minutes—3 weekly.



THE FOUR KNIGHTS

Radio's latest "network" success (on regular cast "Red Skelton Show"). Negro vocal quartette in a program of intimate memory tunes, current hits, novelty harmonies and rock-rhythm spirituals.

15 minutes—3 weekly.



BLUE BARRON PRESENTS

One of radio's favorite dance bands, with the light-hearted "businessman's bounce" in a trim, well-balanced program package. A show that cuddles commercials like a mother's arms. ***15 minutes—3 weekly.***



THE CONCERT HOUR

Its universal appeal is enhanced by the dignified interpretations of the celebrated Lang-Worth Symphony and Concert orchestras, directed by such outstanding conductors as Howard Barlow, Erno Rapee and D'Artega. ***30 minutes—once weekly.***



AIRLANE MELODIES

...sic of the Airlane ... accordian, ... boy himself, Tony ...

15 minutes—...kly.



KEYNOTES BY CARLE

Presenting . . . Frankie Carle's inimitable finger-tip magic in a couplet of old favorites.

5 minutes

but our eye is on the sponsor

it registers!

1. Good music captures listeners. 2. Listeners are potential buyers. Therefore . . .

Lang-Worth Musical Shows do hypo sales!

Over 1200 Advertisers endorse the Lang-Worth Service. 118 artists and groups provide more than 6000* musical selections, along with special programs based on smart ideas, and produced with know-how and showmanship.

Whether it's for the masses or the classes, Lang-Worth has the talent to put your product over...with sales-tested "network calibre programs at local station cost."

**The 6000 selections cover every classification of musical entertainment necessary for good radio programming; mood music and special production aids in abundance—name dance bands—symphony, light concert and salon music—mixed chorus, male glee club, novelty vocal groups—instrumental novelties—pipe organ—military bands—church music—Hawaiian, Latin-American, Hillbilly and Western groups—song stylists and instrumental soloists—a total of 118 artists and groups.*

LANG-WORTH NAB Convention Headquarters:
Rooms 512A-513A

LANG-WORTH SHOWS EVERY DAY—EVERY WEEK!



MEET THE BAND

The cream of the Lang-Worth Dance Band section: Dorsey, Monroe, Carle, Barnet, Morgan, Basie, Fields, Clinton, Pastor, Mooney, Thornhill and others. Includes entertaining information on the "lives and works" of America's leading bandsmen.

30 minutes—5 weekly.



RIDERS OF THE PURPLE SAGE

A quarter-hour in the cowboy's West... with radio's top saddle-singers and Republic picture stars, Foy Willing and the Riders of the Purple Sage. Homespun copy in a musical setting of wide open spaces.

15 minutes—3 weekly.



YOUR COMMUNITY CHAPEL

Leonard Slokes, the surpliced choir, and pipe organ offering the ageless songs of the Church, with appropriate script.

15 minutes—once weekly.



REMEMBER WHEN

On a memory trail with music picturesque, post-card glimpses of the past. Features The Ambassadors, a "D'Artega directed" unit with vocals by Dick "Stop The Music" Brown. A Lang-Worth "Production" show. *15 minutes—5 weekly.*



SALON SERENADE

Strictly for listening, day-dreaming or background for the dinner table. Features all Lang-Worth string ensembles in smooth-flowing music that lends friendly atmosphere to any scene.

30 minutes—5 weekly.



ORGAN INTERLUDES

A brief interlude at the organ...with Hugh Waddill...favorite of thousands of listeners.

5 minutes.



TIME FOR 3/4 TIME

Yesterday and today, translated into three-quarter time via the loveliest waltzes in the Lang-Worth Library.

15 minutes—3 weekly.



PIPES OF MELODY

The famous Lew White, performing at New York's Paramount Theatre pipe organ and Bertrand Hirsch and his Magic Violin—in a program of relaxing melodies... current and memory.

15 minutes—3 weekly.

LANG-WORTH feature programs, inc.

Network Calibre Programs at Local Station Cost

STEINWAY HALL · 113 WEST 57th STREET · NEW YORK 19, N. Y.



Mr. Sponsor asks...

"What is the function of a trade association in the field of broadcasting?"

Alden James | Advertising Director
P. Lorillard Co., New York

The Picked Panel answers Mr. James



The function of a trade association in the field of broadcasting is to perform those services for the industry which are designed to perpetuate its usefulness to the people whom it serves. That is the acid test which should be applied to any association activity, whether it be in the field of legislation, promotion, engineering, or public relations. In pursuit of the objective to perpetuate the usefulness of the medium, the association will, of necessity, be aggressive in protecting the legitimate interests of the broadcasters from unfair assaults, crippling restraints, or other attacks.

Accordingly, it may be an advocate for corrective legislation or an opponent of proposed laws which would stifle the industry and rob it of its freedom to function as do other business organizations. The association should exercise all ingenuity at its command to insure the economic strength of the broadcasting industry. This may entail promotional effort in behalf of broadcasting as an advertising medium. It may involve research surveys and polls. The association must be alert to new developments, not only in the field of broadcasting, but in other media which may have an effect upon the future course of broadcasting. Such developments may be purely technical. On the other hand, there may be new methods or practices adopted by other media. It must be prepared to represent the industry as a whole in dealing with copyright pools, labor organizations, and other groups whose interests are sufficiently broad to make them matters of concern to the entire broadcasting industry. In such representation, however, the association should refrain from binding any of its members to any contractual agreement. This must remain a matter of self-determination by each member.

In perpetuating the usefulness of broadcasting to the people whom it serves, it will be necessary for the association to foster standards of practice and operating codes which will reflect the decent intent of the members of the association to serve the public interest in their administration of the industry.

WILLIAM S. HEDGES
V.p., NBC, New York



A trade association, such as the Radio Manufacturers Association, has a dual function: (1) to serve its members, and (2) to safeguard public interests. Fortunately, these functions are usually parallel, as any industry that depends upon public favor prospers only as long as it serves the public interest.

In carrying out its dual function RMA strives to keep its members informed of all government actions affecting the industry, and to keep the appropriate government officials informed of industry activities and problems. It thus acts in a liaison capacity between government and industry.

Perhaps no industry today affects the lives and habits of more people than does the radio and television industry. Radio and television invade the privacy of the home as does no other medium of entertainment, but it is always by invitation of the host or hostess. This invitation will remain cordial only as long as the product—both the receiver and the broadcast—provides pleasure for the listener or the viewer.

BOND GEDDES
Executive V. p.
RMA, Washington



The broadcasting trade association is confronted with peculiar problems. As a business affected with the public interest, broadcasting has more intimate relations with the public and government than other businesses except public utilities. Broadcasting is composed of elements, the economic interests of which are at times in irreconcilable conflict and which can reach unanimity of thought and action only as to issues affecting them all in a somewhat similar way.

It is certainly not a function of the trade association to act as arbiter, nor

to maintain uncertain peace among these various groups. No more can it apply its energies and resources to the specific interests of any particular class of members, however strong, nor assume the role of guardian and nursemaid for its least effectual members.

I belive the primary function of the broadcasting trade association is:

(1) To establish and maintain a wholesome relationship and understanding between the industry and the public and its government representatives.

(2) To disseminate information to its members on subjects of common interest calculated to assist them to render a more efficient performance.

(3) To advise its members of present and imminent problems affecting their common interests, and to make specific recommendations for treatment.

(4) To formulate and project insofar as possible a comprehensible long-range plan for the protection and betterment of the industry.

ROBERT SWEZEY
Exec. V.p., Gen. Mgr.
WDSU, New Orleans



There is a line in Chaucer which says: "The lyf so short, the craft so long to lerne". This is a good motto for any trade association. It points up the fact that the purpose of a trade association is to improve the art, the craft, or the business. It may be that the association states its purpose more specifically.

For example, the purpose of NARSR is promotion of the current volume and lasting health of spot (selective) broadcasting business. Our art is selling and service. The more we improve that art, the better we will promote the use of spot broadcasting to sell the advertisers' products and services in top volume and at lowest cost, to the financial benefit of the stations we represent.

Trade associations blanket the broadcasting business just as they do most industries, but there are two



8:00- 9:00 p.m. **Chicago Symphony Orchestra** (Wednesday) for Chicago Title & Trust Co.

9:00- 9:30 p.m. **Treasury of Music for** Chicago Federal Savings & Loan

10:15-11:00 p.m. **Music Lovers Hour for** Goldenrod Ice Cream

11:00-11:30 p.m. **Community Concert for** Community Builders

and now available...

The Deems Taylor Show

Fine Music plus Authoritative Commentary

9:30—10:00 p.m. 5 Days a Week

Fine music is enjoyed by 29 million concertgoers in America each year. This Deems Taylor Show on WCFL—Chicago's fine-music station—offers an excellent means of reaching the vast audience of music lovers in the Chicago area. It's a most attractive buy budget-wise, too, thanks to WCFL's economical rates. Contact WCFL in Chicago or your nearest Bolling Company representative.

WCFL

The Voice of Labor
666 Lake Shore Drive, Chicago, Ill.
Represented by the Bolling Company, Inc.



IN EASTERN NORTH CAROLINA TOBACCO IS KING



WGTM

Covers This Rich Market . . . with a King-Size Voice!

Write or phone us or our National Representative

WGTM

"THE VOICE OF THE GOLDEN PLAIN"

WILSON, N. C.

5000 Watts—Full-Time
590 Kilocycles
Serving 1,125,000 People

NATIONALLY REPRESENTED BY WEED AND COMPANY

MUTUAL EXCLUSIVE IN THIS AREA

special reasons for the trade associations in the broadcasting business. One reason is the youth of the art and science, and the long road ahead of it to work out high quality programs, engineering, advertising techniques, etc. The second reason resides in the complications of the business. Broadcasting is a communications business, an advertising medium, an entertainment medium, and a science. Also, it is branching out into new paths at a killing pace—television, transitradio, ultrafax, facsimile, FM.

In addition to all the special reasons for trade associations in broadcasting, we have the usual reasons why businesses tend to form trade associations, a trend now almost universal. Trade associations exist so that the members may do together the things that each member finds it impossible to do alone. That includes certain standardizations, a minimum of standardization, enough to prevent waste, to simplify, to save money for the consumer, but not enough to destroy the initiative and enterprise that have made America great.

Trade associations exist because the members, meeting in committees and at general meetings, usually learn enough and are sufficiently stimulated by what they hear to more than pay for the time and expense involved.

The social purposes are not the least value in trade associations. Mostly, we make our friends in our own business, and the social meetings in our trade build, widen and cement friendships.

What a wonderful development we have seen in ANA, AAAA, RMA and NAB!

TOM FLANAGAN
Managing Director
NARSR, New York

* * *

THE AUTOMOTIVE PICTURE

(Continued from page 34)

ing companies, rubber manufacturers, and mail-order houses. The result: some of the keenest competition in American business.

It is no surprise, therefore, that the auto-parts-and-accessories field is the scene of some of the heaviest advertising spending in the U.S. economic structure. And the keystone of much of the spending today is broadcast advertising.

Nearly $12,000,000 will be spent in network radio and network TV, national selective radio and TV, and dealer co-op broadcasting during 1949 to promote the sale of everything from spark plugs to inner tubes. Nearly every form of broadcasting and program type will be included. At the local retail level, slightly more than $22,750,000—nearly twice the national spending—will be spent for broadcast advertising by auto dealers, service station operators, auto stores, tire service stores, and mail-order houses. Very little of the advertising is of the institutional variety (with the exception of some of the national-level selling of the big rubber companies); the bulk of it is geared strictly to produce dollars-and-cents sales.

This reliance upon advertising to stimulate sales in the auto parts and accessories field is not a new concept. Advertising (of which more than 30% was on the air) has increased the percentage of family cars equipped with heaters from 31% in 1930 to nearly 60% in 1949. Broadcast advertising has also done its share in promoting the use of automobile radios. In 1931, only one car in every 200 had a radio in it. Today, the ratio is one car out of four. The Philco Corporation's lead in the field (nearly 40% of all radio-equipped cars have Philcos) can be traced to years of consistent advertising and promotion, with radio and TV playing an increasingly important part in holding that lead over other radio brands such as Majestic, Delco (General Motors), and Motorola. Broadcast advertising has done the same job for many auto-parts-and-accessory concerns that it has done for the makers of greeting cards, fabrics, shirts, dresses, etc.; it has established brand-name buying in fields where little or none existed, such as spark plugs, oil filters, car polishes, seat covers, and other auto accessories, for such firms as Electric Auto-Lite, Fram, S. C. Johnson and du Pont, and Glostex.

The biggest single category of American industry, apart from petroleum products, that depends upon the making and selling of new cars for its living is the tire-and-tube business.

The rubber industry is big. The annual value of its products is over $1,000,000,000. The bulk of the business (64%) is in tires and tubes, with much of the remainder in secondary auto items. The growth of the rubber industry is not a direct effect of the rise of the auto industry. It



There's no place like WRNL'S NEW Home!

Yes! After many long months our great "RADIO CENTER" of the South is open and in operation.

WE just can't help singing! The contractors are through and we're all settled in our magnificent new home. It's a dream come true . . . a dream of modern architectural design and radio engineering. Functional, as well as beautiful, it encompasses all that is the very last word in technical equipment and construction, planned for the highest quality of broadcasting.

Everything, from WRNL'S new 250-seat theater, to its staff of competent, trained personnel has been planned to give both listener and advertiser the finest in quality of broadcast, plus simultaneous programming on WRNL-FM. Thus WRNL dedicates its continued efforts and modern facilities to better serve a greater Richmond.

• WRNL is a steady, GROWING station centered in this rich Richmond, Virginia, marketing area. For over ten years it has served its listeners with the topmost local and network entertainment. And, WRNL has served advertisers with the market from which they could gain the full effectiveness of their radio advertising budget. Is YOUR product on WRNL?

P. S. Be sure to visit us on your next trip south.

Represented by
EDWARD PETRY & CO., Inc.

5,000 Watt ABC Affiliate

RICHMOND, VIRGINIA

WRNL WRNL FM

Products

~~PEOPLE~~ **are known**

by the company they keep



Yes, products are also known by the company they keep. It's **NBC**, *No Better Company, when you buy WMC in the more than $2,400,000,000 Memphis market. Since 1923, "the station most people listen to most" in Memphis and the Mid-South has been first choice with the Nation's leading advertisers.*

*Sales Management, 1948

WMC NBC • 5000 Watts • 790

WMCF **50 KW Simultaneously Duplicating AM Schedule**

WMCT **First TV Station in Memphis and the Mid-South**

National Representatives • The Branham Company

Owned and Operated by The Commercial Appeal

began with Charles Goodyear's invention of vulcanized rubber in 1839, and grew to an annual volume of $100,000,000 in 1899. But it was not until 1918, and the heavy demands of a mechanized U.S. Army, that the rubber industry hit the billion mark in sales. The growth of the rubber industry since World War I has been one of concentration. The bulk of the tire-and-tube business in 1918 was spread over 66 firms. Today, it is concentrated largely among four firms—Firestone, Goodyear, Goodrich, and U. S. Rubber, all of which have been broadcast advertisers in varying degrees from the early days of radio, and even today (with the exception of Goodrich) rank high on the list of spenders in the various broadcast media.

The tire-and-tube business takes two different directions at the shipping department of these manufacturers. About one out of every three tires and tubes is sold directly to automakers for mounting as original equipment on cars, trucks, buses, tractors, and other motor vehicles. The bulk of the business, however, is done through channels which aim to sell the tires as replacements.

In recent years, tire-and-tube manufacturers have been paying more attention to the sales potential of the rich farm market. There, the consumption of all sorts of consumer products has shown the greatest rise as farm income soared from the low levels of depression days. Even where the total yearly value of products sold per farm is only $2,500 to $4,000, 25% of the farms have trucks and 77% have automobiles. When the yearly value hits the $40,000-and-up class (and a number of Midwest farms today top the $500,000 mark), 87% have trucks, 92% have one or more automobiles.*

This assures the tire-and-tube makers of a ready-made market for their product, since automobiles rank second only to radio sets in polls of what farmers want most to buy. In addition to this, farmers use up more tires in the course of a year than do their city cousins. Among city drivers, 43% of the tires on the road came with the car, and 57% are replacements. Among rural drivers, 34% of the tires are original equipment, and 66%

*Source: U. S. Census of Agriculture.

have been bought as replacements.† However, the buying of new tires for replacement purposes by farmers does not follow the same ratio in buying nationally advertised brands, principally because the mail-order houses (led by Sears with its *Allstate* and Ward with its *Riverside* tires) have made big inroads.

The auto-parts-and-accessories industry, paced by the major rubber manufacturers, has not been slow in going after the lucrative farm market, as well as the urban markets, through advertising. In the past decade, expenditures for broadcast advertising to do this job have been increasing more rapidly than for any other ad media. Since farmers do not change their brand preferences quickly, unless persuaded by a terrific prestige or a "nuts-and-bolts" campaign, the air-selling of the big tire-and-tube manufacturers, followed closely by the remainder of the auto-parts-and-accessories field, has on the whole been a blend of both.

The Firestone Tire & Rubber Co., which leads the rubber field in earnings with a current yearly net income of almost $28,000,000, has been a one-program radio advertiser since 1928. *The Voice of Firestone*, which varies between being a prestige-builder at times and at others purely a selling vehicle for car, truck, and tractor tires, and Firestone accessories, helped Firestone into the number one spot in the farm picture which it held for years, losing it only in the past five years or so to Goodyear. Firestone is credited with being the first major rubber manufacturer to go after the farm market in a big way. During the 1930's, when business was slow in the tire industry, Firestone started up a series of plowing contests, mailed out 5,000,000 circulars every few months to R.F.D. addresses, placed e.t. farm programs on key farm stations all over the country, and generally whooped it up in rural areas. Firestone found early in the game that radio was unexcelled at reaching into farm communities. When followed up and promoted aggressively, Firestone radio farm sales shot up to first place.

In addition to *The Voice Of Firestone*, the Firestone firm also sponsors a new network TV show, *Americana*, on seven NBC-TV stations, and spends the remainder of a $3,000,000 budget in magazines and farm papers, with

†Source: *Crowell-Collier 1948 Tire Survey.*

WFBL

SYRACUSE, N. Y.

SELLS for YOU

...with Music!



Featuring eleven professional radio artists, The Clock includes eight musicians, two vocalists, and is led by the most popular Master of Ceremonies in Syracuse, Jim DeLine.

WFBL's MUSICAL CLOCK

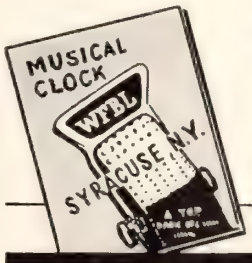
MON. thru SAT.
7:30 to
9:30 a. m.

The Musical Clock this month celebrates its 10th anniversary on the air. 3120 consecutive broadcasts prove that the Musical Clock is doing a sound selling job for participating sponsors.

One sponsor has been selling with The Clock for over seven years. Another sponsor has used over 2200 consecutive broadcasts to sell his merchandise.

The Musical Clock Can Sell for You!

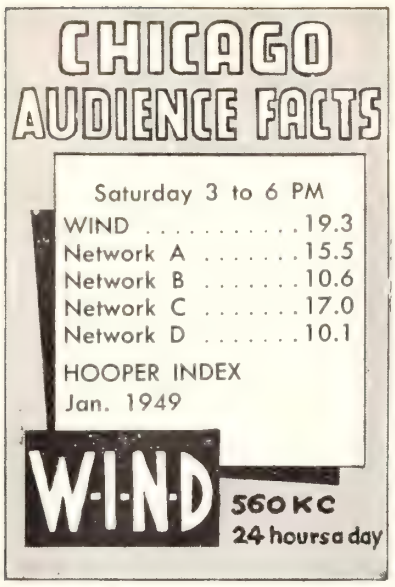
From hams to greeting cards to house-trailers, the Musical Clock has shown outstanding sales results for every kind of merchandise.

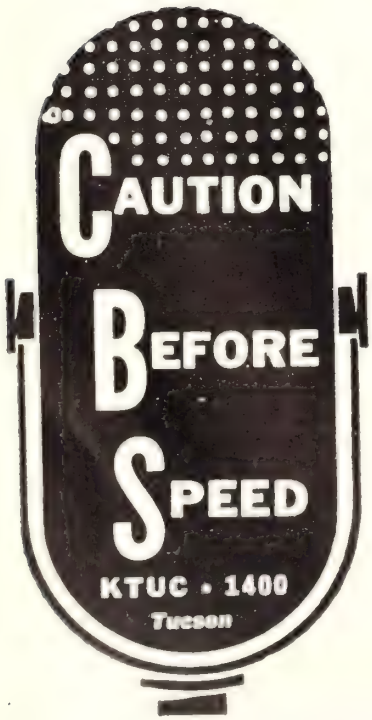


Ask FREE & PETERS for the WFBL Musical Clock Booklet and Availabilities

WFBL BASIC CBS

IN SYRACUSE . . . THE NO. 1 STATION
WITH THE TOP SHARE OF AUDIENCE
MORNING, AFTERNOON OR EVENING





occasional selective announcement campaigns in radio.

Closely behind Firestone in net income is the Goodyear Tire & Rubber Co. with a yearly net of some $26,000,000. Like Firestone, Goodyear has been in and out of radio since the beginning of the 1930's, and is currently sponsoring, at the national level, the prestige-building *The Greatest Story Ever Told*. Goodyear is the largest auto-parts-and-accessories ad spender in dollar volume, having a 1949 budget of nearly $4,000,000. *The Greatest Story* is the extreme of institutional advertising, confining itself to the barest mention of the sponsor. Goodyear dealers and Goodyear-owned stores are not even permitted to buy spots adjacent to it nor to engage in any heavy point-of-sale or newspaper promotions based around the show. The tremendous good will and high listening to the fine biblical presentation in farm areas pay off. Goodyear runs frequent selective radio campaigns, and encourages Goodyear dealers (and Goodyear-owned stores, too) to run extensive radio campaigns locally under a cooperative advertising deal that works up on a sliding scale from a 50-50 basis. At least one of the Goodyear Service Stores (in Memphis, Tenn.) is on the visual air, buying TV spots on WMCT.

The B. F. Goodrich Co., number three in net income among the rubber companies with a current figure of some $23,000,000, spends a sizable ad budget of some $2,250,000, with 80% of it going into magazine advertising, and the balance to newspapers, farm papers, outdoor advertising, and d aler co-op advertising. Little or none of the budget is channelled into broadcast advertising. Goodrich's efforts in radio, partly because of unfortunate program choices in the early 1930's and partly because of a feeling at Goodrich that visual advertising is their answer, have not met with success, and the medium is seldom used.

Fourth on the list of the leading tire-and-tube manufacturers is the U. S. Rubber Co., with current net income figures of nearly $22,000,000. U. S. Rubber has been in and out of network radio for years, most recently sponsoring the *New York Philharmonic* on CBS. Like Goodrich, U. S. Rubber feels that a visual medium works best in the advertising of tire-and-tube products, and currently 60% of its $2,000,000 budget goes into magazines, farm papers, and newspapers. Unlike Goodrich, U. S. Rubber has been a pioneer in the auto parts and accessories industry in the use of the visual air to do a selling job. U. S. Rubber has been a TV sponsor since the days when TV sponsors were looked upon as being slightly daft, and has bankrolled sports and special events (both film and live, using the films for the secondary purposes of sales promotion, thus reducing the over-all costs), as well as nighttime variety shows, quiz shows, and a little of everything.

U. S. Rubber's current campaign in TV is film spots that reach every TV market, selling U. S. Royal Air Ride Tires to city and farm TV audiences. U. S. Rubber may drop this heavy campaign in favor of a TV program this Fall, providing the firm can find the format it thinks will do the job. U. S. Royal dealers (the firm, unlike Goodyear, et al., has no stores of its own) are offered dealer aids for radio under the dealer co-op plan, and a sizable number of U. S. Rubber dealers are on the air locally with announcements and programs.

The remaining tire firms, like Atlas, Armstrong, Federal, General, Kelly, Schenuit, etc., do little or no air advertising. Their sales are by no means in the same brackets as the "Big Four" of the tire-and-tube industry.

Firms that sell tires as part of a line of auto parts and accessories do a certain amount of advertising. The Gulf Oil Co., which sells its own tires and auto accessories through Gulf stations, promotes them heavily on a new TV program, *The Gulf Road Show*, on seven NBC-TV stations. The tire-and-auto products, apart from Gulf's petroleum line, also come in for frequent plugging on Gulf's AM-TV show, *We The People*, on CBS and in Gulf's selective radio announcement campaigns, farm paper, and newspaper advertising. Altogether, about 20% of Gulf's $2,250,000 budget is spent to promote its tire and auto-accessory line.

The Phillips Petroleum Co. plugs Lee Tires (with which it has a contractual arrangement on behalf of Phillips service stations), along with Phillips petroleum products, on 31 Central, Mountain, and Pacific region stations with 10-15-and-30-minute news and music programs. This radio selling, which accounts for some 50% of the Phillips budget of nearly $400,000, has been a fixture of Phillips advertising for years and has proved the



Are you one of the folks who've been buying Pacific Coast Network coverage on the basis of a plus market that—in reality—doesn't exist at all? Isn't it a little like paying for the hole in the doughnut... and isn't it time you asked yourself how much that hole is costing you?



Broadcast Measurement Bureau studies—on a highly impartial basis—prove that each of the four networks on the Pacific Coast has at least 90% coverage of the *entire* market (ABC has 95%)... whether it's little Lemoncove in the Sequoias' shadow, or big Long Beach.



Call in an ABC representative who has the WHOLE story on Pacific Coast network coverage... because we think it's a darned shame for anyone to pay extra for the hole in the doughnut. You'll learn some astonishing truths on the complete picture.

On the coast you can't get away from

A B C

FOR COVERAGE... ABC's booming Pacific network delivers 227,500 watts of power—53,500 more than the second-place network. This power spells coverage—ABC reaches 95.4% of all Pacific Coast radio families in counties where BMB penetration is 50% or better. And ABC's Coast Hooper for 1948's first 11 months is up 10% or more both day and night.

FOR COST...a half hour on ABC's full 21-station Pacific network costs only $1,275. Yet you can buy as few as 5 stations for testing or concentration. And ABC is famous for the kind of audience-building promotion that helps slice the cost-per-listener.

Whether you're on a coast network or intend to be—talk to ABC

ABC PACIFIC NETWORK

NEW YORK: 30 Rockefeller Plaza · CIrcle 7-5700
DETROIT: 1700 Stroh Building · CHerry 8321
CHICAGO: 20 North Wacker Drive · DElaware 1900
LOS ANGELES: 6363 Sunset Boulevard · HUdson 2-3141
SAN FRANCISCO: 155 Montgomery Street · EXbrook 2-6544

KV "Elsie" is one year old



and

BIG FOR HER AGE!

BIG is right! She has MORE local advertisers than any other Little Rock station. And watch it shine in 49.

FM is coming!

KVLC

1000 WATTS
Clear Channel

She's BIG, too, in coverage, in new accounts, in audience response, and in News, Sports and Entertainment. All this has day-long influence on Arkansas' billion-plus $$ income from cash crops, livestock, dairy products, lumber and ever-increasing manufacturing business. KVLC reaches ALL!

Offices and studios
SOUTHERN NAT. INS. CO. BLDG. LITTLE ROCK

KVLC
1000 WATTS · CLEAR CHANNEL
FORJOE & COMPANY
NATIONAL REPRESENTATIVES

flexibility of selective broadcasting for a petroleum marketing operation of the regional variety.

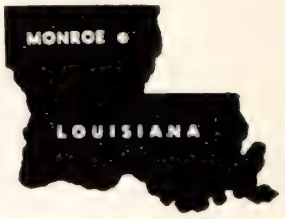
The Electric Auto-Lite Co., makers of spark plugs, batteries, and other auto parts, is the pace-setter, spending a budget of some $2,000,000, with the majority of it going into separate radio and TV versions of its CBS-built show, *Suspense*. The remainder goes into magazines, newspapers, and farm papers, as well as direct mail, trade advertising, etc. *Suspense* followed an unsuccessful run of the *Dick Haymes Show* on CBS, and is doing a much better job for Auto-Lite. Auto feels it is "raising the national level of visibility of our name and the understanding of our products and services", as well as "helping us to extend our distribution, the primary answer to sales in the automotive parts business." Co-op advertising sells for Auto-Lite, too; more than 100 dealers have been sponsoring the company-produced *Gasoline Alley* 15-minute e.t.'s with good results.

Four other large parts-and-accessories firms spend sizable amounts in broadcast advertising. The Fram Corp., makers of oil and air fuel filters, made its air debut recently with a once-weekly five-minute show, *Fram Sports Thrill of the Week* on Mutual, which it merchandises aggressively to dealers, jobbers, and consumers. The Champion Spark Plug Co. sponsors a similar (and older) show, *Champion Roll Call*, once weekly on ABC, in addition to heavy magazine and newspaper advertising. Also sponsoring a five-minute network show is Johns-Manville, which periodically plugs its brake linings on its Monday-through-Friday *Bill Henry and the News* on Mutual, along with a wide line of other J-M products. The Western Auto Stores, for several years one of the country's outstanding regional sponsors, uses the *Circle Arrow Show* on 59 NBC stations in the Mountain and Pacific regions.

At the local level, auto-parts-and accessories dealers (most with co-op assistance) are an increasingly important segment of local broadcasting.

Auto parts and accessories dealers are on the air in eight of the 29 TV markets in the country, and the list is growing. More and more of these dealers are discovering, as are national firms in the field of auto parts and accessories, that broadcast advertising, properly used, can do the selling job needed in a buyer's market. ★ ★ ★

97,410 Radio Homes
in the area served by
KMLB
— the station with more listeners than all other stations combined —
IN N.E. LOUISIANA
Right in Monroe, you can reach an audience with buying power comparable to Kansas City, Missouri. 17 La. parishes and 3 Ark. counties are within KMLB's milevolt contour. Sell it on KMLB!



KMLB
MONROE, LOUISIANA
★ TAYLOR-BORROFF & CO., Inc.
National Representatives
★ AMERICAN BROADCASTING CO.
5000 Watts Day • 1000 Watts Night

CHICAGO AUDIENCE FACTS

Saturday 3 to 4 PM

WIND	19%
Network A	14%
Network B	12%
Network C	12%
Network D	6%

PULSE
Jan.-Feb. '49

W-I-N-D 560 KC
24 hours a day



want to sparkle?

Every facet of WEEI local programming shines brightly in Boston. Take women's programs. All five of the top-rated shows for women are on "Columbia's friendly voice in Boston."* And in all program categories, WEEI delivers the biggest rating more often than all other Boston stations combined! Let us or Radio Sales show you how you can make a brilliant showing in Boston, on WEEI.

*Pulse of Boston, January-February, 1949

YOU MIGHT CLEAR 14′ 3¼″ *—



BUT...

YOU CAN'T VAULT INTO WESTERN MICHIGAN WITHOUT WKZO-WJEF!

The peculiar "wall of fading" that surrounds Western Michigan makes it imperative for radio advertisers to use stations *within* our region. . . . Outside stations simply don't get through consistently; hence Western Michigan folks seldom even *try* to get faraway stations.

Within the area,* WKZO, Kalamazoo, and WJEF, Grand Rapids, combine to give time-buyers everything they want, and at a price they can afford to pay. Project our Hooper ratings and you'll find that WKZO-WJEF have about 23% more *city* listeners than the next-best two-station combination. Study our BMB figures and you'll see even more evidence of our rural superiority. *Finally, look at our combination rate and you'll discover a 30% saving over the next-best two-station combination!

Don't be fooled about Western Michigan. Ask us or Avery-Knodel, Inc. for all the really interesting *facts.*

* *Earl Meadows of the U.S. did it at the 1936 Olympics.*

WKZO *first* IN KALAMAZOO and GREATER WESTERN MICHIGAN (CBS)

WJEF *first* IN GRAND RAPIDS AND KENT COUNTY (CBS)

BOTH OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY

Avery-Knodel, Inc., Exclusive National Representatives

40 West 52nd

(Continued from page 8)

by one business publication to another. What you said was particularly pleasant to our ears, but I'm glad to note you angled it so as to make it a tribute to all good business papers which try to give valuable and accurate information to their readers.

PHILIP SALISBURY
Editor
Sales Management, N. Y.

OVERSEAS DEPARTMENT

I am interested in American advertising methods for use in my firm's radio and press advertising. We are primarily in our infancy regarding advertising in New Zealand, so consequently, in addition to subscribing to your worthy magazine, I would be grateful for any advertising data or information you can grant me.

H. E. HOWARD
Newtown, Wellington
New Zealand

We are highly interested in your publication for the mutual benefit in establishing best contacts with your advertisers.

DHOOMI MAL DHARAM DAS
Chaori Bazar
Delhi, India

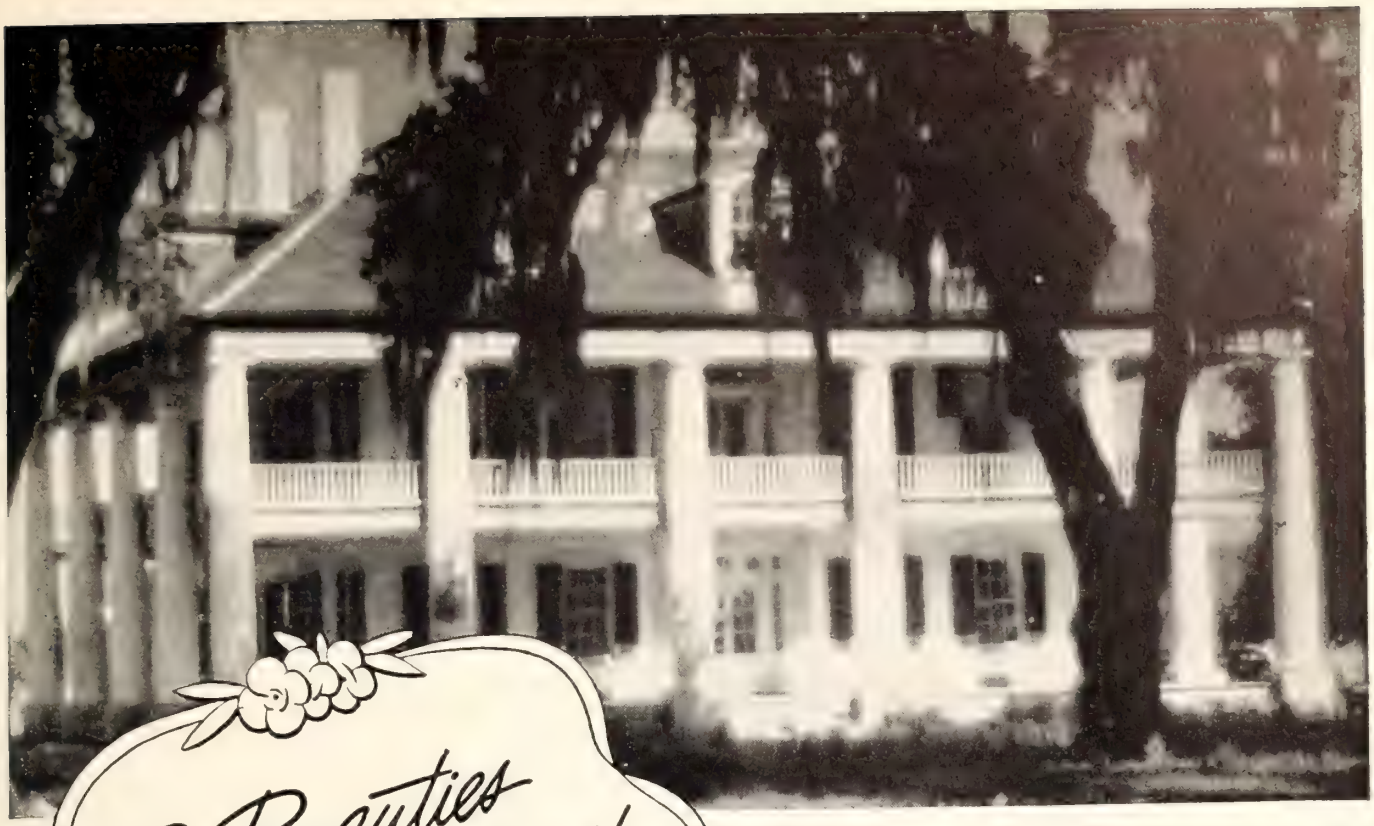
BACK COPIES

In a recent issue of SPONSOR you had a very excellent article concerning the General Baking Company's use of radio. Will you please send two copies of this issue of SPONSOR to J. A. Reed, General Baking Company, Steubenville, Ohio?

GEORGE H. WILSON, JR.
Program Director
WSTV
Steubenville, O.

We're joining the ranks of the mislayers-of-SPONSOR's-farm-research-series; and we would certainly appreciate it if you could send us the five back copies in which those articles appeared.

MARJORIE E. SHELDON
Script and Media Director
Agricultural Broadcasting and Television Service Inc.
Fort Wayne, Ind.

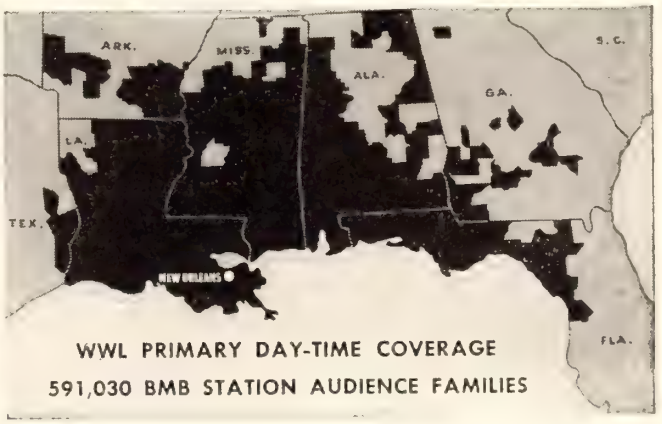


3 Beauties of the Deep South

1. HOUMAS HOUSE, Burnside, Louisiana —a manor house in the grand tradition. Once occupied by the wealthiest planter in America, it is rich in romantic history.



2. J. ARON SUGAR REFINERY, White Castle, La. In 1948, nearly 5½ million tons of sugar cane were produced in Louisiana, which also leads the nation in cane sugar refining. Another reason why WWL-land exceeds national average in increased income, buying power, general prosperity.



3. WWL'S COVERAGE OF THE DEEP SOUTH 50,000 watts—high-power, affording advertisers low-cost dominance of this new-rich market.

Note: Coverage mapped by Broadcast Measurement Bureau. Some scattered counties, covered by WWL, are not shown.

The greatest selling power in the South's greatest city

50,000 WATTS CLEAR CHANNEL CBS AFFILIATE

WWL
NEW ORLEANS
A DEPARTMENT OF LOYOLA UNIVERSITY

Represented nationally by The Katz Agency, Inc.

Buy National Se

SELECT YOUR PROGRAM
SELECT YOUR MARKET
SELECT YOUR STATIONS
SELECT YOUR TIMES
SELECT YOUR AUDIENCE

Whether you use live programs, spots, transcriptions, tape or film, buy national selective.

Paul H. Raymer Company, Inc.



lective

WHKK	Akron	MBS
KERN	Bakersfield	CBS
WCAO	Baltimore	CBS
WGUY	Bangor	ABC
WBRC	Birmingham	NBC
WDOD	Chattanooga	CBS
WHK	Cleveland	MBS
WHKC	Columbus	MBS
KIOA	Des Moines	MBS
WDNC	Durham	CBS
KXO	El Centro	MBS
KFGO	Fargo, N. D.	ABC
WTAC	Flint	NBC
WKJG	Fort Wayne	MBS
KMJ	Fresno	NBC
WDRC	Hartford	CBS
WLAW	Lawrence	ABC
KMPC	Los Angeles	IND
WLAC	Nashville	CBS
WQXR	New York	IND
WLOF	Orlando, Fla.	MBS
KTAR	Phoenix	NBC
WGAN	Portland, Me.	CBS
WPRO	Providence	CBS
KOH	Reno	NBC
KFBK	Sacramento	ABC
WAPA	San Juan	MBS & ABC
KFSD	San Diego	NBC
KTMS	Santa Barbara	ABC
KCOY	Santa Maria	ABC
KWK	St. Louis	MBS
KIHO	Sioux Falls, S. D.	MBS
WSBT	South Bend	CBS
KWG	Stockton	ABC
WNDR	Syracuse	MBS
WTOL	Toledo	ABC
KVOA	Tucson	NBC
WTAG	Worcester	CBS
WKBN	Youngstown	CBS

The McClatchy Beeline
Arizona Broadcasting System



Radio and Television Advertising

New York Boston Detroit Chicago Hollywood San Francisco

It takes a lot to cost so little!



A spot announcement on 50,000-watt WBBM delivers many more listeners than an announcement on any other major station in Chicago. And at far less cost!

A LOT: WBBM commands an average daytime Pulse rating of 6.7 . . . a 52% *higher* average rating than any competitor.*

FOR LESS: Because it reaches so many more of your customers, *the average WBBM daytime announcement delivers a bigger share of Chicago's radio homes at 37% less cost per thousand than such a spot on any other major Chicago station.*

If you're looking for a much better Chicago buy, use WBBM—Chicago's *most sponsored* station for 23 consecutive years.

*Pulse of Chicago, Jan.-Feb. 1949, 6:00 a.m.-6:00 p.m., Monday thru Friday.

WBBM ***Columbia Owned—50,000 watts***
Chicago's Showmanship Station

NAB faces a big job

The time has come for the NAB to help increase audiences.

To enhance the public acceptance of advertising on the air.

To adjust its structure and correlate its activities so that all phases of commercial broadcasting—AM, TV, FM, FAX, Transitradio, Storecasting—are given their just due. Maybe this calls for a federated NAB.

To stabilize coverage data and ride herd on commercial research.

To aggressively pitch in and help sponsors understand broadcast advertising.

To devise machinery which will sell broadcast advertising as effectively as black and white media are being sold.

There's nothing small about the air. But the NAB, despite its recent growth, is still smaller by far than the remarkable media it represents. It's time for the NAB to grow up . . . and it will take station dollars to help do it.

Norman R. Glenn

Publisher
SPONSOR

Executives

A good job would be better if broadcast advertising were given top priority

Within the field of broadcast advertising, the stature of Justin Miller, president of the National Association of Broadcasters, hasn't grown during the past 18 months (since SPONSOR's first *NAB Evaluation*. Outside of the circle of those directly concerned with the commercial side of broadcasting, Judge Miller has assumed the mantle of spokesman for radio—for a free radio, in which he believes. Most advertising and agency executives feel that the Judge is not too conscious of the sponsor's problems, nor does he appear to the ad men to be too concerned with their ability to sell via the air. As one account executive at an agency phrased it, "he reminds us of an editor rather than a publisher, somewhat in the clouds about facts."

Justin Miller has changed, beyond the shadow of a doubt, the attitude of the Congress towards the broadcast industry. This has highlighted the multi-headed character of the Association, which frequently finds itself walking half-a-dozen tight-ropes at the same time—trying to be fair to clear channel stations, to regional channel stations, and to local channel operators all at the same time. It's an association of station owners who cannot delegate any operating authority to an association — or to anyone, for that matter. NAB has to speak for broadcasting as a public-service, government-licensed disseminator of news and entertainment. It's also an association of station owners who live from advertising and stay in business only because of broadcast advertising.

The multitudinous problems of broadcasting make it impossible for any one man to be completely informed on all sides of the industry. As one advertising director of a multi-million-dollar advertiser expresses it, "Judge Miller has chosen, as we see it, to be broadcasting's champion astride a white charger. Someone has to stand up for God and country, and the Judge fills the bill very well."

Since the NAB cannot be a one-man organization, the advertising industry looks to other executives and Judge Miller's staff to represent the commercial side of the business. They do not feel that A.D. Willard, Jr., has lived up to their expectations. "We expected that Willard would represent the business side of broadcasting in the NAB, but we haven't noted any evidence of his functioning in that capacity recently," is the way one national advertising executive expressed himself. A divisional manager of a big drug corporation opined, "Jess Willard seems to have settled in the shadows, neither seeking nor gaining much notice in the past few months. From where I sit, I have no information of anything for which he has been personally responsible. . . . and I'll admit that I've been very surprised."

C. E. (Bee) Arney, Jr., is known as a name by most agency executives and sponsor radio-minded ad men. His job of secretary-treasurer doesn't require him to be in the spotlight, except at conventions when he runs the show. Comment was refused on Arney for the simple reason that too little is known personally about him at advertising agencies and advertisers.

NAB staffers directly concerned with a specific side of broadcasting such as engineering, etc., are evaluated in the section of this *NAB Evaluation* issue devoted to their specialities.

Quotes:

"Judge Miller has increased broadcasting's stature during his tenure of office, even if he hasn't done too much to help broadcast advertising."—Divisional advertising manager of a Midwest soap manufacturer.

We've judged Judge Miller and not found him wanting."—V.p. of a top-ten advertising agency in New York.

"It's time for Judge Miller to go commercial. He's been sustaining long enough."—President of a gas and oil firm.

"I'd like to know just what niche the president of the NAB should fill. Only then will I be able to judge if its present incumbent fills it adequately."—Radio director of a Midwest food manufacturer.

Broadcast advertising

NAB has a ball of fire in Mitchell. But he's only one man. He needs a bureau

Broadcast advertising isn't just a matter that can be handled by a department of the NAB, no matter how fine a commercial-minded director heads up the operation. It must be the total interest of an entire organization. Maybe the organization can be part of the NAB, and maybe it will have to be a corporation organized and operated for the sole purpose of promoting advertising on the air and of bringing the news of broadcast advertising to non-radio users. This is how a vast majority of sponsors and agency executives feel about NAB's Department of Broadcast Advertising.

Agencymen point to the fact that just as it was found necessary for the NAB finally to organize the *All Radio Presentation* into a separate corporation to control and spend the $125,000 collected for this particular promotion, just so is it necessary for the department of broadcast advertising to operate as the newspaper promotional activity does—as an organization with only one purpose, the promotion of all phases of broadcast advertising. Advertising men generally feel that the tempo of NAB's Department of Broadcast Advertising has been stepped up since Maurice Mitchell took over the reins. The department was without a director from February to October, 1948.

Several in SPONSOR's panel have heard at least one of Mitchell's talks at Memphis or Jamestown (N.Y.) and feel that he's an aggressive proponent of advertising on the air. The only fault they find with the operation of his department is that he is practically unstaffed. Up to recently Miss Lee Hart, NAB's retail radio authority was the entire staff. Now Charles Batson is moving up to work with Mitchell and this will help, but it will still leave the department one man short of what











Standard's SENSATIONAL *"Extra Value"*

THE *New*

STANDARD RADIO STAR SHOWS

An Integral Part of the Standard Program Library

"THE LIBRARY WITH THE COMMERCIAL TOUCH"

Standard Radio does it again . . . tops its long-standing record of showmanship with a group of brilliantly written and professionally produced programs which take their musical content from the massive Standard Program Library itself . . . and are available for immediate and continuous sponsorship! Comé in and hear the special audition discs . . . see the impressive literature which we have created to describe these shows . . . and let us tell you how these and other selling aids can help you make the most of "the library with the commercial touch!"

Standard Radio

TRANSCRIPTION SERVICES, INC.

HOLLYWOOD • CHICAGO

NEW YORK

Listen! to the AUDITION DISCS in

Suite 556-7 of the STEVENS HOTEL

NAB CONVENTION
APRIL 6-13

budget-wise time buyers

k-nuz
(KAY-NEWS)

BRINGS YOU
MORE
LISTENERS
PER
DOLLAR
IN
HOUSTON

MORE BUYERS
FOR
YOUR PRODUCTS
AT
LOWER
COST



. . . for proof write
for Hooper and
other marketing
data . . . .

NATIONAL REP. FORJOE & CO.
Dave Morris, Gen. Mgr.

k-nuz
"Your Good News Station"
9th Floor Scanlan Bldg.
HOUSTON 2, TEXAS

it was when Frank Pellegrin (now with Transitradio) headed the operation.

"Broadcast advertising must be sold every day of the year, 24 hours a day, and in all 48 states of the Union." is the way one pro-radio president of a wax concern put his reaction to the job that awaits an all-out sales promotional effort for radio, television, storecasting, and transitradio, not to mention FAX.

Selling broadcast advertising is not alone selling radio at a national, regional, and local-retail level, but it is making certain that it's implemented by aggressive publicity and promotion. No form of entertainment exists by itself. Without glamorization, spotlighting, and being placed in a proper setting broadcast advertising is forced to make its way—the hard way. Promotion of broadcast advertising not only means selling broadcasting as a medium, but also selling the medium itself.

Sponsors and agencies that know what Maurice Mitchell has done, regard it as a good job. They object only to the fact that it's a good one-man job, whereas it should be a good multi-man effort. They feel that Mitchell ought to be directing a great team made up of a man from each of the hundreds of successful broadcasting outlets in the United States. They feel that the coordinated efforts of hundreds of promotion men directed by a realist like Mitchell could be a major factor in educating thousands of prospective advertisers on the impact of the air. Even with a budget as big as that made available by newspapers for promotion (over $1,000,000), it wouldn't be possible to do the job without the army at the local level.

NAB's Department of Broadcast Advertising has an open door to the business of America. Its great fault is that it doesn't use it often or consistently enough.

Quotes:

"I haven't had a promotional piece of literature on broadcasting come across my desk in nearly two years. Everything I see about radio has either a network or station byline. It's time for some real industry promotion, and I don't think that a motion picture is more than an attempt to sell the medium."—Advertising manager of a far-West soap manufacturer.

"Let's not talk about broadcast advertising. Let's sell it."—Sales manager of an advertiser with a $10,000,000-plus budget.

Code

Is there any point to standards without enforcement ask advertisers, agencies

The NAB Code, or, as Justin Miller prefers to have it called, NAB's *Standards of Practice*, will not be lived up to by members of the Association. That summarizes the reactions of both advertisers and agencymen checked by SPONSOR. Both groups are not against the SOP, but they are of the opinion that there is only one way to make advertisers and agencies live up to rules and regulations, and that is by putting teeth in them.

As the Standards now exist, it is the NAB stand, as stated by Judge Miller, that "our problem is to find ways and means to go as far as we can in securing implementation of the standards without inviting prosecution under the anti-trust laws for operations in the restraint of trade."

Politely, agencymen and advertising executives say that Judge Miller's standards statement doesn't mean a thing. States one copy man, "We're certain that no advertising man worth his salt is going to be guided by standards of practice which aren't practiced. You either enforce a code or you don't. It doesn't matter if one publication permits you to make any claims you want to, as long as the publications in which you're placing your copy insist on their own rules and regulations. You abide by the dictums laid down by each individual publication, station, or network. It would be easier to have a set of rules that all would observe, but in the current competitive era that's not the way it's going to be. It's my feeling that on an industry-wide basis you either enforce standards or forget them.

The BILL ELLIOTT SHOW

GOES ON THE AIR...

MAY 1



THIS TRANSCRIBED SHOW AND PROMOTIONAL PACKAGE BEING SOLD DIRECTLY TO BAKERS *ONLY*.

Here's a radio show that is for bakers only. Produced by "Wild Bill" Elliott, America's Number one cowboy star and Al M. Cadwell, past president of the Tri-State Bakers Association the package includes newspaper mats, point of purchase material, 24-sheet posters, etc. Because it is a complete promotional package and not just a transcribed radio show, it is being sold to bakers direct. This merchandising plan means quick time sales, satisfied sponsors and trouble free supporting promotion. If you know of a baker in your territory who is looking for an outstanding radio show and promotional package, please advise us. Many territories being closed daily, don't delay!

WRITE • WIRE • PHONE

BILL ELLIOTT ENTERPRISES, INC.
9165 SUNSET BLVD., HOLLYWOOD 46, CALIF.

"Judge Landis didn't just happen in baseball, and neither did the Hays office, in Hollywood. Motion picture rules and baseball regulations aren't observed voluntarily, and I don't think broadcast advertising standards are going to be upheld without sanctions."

Sponsors would prefer a well-defined set of rules and regulations so that they'd have a clear idea of how they must use the medium. To have each station or network decide upon its own standards can lead, they feel, only to chaos. That it hasn't thus far is attributed to the fact that selling pressure hasn't been turned on yet.

Quotes:

"An advertising medium without enforceable standards can soon be no medium at all—at least no medium that we'd care to use."—Advertising manager of a leading low-priced automobile line.

"Nobody loves a code, but I'd hate to operate in our business without one, and I don't see how broadcasting can function effectively without putting it on the line."—Merchandising manager of a cosmetic company.

"If the NAB doesn't come up with a *Standards of Practice* that adequately cope with the problems presented by bad broadcast advertising. I feel that the AAAA will have to develop its own enforceable code of good taste. Television is at least twice as open to advertising and advertising malpractices as all other forms of selling and must be regulated."—President of a Madison Avenue agency and member of AAAA Board of Directors.

All-Industry promotion

$125,000 for film is a good start, but it can't be construed adequate education

"I have been hearing about broadcasting's all-industry promotion for so long that by the time I see or hear it in action, I'll be bored with it all," states a timebuyer of a Madison Avenue (N.Y.) advertising agency who adds "Let radio put up or shut up."

"While the NAB has been talking about promoting broadcast advertising through an All-Industry promotion, newspapers have been taking money away from radio by actually promoting their medium," explains a media man. This executive pointed to five specific campaigns that he feels should have gone to radio but which have been shifted to black and white. His job, as he explains it, is not to fight a client who is sold on using a specific medium but to get the most out of the medium the advertiser wants to use. "Of course," he says, "if a client wanted to use a medium that I knew couldn't produce for him, I'd fight like hell to get him on the lucky side. In most cases however newspapers well used can do effective advertising for most mass products, although I personally feel that broadcast advertising can do it better."

Sponsors and agencies generally have their fingers crossed on any industry-wide promotion of an advertising medium that costs only $125,000.

"Even if Victor Ratner, CBS v.p. who is writing and directing the all-industry motion picture is a genius, and there are some who swear he is, I still feel he'll come out only with a picture that cost $125,000," emphatically states an advertising manager who spends nearly a third of a million on commercial motion pictures each year. This ad manager also pointed out, "I'd be the last man in the world to stake all my promotional dollars on a motion picture, even if I had all the TV stations in the United States show it once a week."

A large number of agency men are of the opinion that you just can't promote an advertising medium through a motion picture. One expressed himself this way: "Promoting an advertising medium is a continuous job. A motion picture may be part of the campaign but that is all. It must never be the heart of the promotion because at the best it's window dressing."

Another advertising executive in the same vein stated, "Show me a product that was put over by a motion picture and I'll admit that perhaps a motion picture can sell an advertising medium. I don't know of a single product that has ever used the screen as a basic advertising medium."

Some sponsor and agency officials

(Please turn to page 66)



EXCLUSIVE BROADCASTS OF THE



WITH

BOB ELSON

AMERICA'S LEADING BASEBALL ANNOUNCER

Bob Elson will broadcast all of the 1949 games . . . both home and away . . . of the Chicago White Sox *exclusively* on Stations WJJD and WFMF. All afternoon games will be heard on WJJD and the night games will be heard on WFMF.

WJJD
50,000 WATTS

WFMF
33,000 WATTS

MARSHALL FIELD STATIONS, REPRESENTED NATIONALLY BY AVERY-KNODEL

NOW! ZIV PRESENTS AN EXCITING NEW DRAMATIC PROGRAM WITH A SEN

A TERRIFIC HIGH-HOOPER HALF-HOUR SHOW THAT YOUR SPONSORS WILL LOVE!

O. Henry has created one of the most loved and most feared heroes of American literature—famous on the screen—in books—on the air!

IN MOVIES! The only Western ever to win the Motion Picture Academy Award! Six big-budget pictures released each year by United Artists.

ON THE AIR! Cisco has everything: Adventure — humor — drama — romance — heart appeal. Every member of the family loves CISCO!

MOST SENSATIONAL SUCCESS STORY EVER OFFERED FOR LOCAL SPONSORSHIP!

Interstate Bakeries (1948 gross: $58,724,649) say:

"The CISCO KID has certainly sold a lot of bread for us. We have never seen our sales force more enthusiastic. This applies to our grocers also. Enclosed find our renewal for six additional years."

SENSATIONAL HOOPERS! January, 1949, Pacific Hooper: 8.6. Consistently averages higher than any show primarily designed for children. "THE CISCO KID appeals to a tremendous adult audience"...say Interstate Bakeries.

SENSATIONAL PROMOTIONS! Buttons, masks, truck posters, membership cards, teaser ads, sombreros, neckerchiefs, store displays, letters, post cards—complete *localized* campaigns.



LONG-RUN GUARANTEED!

Three years of CISCO KID half-hours have already been produced on a 3-per-week basis.

Duncan Renaldo plays the "Cisco Kid" in movies that are regularly released by United Artists Pictures.

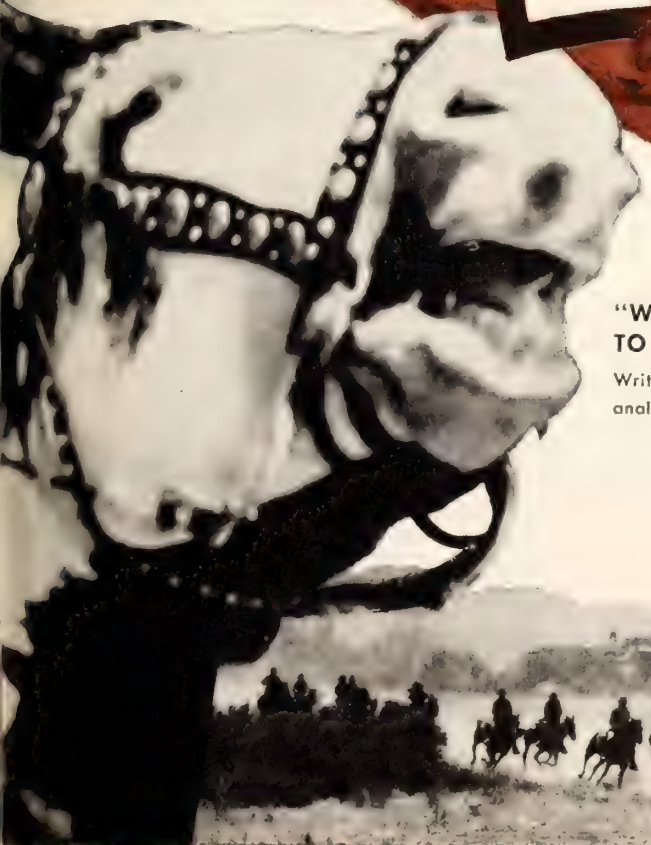


SEE ZIV'S GREAT EXHIBIT — N.A.B. CONVENTION — SUITE

SATIONAL RECORD OF SALES!

THE CISCO KID

O. Henry's Famous
Robin Hood of the Range



"WHAT IS HAPPENING TO KID SHOWS?"

Write for this sensational analysis. It's an eye-opener!

FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK CHICAGO HOLLYWOOD

501-501A, HOTEL STEVENS, CHICAGO



He Mows Dull Moments With a Sharp Eye

Something's always popping when he sharpens his weapons, rolls up his voice, and goes to work. His pointed remarks about the top of the news from Washington are heard by a loyal coast-to-coast audience five nights a week. His listeners love to hear him "mow 'em down."

His whetstone is a powerful urge to get to the bottom of things—and he cuts a wide swath through the underbrush of fancy to get at the facts behind the news. Whether farming in Maryland or tilling his Washington newsbeat, his down-to-earth approach reaps a rich harvest.

Currently sponsored on more than 300 stations, the Fulton Lewis, Jr. program is the original news "co-op." It offers local advertisers network prestige at local time cost, with pro-rated talent cost.

Since there are more than 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client (or yourself), investigate now. Check your local Mutual outlet—or the Co-operative Program Department. **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago, 11).

ALL-INDUSTRY PROMOTION

(Continued from page 62)

have concrete suggestions on how radio could do an all-industry promotion using its own medium as the keystone of the promotion. They insist that any promotion of broadcasting which does not include broadcasting just doesn't make sense to an advertiser who is being asked to use the medium.

Other promotion men insist on asking "What can you do with $125,000 aside from making a good motion picture?" They answer their own question by saying "nothing."

While most agency and sponsor executives are not basically interested in radio's All-Industry promotion they will discuss at the drop of a hat—or even without the drop of a hat—what the industry should do to promote itself. There's universal agreement in the need for broadcasting to re-sell itself as the low-cost advertising medium—to show how great industries have developed through the air.

Agency executives particularly want broadcast advertising promoted so that their recommendations to clients will fall upon fallow ground. The objective of the All-Industry promotion is endorsed by all pro-radio agency executives. This objective, it hasn't been restated recently, is to condition the policy executives of great corporations to what broadcast advertising can do. The man at the top is seldom an advertising man and less frequently a radio trained executive. If he isn't sold, radio just doesn't get its share of the advertising dollar.

Quotes:

"Start raising more money at once, that what the NAB ought to do for the All-Industry promotion."—**Automobile advertising director.**

"Since the industry is commited to a motion picture, make it, use it, but have it part of the campaign not the campaign."—**Advertising manager of a big regional soft drink manufacturer.**

"Will someone define 'All-Industry' for me. Will it include FM, TV, FAX, storecasting and transitradio?"—**President of New York-Chicago and Hollywood advertising agency.**

"Promotion is effective only when it's done not talked about."—**Business manager of a top advertising agency.**

Public relations

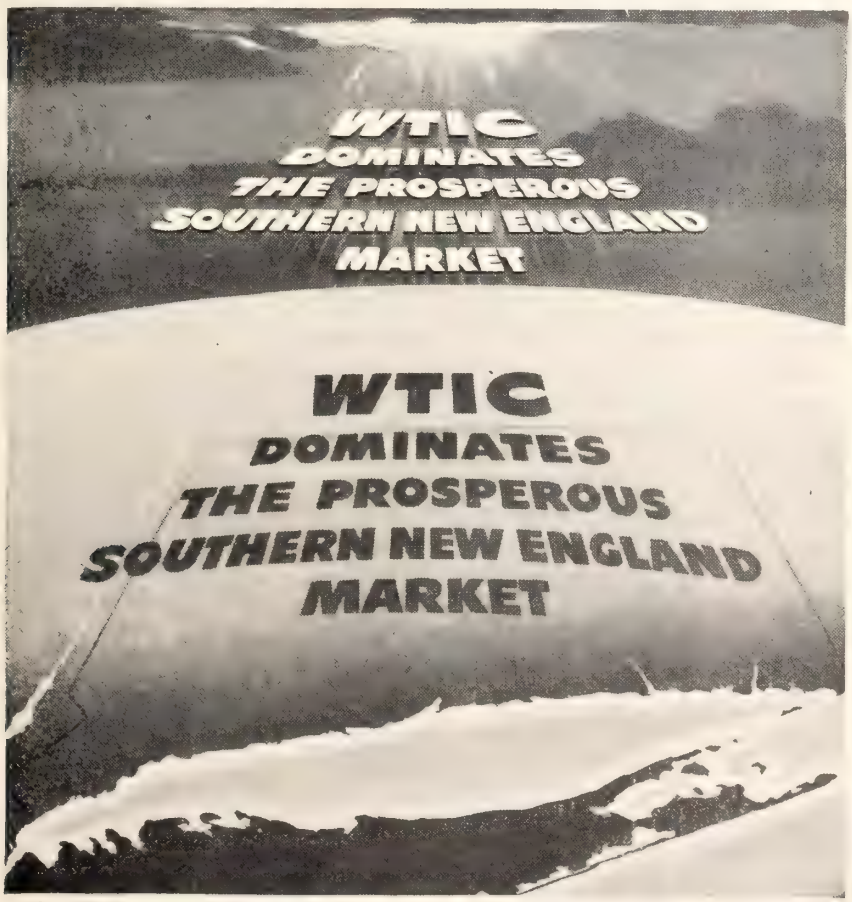
Consumer concept of industry better. Agency and sponsor relations sketchy

The consumer has had his ideas of the broadcasters' association developed on the favorable side. They have had little time to trace reasons but men at sponsors and agencies state that they find men and women, with whom they come in contact outside the trade, feel that the National Association of Broadcasters is an honest and progressive coalition of station owners. Advertising men frankly state they do not know the reasons for the favorable public reaction to the NAB but they know it's there.

"The NAB, in the public mind, seems to have traveled a long, long road from the days when James Lawrence Fly built a picture in the consumer mind of the NAB as a stagnant body of putrid water," points out the public relations head of one of the nation's greatest food corporations. "This," he continues, "in turn makes the listener more favorably disposed towards broadcasting stations and that's all to the good."

Just as there is almost universal agreement on the improved public acceptance which the NAB has achieved, there is the opposite reaction to the NAB's trade relations and its trade paper relations. Apparently the advertising trade press has been open in its objection to the "pipe-line" which one or two trade papers have had into NAB confidential meetings and this has reached advertising managers and agency radio personnel.

"I don't think that the NAB has done a good trade relations job with agencies and advertisers," explains a West Coast agency official. "I for one seldom take at its face value any statement released by an NAB official. I even look a Judge Miller statement between the lines, wondering what he's trying to peddle. And I'm fairly certain that I'm not alone in this. I think that Robert K. Richards has more to do than he can handle but



Paul W. Morency, Vice-Pres.—Gen. Mgr. · Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.

WTIC's 50,000 WATTS REPRESENTED NATIONALLY BY WEED & CO.

Looking for Something . . . Outstanding?

program type voted

60.8% LISTENER PREFERENCE!



ANNOUNCING NEW, LIVE, ½ HR. AUDIENCE APPEAL PRODUCTION

"RAINBOW POINT" *presenting* HOMER RODEHEAVER *in person*

Unbiased, independent survey shows 60.8% of listeners choose this style program—magnificently interpreted *sacred music,* nerve soothing *philosophy* and hearty chuckles.

This production features renowned artists, and stars one of the greatest personalities ever known to attract gigantic audiences . . . the man who *jams* America's auditoriums to overflowing . . . HOMER RODEHEAVER.

The magic of Homer Rodeheaver's deep rich speaking voice, his natural ability to portray the full gamut of emotions in but a sentence . . . the great variety of sacred music and different types of melodic interpretation, the quick movement of the production . . . the escape, relaxation the program offers the listener . . . all this encourages *vast audiences . . . favors your message.*

The Rodeheaver audience has buying power! Their loyalty, their consistent support gave Homer Rodeheaver substantial lead-rating the only other time he consented to do a live broadcast. His esteemed reputation enhances buyer confidence.

Priced for a reasonable budget. Write . . .

Spire Productions
3640 Lake Shore Dr.
Chicago 13, Ill.

he ought to sell his superiors that a good trade press is just as important as a good consumer press."

Another agency executive, this man from Detroit, pointed to what he called the "inept" handling of the Broadcast Measurement Bureau publicity as an example of how the NAB is failing in its trade relations. "I know that it was not the responsibility of the NAB to handle the press relations of the BMB since the latter had its own publicity director," he stated, "but even if Bob Richards had to protect the association through a back door handling of BMB trade-paper relations routine, I still think he ought to have done it."

"The publicity director of a trade association takes the short end of everything. That we all know," explains the v.p. in charge of public relations of a leading agency. "When the association has a good press, it's the result of master-minding by the president or executive v.p. When the association is being tarred and feathered, it's all the fault of the press agent. I hope they're paying publicity director Richards enough to make the abuse he has to take worth while."

This v.p. reflected the feelings of many agency executives in the public relations end of the business. Said another leader in the field, "The NAB should have, just as the networks have, a man whose job it is to handle trade relations exclusively. I know he'd have to be a more experienced trade publicity man than most of those at the networks currently but a good man would help Bob Richards."

Quotes:

"Less 'closed meetings' would make for a better trade press I'm certain." **A tobacco publicity director.**

"Doing publicity for a trade association is a thankless job and always will be."—**An ex-association press agent now with a flour corporation.**

"The fact that listeners are favorably inclined to stations and the NAB is indicative of a job well done. You can't do everything."—**A public opinion analyist.**

"Tell me how much money he has to spend and I'll then tell you if Bob Richards is doing a good job. I haven't seen any advertising being placed for the Association."—**An ex-trade paper executive now with a great national advertiser.**

Local-retail advertising

Local agencies hope NAB can serve as clearing-house for factual data

While the NAB has passed on to its members countless success stories of local-retail advertising, local agencies and those handling a number of local accounts feel that too much emphasis has been placed upon radio selling by department stores. One local agency, whose billing has passed the half-million mark, explains its feeling by saying, "Many department stores are part of syndicates. They have the assistance of great buying offices and promotional experts. If they haven't been sold on broadcast advertising, it's no doubt due, at least in part, to the fact that the New York office hasn't been sold. On the other hand, there are literally thousands of retail merchants who are 100% on their own and who could use any broadcast advertising information about their own business that a station could pass on to them.

"They're not getting this information, and I feel that one of the reasons is because the NAB has a department-store fixation. It's also true that agencies in small towns can't become excited about department-store advertising. Most of the time it's placed direct or on a 'net' basis, which doesn't give an agency a break. The reason that more retail business hasn't gone to radio stations is because we make a profit on newspaper advertising and seldom do on broadcasting. I don't want to chisel. I think it would be wise for the NAB to educate its stations to the retail facts of life."

Another agency executive wondered why the NAB didn't record some retail success stories along with all the facts, and make them available on disk to stations. "All that has to be done," claims the ad-man, "is for the station with an unusually good retail job to record it off the air and send the recording and the sales story to NAB. Lee Hart (NAB retail director) could then check the story and do an oral presentation together with a dub of the program. Pressings could then be sent to stations at a nominal cost, and all the station would have to do is to trot the disk and playback into prospects' offices or stores."

That's the type of service agency men know would be a great help for stations at a minimum cost. It also would help the small agency that wants to get more clients on the air.

Most advertising men do not feel that the Joske department store experiment has produced as it should for radio. They don't understand why a controlled test like this didn't convince countless stores to come to the air. What they fail to appreciate is that most department-store promotion men and women are black-and-white trained. What's needed, explains an outstanding authority in the retail advertising field, is "some way to train the young man or woman who is going to make retailing a career, in department-store broadcasting. It's a long-term operation, but it would result in more intelligent use of radio by store men. I'm certain," he continued, "that several of the schools of retailing could be inspired to add a radio-advertising course."

"One of the great faults of broadcasting," explained one owner of a chain of 100 retail stores, "is that it's afraid to accept advertising that's placed on a result basis. For some reason, during the early days of radio broadcasters got the idea that the air wasn't a good selling medium—that it was best as an advertising medium that produced over a long stretch. That's not the truth, radio can produce as quickly as an ad in any newspaper -but it must be used correctly to do it."

This retailer, with tough competition, wasn't interested in telling how he did it.

Quotes:

"No one has yet proved to me that broadcasting is a good retail advertising medium. That's a reflection on someone, isn't it?"—**A specialty shop owner in up-state New York.**

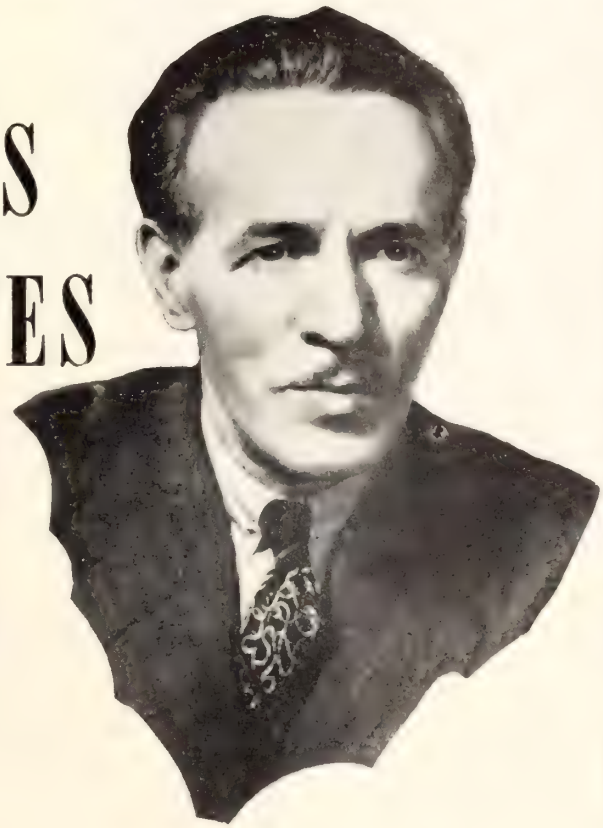
"Until the NAB has helped enough stations sell department stores to make a good case, I'll stand by and buy newspaper space." — **Giant market-owner on Long Island.**

"NAB's failure in the local-retail advertising promotion field is because it's far removed from actual retail merchandising. They've never helped Sam sell a pair of pants."—**Advertising agency executive from Birmingham.**

RENDEZVOUS WITH

David Ross

STORIES
ANECDOTES
POEMS
MUSIC



TRANSCRIBED FOR LOCAL OR REGIONAL SPONSORSHIP. QUARTER OR HALF-HOUR PROGRAMS FOR BROADCAST ONE TO FIVE TIMES WEEKLY.

CONVENTION HEADQUARTERS
STEVENS HOTEL 512-513

David Ross' brilliant narration of stories and poems leads into beautiful music from the pens of such masters as Gershwin, Hammerstein, Berlin, Porter, Youmans, Victor Herbert, etc., to create a mood of heart-warming remembrances.

Let the distinguished David Ross, with his warm personality go to work for you. He will deliver the audience with his friendly, jovial, soothing manner . . . provide better listening and better entertainment.

NOW on the air in:

New York · WOR ***Boston · WNAC*** ***Toronto · CFRB***

Exclusive rights granted.

For full information and an audition disc, Write, Wire or Phone today.

19 EAST 53rd STREET
at Madison Avenue

Harry S. Goodman
RADIO PRODUCTIONS

NEW YORK, N.Y.



Best in 1941 . . . and *still* best in 1949.

Eight years ago, WFAA pioneered a new type sound-diffusing wall and ceiling construction for broadcasting studios.

Many stations have followed WFAA's leadership . . .

but in studio design, as in broadcasting, WFAA is *still* leading.

In the Southwest, WFAA facilities, staff

and over-all ability to get results are incomparable

. . . any way you look at it!

WFAA

DALLAS

and WFAA FM

820 KC • NBC • 570 KC • ABC

TEXAS QUALITY NETWORK

Radio Service of the DALLAS MORNING NEWS

REPRESENTED NATIONALLY BY EDWARD PETRY and COMPANY

Research

NAB is being judged by its BMB works rather than by its other research efforts

Interest in the Broadcast Measurement Bureau has so obscured the regular reasearch operations of the NAB that all sponsor and agency reaction to Ken Baker's operation for the association is colored by what they think of BMB. And most of them don't like the way the NAB has handled its BMB operation. This isn't fair to Baker since until lately he has been just one voice of many. In actual practice he was an advisor to the NAB members of the board rather than an actual voting member. How Study #2 of the BMB comes out may be credited to Baker, but not what has gone before. He is the BMB acting president now.

The NAB research budget has been very small, and Baker has had to perform miracles on short-order rations. His function to a large degree has been to do research for other departments of the NAB, rather than to function as a individual entity.

Agencies and sponsors feel that the NAB could perform a much-needed service by eliminating duplication of research services which they have to buy. Several research executives at agencies feel that it is within the function of the NAB to set research standards for its stations. They point out that at least one research organization continues to function with stations, despite the fact that too few sponsors or agencies lend credence to its findings. This same research group is not permitted to operate in certain states, it's claimed, because of unfair labor practices. These agency men state logically that this firm couldn't be in radio if the NAB set research standards.

A seal stating that a research study was conducted under standards approved by the NAB would go a long way towards improving agency respect for station-inspired studies. Even some formulas of the top researchers for stations are open to question—and the stations' use of the figures is questioned even more by timebuyers.

"Ken Baker knows most of the answers," explains one agency man. "If he were given free rein, I'm certain that station research would be improved over night."

"Put Ken Baker to work on research studies to help broadcast advertising," stated another agency researcher, "and I'm certain there would be more broadcast advertising on the air, that's part of NAB's job."

Because Baker has such a small budget, another agency research man pointed out, his studies tend to become old before they're released. "I'd be interested," says this researcher, "in a current station program log analysis, but I won't be interested in Baker's report on the logs of November, 1948, when it's released. It'll be old hat, and won't mean a thing because so many changes will have taken place during the months it has taken him to prepare the findings. Research is new and fresh, or it isn't worth doing."

The fact that Baker is currently doubling in brass between the job of NAB research director and acting president of the BMB makes most

A Name to Remember...

And A Program That Keeps Merchandise Moving

KENNY SARGENT'S Platter Chatter

11 to 11:30 a.m. segment CST* Saturdays only now available

WHHM	Sta. B.	Sta. C.	Sta. D.	Sta. E.	Sta. F.	Sta. G.
7.3	6.5	4.1	2.0	1.2	0.8	0.8

Source: Latest Hooper Continuing Measurement

Patt McDonald, manager

Member Association of Independent Metropolitan Stations

*Ask your Forjoe & Co. man about this program and others

WHHM

Independent—but not Aloof

Memphis, Tennessee

agency men wonder how he will be able to pay any attention to NAB research at all. They admit, however, that for them BMB is more important than anything else that NAB has done researchwise, and so they're willing to forget any standards setting by NAB for the time being.

They hope that Baker will be able to keep BMB alive, and that he'll fight it being sold to any commercial research outfit, no matter how good the outfit.

Ken Baker is on the BMB spot with agencies and sponsors.

Quotes:

"Reestablish the BMB with stations, and I'll credit Ken Baker with saving millions in advertising for stations."—Research head of a soap firm.

"Without well-seated research, broadcast advertising must flounder around. When the NAB gets BMB going, or finds another way out, I hope it will turn to setting industry-wide coverage research standards."—Research head of a Midwest cereal company.

"I think the NAB could well get back of what N. C. Rorabaugh is doing in reporting (spot) selective broadcasting so that we'd have the facts to place market-by-market broadcast adverstising on a plane with network operations."—Media director of one of the top three agencies in New York.

"...personally think your idea is one of the best cooperative plans the industry has yet to conceive. Would like very much to be a part of it."

WROL
Knoxville, Tenn.

FOR DETAILS SEE PAGE 15

BMB

Buyers need it, want it, are willing to assist in financing it, if necessary

Advertisers generally feel that the NAB has not been too forthright in its handling of the Broadcast Measurement Bureau and station coverage research in general.

"It has tried to satisfy everyone, and has succeeded in making nobody really happy," is the way one agency research department manager paraphrased his own organization's thinking on how the industry's association has supervised the tripartite circulation-checking organization.

Both sponsors and agency men fear the possible void which might occur if BMB were permitted to pass from the research scene and not be replaced by another cooperative research enterprise of like complexion. They know that there are powerful forces at work within NAB to permit BMB to die a natural death. While they want to keep the measurement bureau alive, agencies fear that they will be asked to become one of the tripartite contributors, as well as a tripartite sponsor and director. This, as reported previously in SPONSOR, might mean that the advertising agency would not only be paying its share of BMB expense, but the share of its clients as well. This is because most important advertisers feel that media research expense is logically the burden of their agency. While many agencies fight this pass-along-the-expense routine, the biggest advertisers on the air have been forcing their agencies to pay not only straight media research costs, but also, in some cases, marketing research expenses where the marketing information is tied up with ad buying.

Agencies and advertisers without exception want the BMB to be a station-and-network-supported research operation, but they will, if pressed, kick in to the kitty. The research echelon of the advertising profession does not feel that broadcasting obtained value received for the million-dollar-plus which it paid for BMB Study #1, and hopes for the research validity of Survey #2, at least the more definitive sections of the report.

States the research director of a Rockefeller Plaza advertising agency, "People like to be part of a radio study. I feel certain that much more information can be obtained from a 'ballot type' of survey than is asked for in a BMB survey. This extra information might be made available to agencies and sponsors at a special fee. Thus the operating costs of BMB could be met in part from byproducts of its annual circulation reports. It makes little sense to maintain a year-round organization to make a bi-annual survey. BMB should be a permanent research establishment.

It's difficult to gauge the real enthusiasm of sponsors and agencies for the continuance of BMB. Ad men are notoriously cynical about any service —research or otherwise. Yet there are very few timebuyers who don't want it known that without BMB figures selective radio must suffer. "If we go back to crystal-ball time buying there will be a great deal less of it," is the belligerent comment of more than one media man.

There is no constant threat in radio research like ASCAP in the musical end of broadcasting. Thus, while BMI goes along its merry way with over 2,000 subscribers, BMB hasn't had the same "smooth" sailing. If every station had to have coverage research, and there was only one other source of this service, NAB would have an easy time keeping BMB going.

Quotes:

"Circulation figures are as important to broadcasting as they are to publications. Let's keep BMB alive some way or another."—Media director of a mid-west soap firm.

"Let's not dodge the issue, NAB must keep the objective of BMB alive."—Time-buyer who spends over $10,000,000 in selective radio.

"'Who's on first' circulation-wise is a constant question. BMB can be an effective umpire, and NAB can contribute effectively towards keeping the flame burning."—Meat advertiser in Chicago.

"Death will come to many a time salesman, if BMB is permitted by the NAB to be buried."—V.p. of one of the first ten billing advertising agencies.

few

except Westerners brought up on the Coast have mastered the Saturday sport of surf-riding. Required are a beach which slopes gently into shallow Pacific waters. The swimmer starts as far as 800 feet out, springs into a breaker at just the right second, lies flat on the crest, and skims back to shore, balanced perfectly, face over the roll of the wave, heels in its flying spindrift.



many

have mastered the ten-State Western Saturday sport of gathering around their radios—28% more than on other weekdays, specifically. The average number of listeners per set, Monday through Friday, is 1.68—but on Saturday, it's 2.12 persons. Other points: the sets are blanketed by the 33 stations of the NBC Western Network . . . and there are a few available Saturday periods on the No. 1 Network in that West.

The conclusion is obvious to an advertiser who wants his message heard most by most of the people as it rides the airwaves.

listening's first on a western saturday over

NBC WESTERN NETWORK

HOLLYWOOD • SAN FRANCISCO a service of Radio Corporation of America

Despite clinics and talks, NAB's service on improved programing remains small

Sponsors and agencies look to the NAB to improve local programing. This, after all, isn't the province of the association. It's a trade association of stations, not a group of owned or controlled stations. A timebuyer recently checked the ownership of a large number of stations, and discovered that more than half of them were controlled by men who knew nothing at all about showmanship. They were real-estate executives, insurance men—in fact, everything but men who were sired in the theater or newspaper business. That's what's wrong with broadcasting, these timebuyers contend. Actually, ownership of a station has nothing to do with the showmanship or promotional savvy of the operation. Good program men can be employed—and frequently are—by station owners.

Among the questions asked by sponsors and agencies is why there isn't a more active barter of program ideas by stations — and why NAB doesn't establish a program exchange. Since many stations are in the same town, it's questionable that a program exchange would work.

Harold Fair has gone further than previous directors of NAB's program operations in that he has issued a listing of available transcribed program material to stations, and has further plans to service program needs of members. His recognition of the stations' need of program assistance is best evidenced by the fact that the NAB under his direction is holding a three-day program clinic at Northwestern University in June. Program directors are usually left at home at convention time, and a special meet for them is as unusual as it is necessary.

Agencies particularly want the NAB to spread the good word about what has been learned about program scheduling. They complain that station after station continues to destroy program mood sequences by inserting shows that don't fit into a block sequence.

"You would think," explains one agency radio director, "that by this time a station would realize that putting a disk jockey in the midst of a block of daytime serials is a certain way to chase an audience. Nevertheless, we have constant battles with commercial managers of stations to persuade them not to put our daytime cliff hanger with a disk jockey skein."

A station answer to this came from a Denver manager who had to fight with an agency six months before he was permitted to record a soap opera off the line in order to air it in a dramatic block instead of in a musical sequence in which it fell when it reached him from the network. Program-smart agency executives want stations educated to good programing practices, which they claim isn't being done. Harold Fair goes along with the idea, but for each station mishandling of programs he can quote five examples of agencies forcing bad programming on stations on an "or else" basis.

It's true that stations by and large are not too program-conscious, but that's frequently as much the fault of advertisers as it is of the stations. The NAB has a big job ahead of it—pacing the programing of the nation's stations, and it is true that thus far the pacing hasn't produced results that agencies can applaud.

Quotes:

"I know that stations feel that we want good programs, and then buy announcements, but we've found it too tough to find enough good shows. Maybe the NAB program department can list program availabilities for us."—Radio director of medium-size advertising agency in Philadelphia.

"As far as I can see, the NAB hasn't helped station programing."—Timebuyer of a large Chicago agency.

"Most clinics are attended by the wrong people. I fear that's what happens with NAB's program sessions at the district meetings."—Media man of New Orleans agency.

"I'll be frank. I don't think the NAB can do a darned thing about station programing. Networks can't even do it with their own stations."—President of an advertising agency who's radio minded.



SEEING IS BELIEVING! Above you see part of the 88,342 pieces of mail **Ralph Powers** received between January 17 and February 26, 1949—in just **six weeks!** Why don't you take advantage of this huge, **responsive audience?**

Call Joseph Hershey McGillvra, Inc. now!

WBMD—BALTIMORE 750 Kc. 1000 Watts Non-Directional

The industry's music licensing set-up is building stature, both in radio and TV

Sponsors and agencies have a little more respect for Broadcast Music, Inc., than they had 18 months ago. This doesn't mean that they are happy with the number of popular successes which the industry's music corporation has uncovered or developed during the period. There is, however, a growing realization that a substantial part of the music on the air is in the form of "standards," "folk music," and the classics. Thus, advertising men, in spite of themselves, are impressed by the more than 7,000 local airings per year per station (1948) of BMI licensed musical selections and the over 14,000,000 performances during 1948 of BMI music.

Recently a number of agencies and several networks programed "dry runs" of BMI-only musical shows to see if they could be made entertaining. The results of the "dry runs" are said to have been "entirely satisfactory." The same tests have been made for TV, for it is anticipated that ASCAP and the broadcast industry may not arrive at satisfactory terms on "grand rights," which type of rights are said to be necessary whenever a television camera scans anything beyond the straight singing of a song. If a song's acted out, that's an ASCAP "grand" right. If someone dances to music, that also may be construed as a "grand" right. BMI contracts (and credit for this goes to legalist Sydney Kaye, who devised contracts that give BMI both radio and television licensing rights) include the rights for visual as well as oral presentations on the air, and thus broadcasting has a hedge against TV license trouble with ASCAP.

BMI's television department is helping a number of small agencies in their musical production problems, and most commercial producers of broadcast musical programs admit that BMI's indexing and cross-indexing of music is a great help in building programs which call for a substantial amount of music.

Quotes:

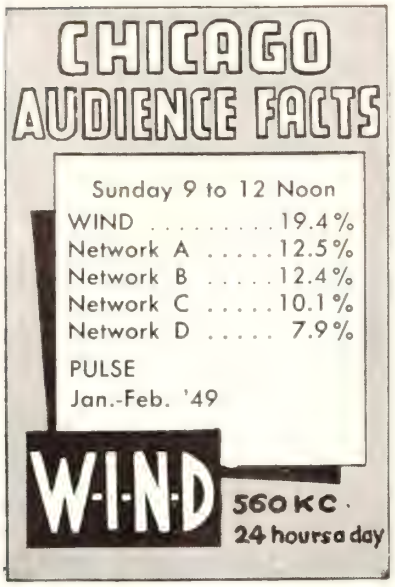
"BMI is one of NAB's most effective instruments. It's saving us money. Now if it only can produce real hits everyone should be happy."—Radio director of an agency producing five network musical programs.

"I use a great deal of folk music, and I love BMI."—Assistant radio director of an advertising agency with clients appealing to rural areas.

"Let's face it, BMI is here to stay."—Sponsor president who is musical-minded.

"Any association activity that actually makes money for an industry is worthy of nothing but commendation. If I understand the facts correctly, BMI is receiving money from non-broadcast licensing of its catalogues, as well as from radio. That's good."—Former association executive, now advertising manager of a large food company.





Rate cards

Timebuyers point out NAB has not yet secured adoption of standardized cards

Standarized rate cards in a number of acceptable variations were presented to the broadcast industry at a NAB convention several years back. Stations were urged to adopt them—to use the "approved form" when reprinting their schedule of fees. Everything seemed greased to assist timebuyers in using the cards.

And that in many cases is just where things still stand. The approved forms were made available, some networks and stations used them, and the rest of the stations went right along doing as they had been in the past.

The criticism has been made a number of times in this evaluation of NAB activities that many fine things start with the NAB and then nothing happens. Timebuyers (and rate cards affect them most) state that only a supervised promotion would make stations use standard forms of any kind.

"It has become a point with me to seldom use a rate card," explains one timebuyer. If I can't find what I want in *Standard Rate and Data*, I call the station's representative and ask him to work out my rate problem. Most stations waste good money producing a rate card that practically no one uses. They should save the money and send me a Christmas card."

Despite the fact that stations like to be individual, the need for a standard rate card could have been brought home, if after the committee presenting them had given birth, some other committee or the same group, accepted the project of getting the standard form used. Nothing happens by itself. It takes hours of painstaking follow up to achieve any form of industry unity.

Timebuyers generally state they'd just as soon have no rate cards, if they can't have standard cards, and they'd just soon use a printed compilation like *Standard Rate and Data* if only Standard could persuade the stations they list to standardize their information.



International

NAB's renewed interest in world-wide radio has approval of export men

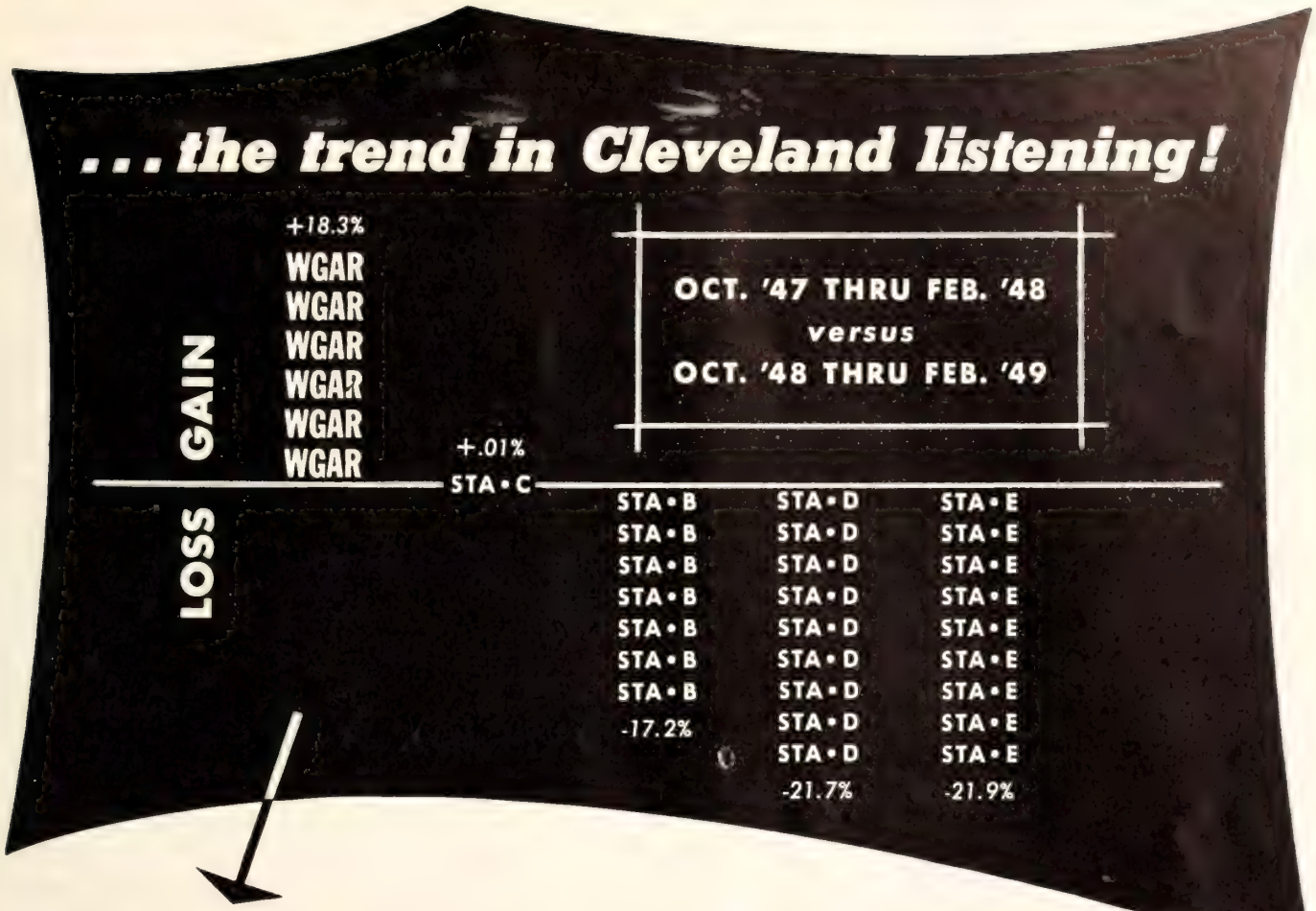
International broadcasting directly concerns only a few sponsors and agencies. International allocations of wavelengths may on the other hand affect all who use broadcast time. Thus sponsors are interested in fact that NAB has begun to more actively concern itself with the international scene.

For the most part it's the export men at sponsors who are interested in what the NAB will do when the next conference on the North American Regional Broadcasting Agreement (NARBA) is held in Canada in September. These men know that business with Latin America often reflects what happens at these broadcast conferences, as it did during the recent conference on international allocations in Mexico City. Actually what happens at NARBA has a more important bearing on broadcasting in the U. S. than it does on international relations.

There are some advertisers that see in the NAB's participation in UNESCO conferences, in its support of the Inter-American Association of Broadcasters, and its decision to issue a primer on what international allocations mean to U. S. broadcasters an important step towards removing the barrier that separates international broadcasting from U. S. airings.

"Anything that the NAB can do to remove the shell that covers so many Americans is all to the good," explains one sponsor who is looking far ahead into the future. "There is no medium more international than broadcasting — no state boundaries, no custom barriers stop the flow of the radio wave. If the NAB can make U. S. broadcasters realize this, it will have made substantial progress."

Mike Hanna (outstanding liberal among broadcasters) heads the committee which is planning the primer which is, say advertisers, a good sign.

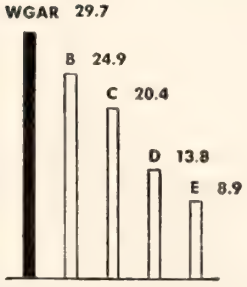


TWO STARTLING FACTS YOU SHOULD KNOW!

ONE ... *In Cleveland, WGAR alone shows a significant increase in audience!* The above graph tells the story. Latest listener reports* of the 1948-49 Fall-Winter season compared with the same period in 1947-48 show that only one Cleveland station, WGAR, has gained listeners this season over last year!

TWO ... *WGAR delivers more Cleveland listeners than any other station!* In the 1948-49 Fall-Winter reports*, WGAR has maintained first place in total rated time periods.





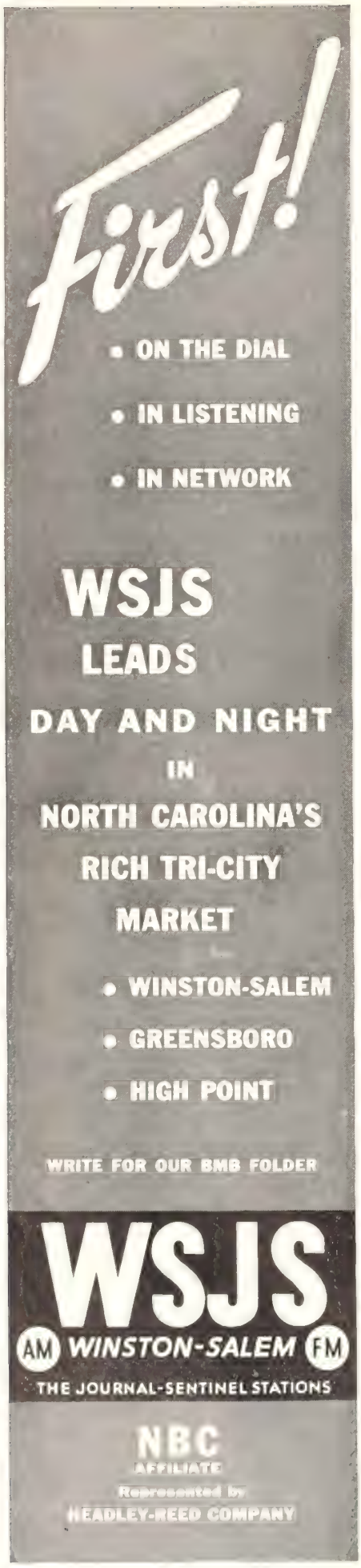
(*) Hooper Station Listening Index
Fall-Winter, Oct. '48 thru Feb. '49

That's why . . . for a real selling job in Northeastern Ohio . . . you need . . .

WGAR

Represented Nationally by
EDWARD PETRY & COMPANY

50,000 WATTS • CLEVELAND



Agencies and sponsors credit NAB with radio's peace despite sidelines stance

The greatest fear of any advertising man regarding the labor relations of any advertising medium is secondary boycotts. They have seen what happened to advertisers of several newspapers throughout the country who were picketed when they continued to live up to contracts they had with the papers. Thus they are interested in NAB's fight against secondary boycotts and are all for it.

Sponsors and agencies applaud the fact that there has been very little labor trouble in radio. In most cases of labor disturbances the NAB has not come into the conflict. Nevertheless most advertisers feel that the NAB hasn't been too far away.

Agency men who have sat in on NAB labor relation clinics at district meetings or at national conventions feel that the legal and labor advice given stations has been down to earth and in keeping with the times.

There have been very few strikes and these have been well handled by radio, feel advertisers. On the other hand they do not view the future as happily as they view the past. Most advertisers are certain that there will be a number of strikes during the next few years because of the adjustment period through which the U. S. is passing.

"Cost of programs, which have to be scaled down," explains one sponsor of a number of network programs, "have thus far been reduced by the big salaried performers and writers taking cuts. However we have a number of programs on which we expect we'll have to cut costs and some of them are only paying minimums. We'll either have to drop them or insist on scale cuts. I don't think radio will achieve the latter without trouble. It's then that we'll have to worry about secondary boycotts. They have hit us at one or two stations on which we only had announcements and we know what will happen if there are any nationwide boycotts. If I sound depression minded, I don't mean to, but strikes are almost certain before there's a wage adjustments downward in the radio artists field."

Most sponsors wonder how it's been possible for an industry like radio to have lived so long and been so unorganized except at a big station and network level. They don't think it will go on forever and they then think that the NAB will be put to the labor test.

"Salary levels have been relatively high in broadcasting," explains one labor relations man at an important sponsor. "That's why I think there haven't been more labor problems. A good man can always make good money and isn't too interested in union organization at a small or medium sized station. Result: an industry fairly free of disturbances. Even though NAB cannot naturally participate in any labor meetings, it still should be given plenty of real credit for broadcasting's clean record. A 'bad' association always seems to create labor problems for its industry."

"Although the NAB was against the use of the air for broadcasting labor and management's side of questions that bias seems to have changed," explains one CIO public relations man. Like the Supreme Court, the NAB seems to make its decisions in keeping with the times and we can't become mad with it for that. After all it is a management association not a labor group." This press agent had reference to the original prohibition against dramatizing controversial subjects on the air. Labor knows that the best way to present its case is dramatically and doesn't want that outlet removed from its use of broadcast time, if and when it needs it.

Generally speaking, sponsors and agencies feel that NAB's labor policy, if it can be said to have one, has been satisfactory.

Quotes:

"As I have expressed myself before, I feel that the NAB has been neither right nor left of center."—Labor relations executive of a big radio manufacturer.

"Up to now, NAB's off-the-record labor advice has been good. Let's hope it continues that way." A NABET executive.

"We have only one worry about radio's labor relations and that is we don't want to become involved with the union problems of our advertising media."—Executive v.p. of an automotive advertiser.

Engineering

Few broadcasting buyers are concerned with technical matters. These okay NAB

Engineering touches sponsors and agencies only in passing. They are slightly conscious of the NAB's engineering department for indirectly they have heard that the improved quality of some stations they use is due in part to NAB's riding herd on broadcast quality and the NAB's endeavor, through it's director of Engineering, Royal V. Howard, to keep technical standards high.

"In spite of all I have said about radio programing," explains one radio director at an agency, "I know that if they can't hear my show I don't have an audience. I am therefore more and more impressed with the average station's good signal and engineering intelligence. I am impressed particularly for I know that some engineering heads of stations are operation not engineeringly-creative men, and thus must turn to someone else when it comes to experimental development. I know many of these men turn to the NAB and thus while I'll never come in contact with engineer Howard, I like his operation."

There are other agency executives who are not too impressed with NAB's engineering department. These are producers who wonder why the NAB hasn't been able to enforce standards for transcriptions, for tape, and for wire recording.

"I know," said one objector, "that the NAB has set transcription standards. Why doesn't it do something to make them effective? Why doesn't it supply seals to recording companies that live up to NAB standards so that the seals wil serve as guides for radio directors like myself when we order pressings? It's a simple matter but setting technical standards doesn't mean a thing unless something is done to make them used."

Standards for tape are being worked on by Howard and his station and manufacturing advisory board. These yardsticks are being established early enough in the development of tape recording to really help producers who will use tape in preference to other recording methods. Again, it's stressed, these standards won't mean anything unless something is done to make living up to them important.

Another activity of the NAB engineering department that brings it in slight contact with agencies and once in a while with sponsors, is its development of better station logs and logging. Since vertified proof of broadcasting must originate with these logs, it's important to agencies that they be simple for the stations to keep and that they are well kept.

Most timebuyers say that station log keeping has improved a great deal during the past six years.

"There was a time," claims an old timer in the timebuying field, "when I didn't know whether to trust a sworn statement by a station or not. Now I can always spot a questionable station —it's not keeping a standard log. That should be credited to the NAB I suppose."

Those few sponsors and agencies that know of the NAB engineering department's activity give it a big hand. They're not too many. It's surprising that there are any at all.

Television

Either NAB must jump in with both feet or lose out to some other organization

"Unless the NAB gets into television solidly and recognizes the fact that radio in the future can only be part of the broadcast advertising business, the association will not be an important factor for agencies or sponsors. Since the great majority of TV outlets are owned by standard broadcasting stations, most advertisers just can't understand why the NAB continues to look upon the visual medium more or less as an interloper."

The firms and the men who direct their broadcast advertising activities do not want multiple associations in the broadcasting field. They feel cer-

ask
JOHN BLAIR & Co.
about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND
WMBG—AM
WCOD—FM
WTVR—TV
First Stations of Virginia

XLing
IN THE
Pacific
Northwest
Serving 3,835,800 people
• WASHINGTON
KING — Seattle
KXLE — Ellensburg
KXLY — Spokane
• OREGON
KXL — Portland
• MONTANA
KXLF — Butte
KXLJ — Helena
KXLK — Great Falls
KXLL — Missoula
KXLQ — Bozeman
Pacific Northwest Broadcasters
Sales Managers
Wythe Walker Tracy Moore
EASTERN WESTERN

COSTUMES for TELEVISION!

NOW — Rent COSTUMES
. . . for your Television Shows!
. . . Technically Correct!
. . . over 100,000 in stock!

from Broadway's Famous Costumer...

The same speedy service enjoyed by NBC, ABC, CBS-TV, WABD, WPIX and Major Broadway Productions!

If outside NYC, wire or airmail your requirements; 24-hour service when desired!

EAVES
COSTUME COMPANY
Eaves Building
151 WEST 46th ST. • NEW YORK 19, N. Y.
Established 1870

FOR
SMART
TELEVISION
COMMERCIALS

1 VV RESPONSIBILITY

2 GET PRICES FROM VIDEO VARIETIES BEFORE YOU ORDER FILMS

SYMBOL OF VV RESPONSIBILITY

VIDEO VARIETIES CORPORATION

OFFICE
41 E. 50th ST.
STUDIOS
510 W. 57th ST.
NEW YORK
MURRAY HILL 8-1162

tain that multiple associations like the Television Broadcasters Association, the Frequency Modulation Association, the recently suggested transit-radio and storecasting trade units, and the several FAX groups under consideration can only result in a bedlam of claims and counter-claims and overlapping jurisdiction.

They don't even like the idea of the networks not being active in the association although they feel that since owned and operated stations are members, the networks have a stake in the NAB and that prevents them from ignoring the Association's activities.

"It's logical that within the NAB there will be groups pulling diverse ways," explained a St. Louis advertising agency executive, "but the differences of opinions must be ironed out," he insisted. It's bad enough to have network "A" answer a promotion of network "B" by using an entirely different set of standards. When one network says it's good by Hooper and another says it's better—by Nielsen I just throw both promotions in the wastepaper basket. I don't want this to happen in broadcast advertising generally. I want the truth of the relative impact of radio, TV, and FAX when it comes. I don't think the facts will be brought to me honestly by competing associations."

Frequency Modulation

FM should be regarded part and parcel of NAB oral broadcasting problems

There has been more conflict between exponents of FM and the NAB than there has between the association and any other group. There are several reasons for this. FM broadcasters have had the rug pulled out from under them a number of times. It means very little to sponsors why this happened. They are interested in the fact that two groups within the broadcast advertising firmament haven't been able to work together. They want the NAB to represent all factors in broadcasting and that includes FM proponents.

Sponsors are convinced that FM is a better form of oral broadcasting but stress that high fidelity and static free broadcasting is just conversation unless FM sets are well distributed and FM stations air the programs the people want. They see no reason why all FM stations shouldn't be part of NAB membership or why the fact that an FM station fights for the same dollar that an AM stations battles for is any different than two AM stations battling for business.

"I don't think the charge 'vested interests' has anything to do with the case," states one advertiser who has used a few FM stations successfully. "At first the FCC did lay down rules and regulations which were designed to make FM stations compete programwise with AM outlets. As things are today FM is just a better form of broadcasting delivering your programs in good form to an area that can be predetermined before the program is broadcast. Why not have the NAB take in the FM group again and give them freedom to do all the promotion they want from within instead of from without?"

That's the general reaction of sponsors, although most of them aren't too concerned what happens to FM except so far as its storecasting, transitradio, and FAX aspects are concerned. (These are discussed in separate sections.)

There is a small group who are distressed that FM should have come on the scene at the same time as television. Said one of these, "if FM didn't have to compete with TV in great metropolitan areas, I'm certain that it would be *the* form of broadcasting today and that the NAB would have had to give the owners of FM stations what they wanted from an association. I hope that the NAB will plan not to keep out other new broadcasting groups."

It is the general feeling that now that FM is, as far as radio generally is concerned, just another, form of broadcasting it belongs in the NAB and that nothing is being accomplished by the Frequency Modulation Association by staying aloof.

Quotes:

"FM belongs within the NAB and the sooner it's there the better it will be for broadcast advertising."—Radio director of an agency with a billing in the millions.



DUMONT

Du Mont television broadcasting started April 1, 1939

. . . another Du Mont "First"

FIRST in Development. Du Mont's development of the cathode ray picture tube made electronic television practical.

FIRST in Precision Electronics. World's foremost maker of scientific instruments employing the cathode ray tube.

FIRST in Radar. In 1933, Dr. Du Mont filed a patent application which the army asked him to withdraw. That was radar.

FIRST in Telecasting. Du Mont was the first to operate a television network and first with daytime telecasting.

FIRST in Station Equipment. Many stations have been planned and built by Du Mont.

FIRST in Fine Receivers. Du Mont built the first commerical home receiver (1939) and was first on the market with fine postwar receivers (1946).

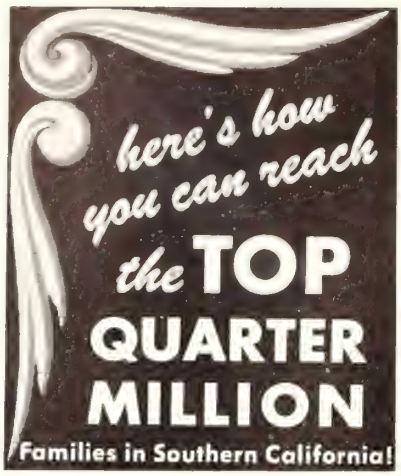
For information on television advertising, write or call:

DU MONT TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y.

First in all phases of television . . . and only in television

Copyright 1949, Allen B. Du Mont Laboratories, Inc.



FROM SANTA BARBARA TO THE MEXICAN BORDER 250,000 CHOICE families have paid more for their radio sets to get the high fidelity reception and quality programming of FM broadcasting. KFMV REACHES THEM ALL. It is the only independent FM station broadcasting from 6000 foot Mt. Wilson, and is unexcelled in power (58,000 watts) by ANY Southern California station.

KFMV's SPECIALIZED PROGRAMMING IS geared to the high-income, high-cultural level with emphasis on classical music and good features. Examples are the West's only radio program dealing with the legitimate theatre ("On Stage with Ben Kamsler"), the only broadcast on the world of art, and the exclusive releases of Representative Helen Gahagan Douglas' "Your Congresswoman Reports" from Washington.

MAIL TELLS THE STORY. Hundreds of letters are constantly pouring in from enthusiastic listeners . . . executives, movie stars, producers, doctors, professional men in the high-income areas of Beverly Hills, Santa Barbara, San Marino, Bel Air, Pasadena, La Jolla.

THIS IS AN AUDIENCE THAT CAN BUY
DO YOU WANT TO SELL IT?
Write TODAY for Full Information
(Choice periods are open)



Storecasting

Importance of point-of-sale broadcasting overlooked by NAB, say advertising men

With the knowledge and consent of the Federal Communications Commission, radio has entered into a point of sale phase which is different from everything that broadcasting has done before. This is storecasting. Thus far the NAB has done nothing about weighing its importance in the radio scene.

Sponsors and agencies think that every facet of broadcasting should receive consideration and help from the industry's association. Since storecasting is still subject to FCC rules about operating in the public interest and since it's part of an FM station's service to the public, it can be helped or retarded by the NAB.

Agencies are not certain they want any part of storecasting. They're not generally conditioned to servicing a sales medium which is what storecasting is. Yet even the agencies who don't know if they want to handle storecasting still feel it ought to be within the aegis of the NAB.

Transitradio

Agencies feel that NAB should spread the gospel about radio's "captive audience"

Like storecasting, transitradio is part of Frequency Modulation station operations. Because the NAB has been concerned with other phases of broadcast advertising it has taken cognizance of this "captive audience" broadcast advertising without doing much about it. Nevertheless advertisers feel transitradio falls within the shadow of NAB operations, simply because it's operated through licensed broadcast stations and with the permission of the FCC.

Agencies feel that transitradio is not only an "interesting" form of broadcast advertising (they won't go beyond that until they have more proof of its sales effectiveness) but an excellent promotional vehicle for radio itself. They feel that standard broadcasters could well sell their regular schedules to the traveling audience, many of whom are on the way home.

Keeping abreast of what's being done in transitradio is becoming a bigger and bigger job daily. No longer is transitradio the sole province of the Taft broadcasting interests for currently 12 other groups are experimenting with, or actually servicing, buses with music, news and commercials. None of these groups is too interested in spreading the word about what the rest are doing. This is where the NAB comes into the picture.

What the NAB will be doing for money to handle all the services that agencies and sponsors would like to see it render nobody knows. This is the big problem.

FAX

Some day it's going to be important so advertisers want NAB to monitor FAX

The problems that will face Facsimile will be identical with those that faced radio when it first started. It goes into the home. It entertains, instructs, and sells. Thus it belongs within the NAB family or, as many agency and SPONSOR executives see it, part of a federated NAB.

This does not mean that advertising men at present see a rapid growth for FAX. They however comprehend its potentials and they want it to grow within the broadcast advertising framework.

Agency men would like to keep abreast of what's being done with FAX. They are certain that this could be a part of NAB's service to advertisers and agencies although they don't know who would pay for it.

Operation "Log"



How BMI Diagnoses Your Music Logs Scientifically

EVERY 14 months your station supplies BMI with a log of the music you've performed each day for one month. This log, properly analyzed, determines the payment to composers and publishers, who are compensated by BMI on the basis of actual use of their music.

And, as important to you, your daily music log is the pulse of your station's musical programming. It is vital to you, for it charts the exact strength of the heart of your broadcasting. A study of your log helps you appraise the quality and selectivity of your music.

BMI will gladly send you a FEVER CHART, or analysis, of your station's log if you will simply ask for it.

In 1941 BMI instituted the first scientific and automatic system of checking actual broadcast use of music. Employing the very latest IBM electronic accounting and tabulating machines, BMI's "Operation Log" turns out a wealth of interesting facts and figures.

With more than 32,400 daily logs to be examined each year, the physical task of processing them is staggering. Every BMI licensee has been most cooperative in supplying its logs when asked to do so. This cooperation has resulted in standards of efficiency which amaze everyone who has seen BMI's logging system in operation.

You'll have an opportunity to see a typical BMI logging job at this year's NAB Convention when you visit the main exhibit hall at the Stevens for a look at BMI's "Operation Log" in action.

If unable to attend the NAB Convention, write to Station Relations Department at BMI for your copy of "Operation Log" in pamphlet form, illustrated.

AN INVITATION

You are cordially invited to visit the BMI Exhibit in the Main Exposition Hall and BMI Headquarters Rooms 535A—536A—537A at the Stevens During the NAB Convention

BROADCAST MUSIC, INC.

580 FIFTH AVENUE • NEW YORK 19, N. Y.

New York • Chicago • Hollywood

Who is sponsoring TV?

For the first time, the percentage breakdown, category by category



how they rate in network



how they rate in selective



how they rate in local-

In recent weeks, the entry of advertisers into the visual air medium has, more often than not, resembled the land-rush entry of homesteaders into the Cherokee Strip. But keeping up with the latest list of TV advertisers is often like trying to count the passengers on the Super Chief while running alongside the train.

The figures speak for themselves. The 49 network advertisers on the air during March, 1949, sponsored 57 shows on the four operating TV networks (station total: 52). This represents nearly six-and-a-half times the business done during the month of July, 1948, in terms of units of business placed.* In national and regional TV advertising, the 267 selective TV advertisers (many of them are also advertisers at the network level) placed, on 55 stations, nearly three times the units of business placed during the same comparative month. Finally, at the local retail level, the 711 TV advertisers on the air during the month just past placed units of business that total more than four times that done during the base month of last July.† It is no surprise then that there is a good deal of wild-eyed guessing going on today as to what accounts for this increase, as well as what it represents in terms of advertising categories.

Too many advertisers and agencies, unfortunately, are trying to rationalize what is being done on the visual air in terms of what the major business categories do in the way of straight radio advertising. The misleading element stems from the fact that the spending being done by any one major business category at one level of radio advertising (food, drug, soaps, and cleansers, etc.) is often a good rule-of-thumb gauge for what is being done at other levels. The relationship, in terms of broad business categories, is particularly close between network radio and selective radio expenditures.

This situation does not hold true in TV. When it comes to the visual air advertising being done at any one of the broadcasting levels, the amount of TV business placed by a group of advertisers at one level of TV advertising may bear only a sort of second-cousin relationship to that being done at another. To give a concrete example of this, take the case of the category of radio, TV, and appliance manufacturers. In TV network business units placed, these manufacturers, as a category, rank in the number one spot, having placed 30.7% of the total units of business on the air during March, 1949. For the same month, only this time at the selective level of TV broadcasting, the radio, TV and appliance manufacturers placed only 3.1% of the units of business, which runs far behind the category of watch and jewelry manufacturers currently leading in the selective field with 36.5%. (It's interesting, and perhaps revealing, to note that the watch and jewelry advertisers are not even represented at the network level!) Re-

(Please turn to page 102)

* Each program broadcast at the network level, each spot and/or program at the selective or local retail level is here considered as a "unit of business."

† Based on overall TV space hours. *Broadcasting Record on Television Advertising.*



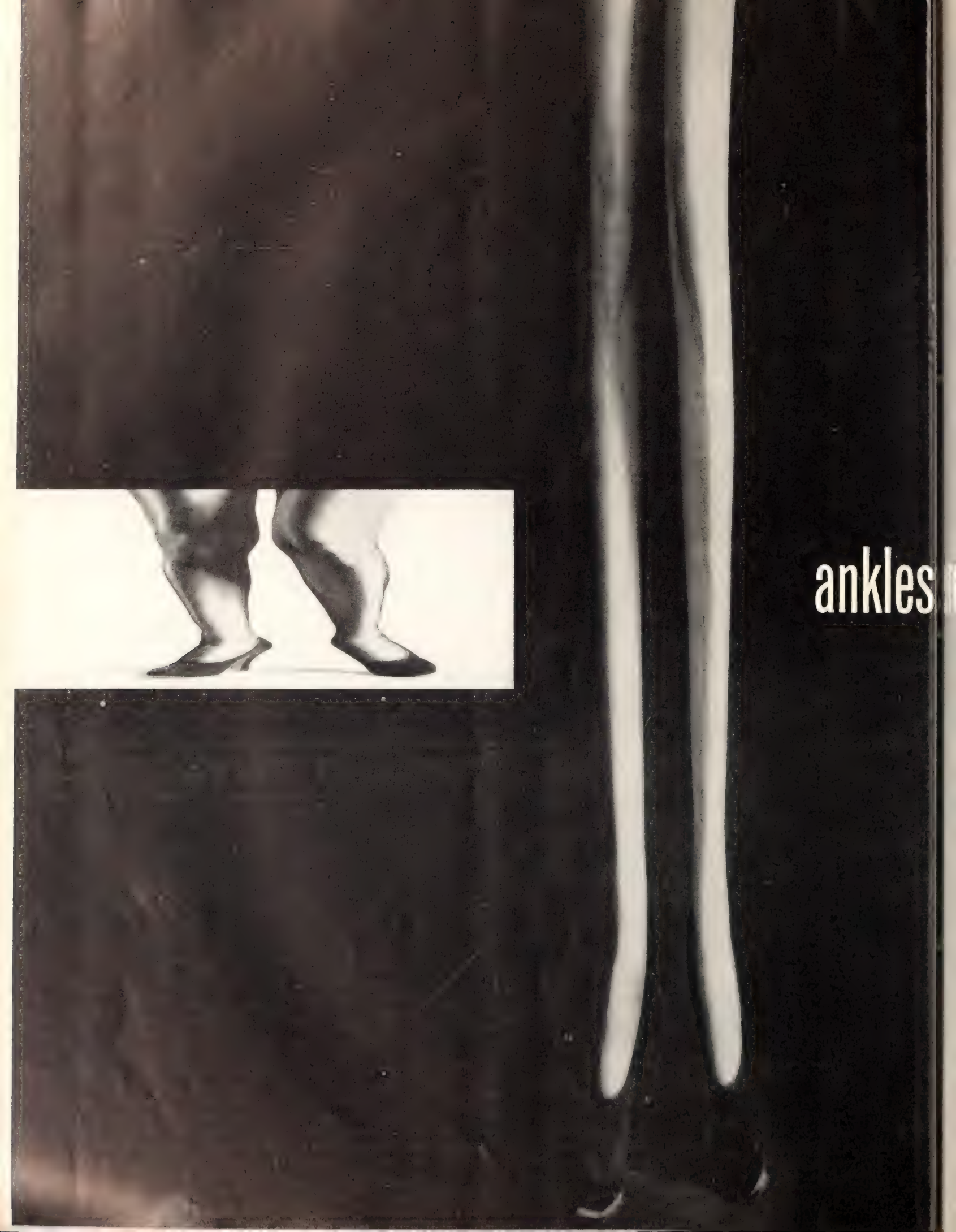
dollars **1.** Radio, TV, and appliances lead network time buying. Emerson (above) will be back on TV **2.** Tobacco is currently second in buying time. Philip Morris' Johnny is 'everywhere' **3.** Automobiles run third in network spending, but more money is being planned for medium



dollars **1.** Jewelry is far ahead in market-by-market use of TV. That's because of watch time signals **2.** Foods rank second among buyers of station time because demonstrations help to sell **3.** Beer is currently third, but when the baseball season starts it'll be up near first again



retail dollars **1.** Radio, TV, and appliances are also first in local retail commercial telecasting **2.** Automotive dealers are second largest buyers of local programs. Co-ops help pay **3.** Clothing is rapidly finding out that seeing is believing at home. Direct sales result


ankles

The Coney Island-mirror distortions you see on some television screens can add alarming pounds to the prettiest girl you know. But it doesn't happen at CBS-TV.

ANKLES ARE SLIMMER HERE... because CBS engineers "stretch" them, to counteract the tendency toward widening effects on the TV screen. By the time you see them they're as pretty as they ought to be.

ACTORS ARE COOLER AT CBS... more at home... because they don't fry in tropical studio temperatures, thanks to "cold light," also developed by CBS experts.



are slimmer on CBS

THE SCENE IS LIVELIER AT CBS... because backgrounds can be made more fluid and variable with rear-screen projection... another CBS-TV development.

AND PROGRAMS ARE BETTER ON CBS... built with the same skill, enthusiasm and care that have given CBS-TV its technical leadership. Indeed CBS is today the largest and most successful creator of package programs in television.

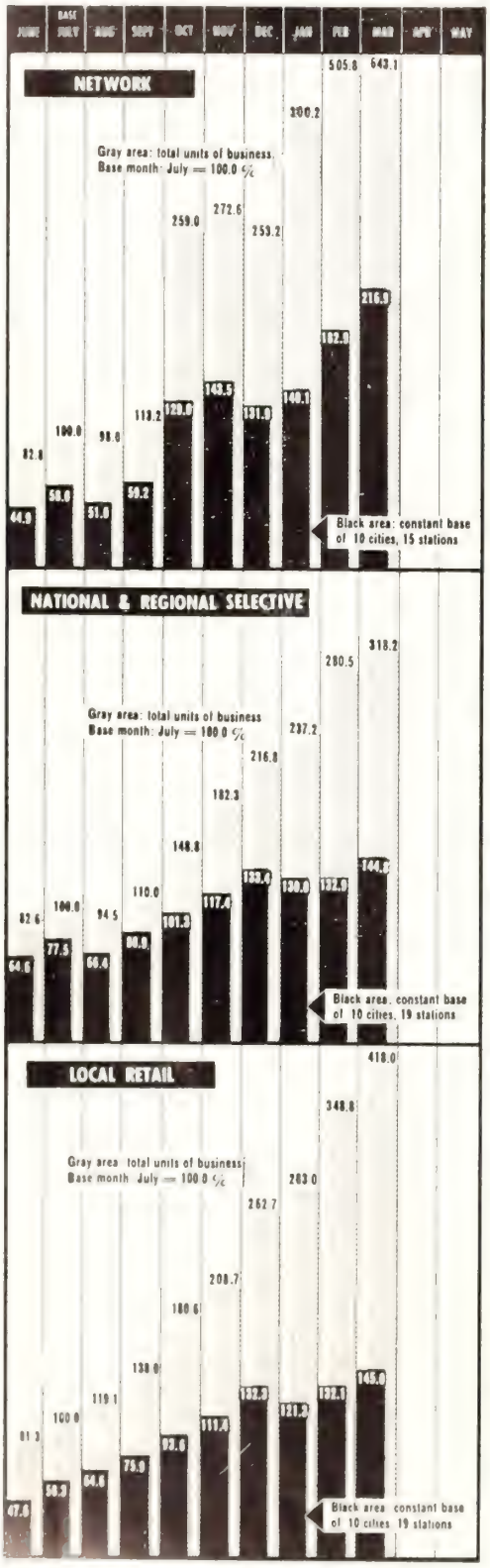
YOUR PROGRAM WILL DO BETTER ON CBS-TV ...the network with six of the top ten Hooper-rated programs, four of which are CBS package programs.

tv trends

Based upon the number of programs and announcements placed by sponsors on TV stations and indexed by Rorabaugh Report on Television Advertising. Business placed for month of July 1948 is used for each base

In all categories—network, selective, and local-retail—TV is continuing its climb in SPONSOR's control 10-city panel. During March, the jump was most pronounced in the network 15-station sample. (Networks had lagged behind in December and January.) "Radio, TV, and appliances" used more time than any other industry classification, both on the networks and at the local-retail level. It represented almost one-third of the network time sales and a little over 25% of the retail activity. In the market-by-market use of television, jewelry (mostly watches) lead the parade, dropping percentage-wise somewhat from February, but still representing a whopping 36.5% of all selective use of TV. While networks show the greatest advance over June, 1948, local-retail's increase to 418% of the local-retail base is something, too.

"TOTAL" AND TEN-CITY TRENDS



BREAKDOWN OF TV BY BUSINESS CATEGORIES

NETWORK

CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
Automotive	20.0	18.0	15.5	14.0	8.8	8.6	11.7	12.6	14.6	12.3		
Food	11.7	19.5	27.5	20.0	12.0	11.9	11.4	8.7	11.3	8.9		
Clothing			4.2	17.0	6.1	6.1	6.8	6.4	6.4	6.3		
Radio TV & Appl	20.0	18.0	23.3	20.1	19.7	19.7	21.5	25.3	22.9	30.7		
Soaps & Toiletries	6.7		8.4	6.7	23.4	18.5	9.3	11.3	7.9	6.1		
Tobacco	39.1	37.5	7.7	10.4	19.4	22.0	22.1	24.4	25.0	20.9		
Misc	2.5	7.0	13.4	9.8	8.8	7.6	7.9	3.9	3.2	5.4		
Beer & Wine					0.5			1.2	0.7	1.7		
Confl & Soft Drinks					1.3				1.6	1.4		
Home Furn						3.8	4.1	3.4	4.1	4.8		
Jewelry						1.8	1.9					
Drugs							3.3	2.8	2.3	1.5		
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0		

NATIONAL & REGIONAL SELECTIVE

Automotive	11.9	11.8	8.1	6.9	5.9	4.7	3.4	3.5	4.3	8.3		
Confl & Soft Drinks	6.4	5.6	4.7	4.2	5.0	5.4	4.4	4.0	3.4	3.1		
Beer & Wine	13.7	14.1	13.3	10.8	8.6	7.3	7.2	7.4	10.9	10.3		
Drugs	0.2	0.2	0.3		0.5	0.4	0.1	1.0	1.0	1.0		
Food	3.9	2.8	3.7	4.2	6.4	5.3	5.9	7.6	10.5	11.3		
Clothing	7.2	6.2	5.3	5.8	6.2	5.5	4.6	3.1	2.8	3.5		
Radio TV & Appl	15.4	15.6	11.6	14.2	9.5	8.3	14.2	13.2	9.9	8.1		
Soaps & Toiletries	1.1	1.0	1.3	1.0	1.8	1.8	1.4	1.5	1.9	1.5		
Tobacco	15.9	16.1	19.8	23.2	21.3	18.9	14.6	15.1	12.3	10.2		
Jewelry	17.3	21.8	25.6	25.4	23.8	31.6	35.0	30.4	27.3	30.5		
Misc	7.0	4.8	6.3	4.3	6.6	7.0	5.6	3.7	3.6	4.1		
Builders & Sup					1.7	1.1	0.9	1.8	0.9	0.7		
Home Furn					2.7	2.7	2.7	1.7	1.2	1.5		
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0		

LOCAL RETAIL

Automotive	16.3	19.8	21.3	20.0	19.9	18.9	14.2	14.0	12.8	12.0		
Banks	0.3	3.6	2.9	2.5	3.0	3.6	3.9	6.2	5.9	8.3		
Dept Stores	14.6	10.3	10.2	8.0	9.3	11.9	15.6	9.5	9.7	8.3		
Food	8.0	6.0	6.1	5.9	1.5	1.7	1.6	3.0	6.3	7.1		
Home Furn	3.7	3.6	2.7	4.3	2.8	4.7	4.5	3.5	4.5	5.0		
Hotels & Rest	2.3	2.2	2.8	1.4	3.6	2.7	2.9	3.2	2.5	2.8		
Clothing	11.0	6.5	7.3	11.2	7.6	7.5	7.5	7.6	7.7	8.7		
Personal Services	8.6	7.9	7.3	12.9	10.5	7.7	6.2	8.6	8.0	6.6		
Radio TV & Appl	26.9	29.5	29.0	24.5	31.7	31.1	30.6	35.0	28.2	27.5		
Misc	8.3	10.6	10.4	9.3	8.6	6.8	5.8	5.4	10.7	9.2		
Jewelry					1.5	2.7	5.8	2.6	2.0	2.1		
Beer & Wine						0.1	0.8	0.7	0.2	0.5		
Drugs						0.5	0.4	0.3	0.3	0.2		
Tobacco						0.1	0.1		0.1	0.1		
Confl & Soft Drinks							0.1	0.4	1.1	1.6		
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0		

No other station has more to crow about



BMB—STUDY NO. 1—1946

Represented Nationally by NBC Spot Sales

We are one of 7,000 families who live in Essex County. Our name is Torrance. Last year the four of us spent $8,500 for necessities. We all listen to the Chanticleer personalities. Ed Mitchell and Charles John Stevenson are our favorites because they give us good music, news, and friendly tips which save money for all of us.

Frank Torrance

810 on your dial
50,000 Powerful watts
affiliated with NBC

WGY

A GENERAL ELECTRIC STATION

KEY TO SYMBOLS ★ Over 250,000 ■ 100,000—250,000 ● 50,000—100,000 ◉ 25,000—50,000 ◎ 10,000—25,000 O Under 10,000



reflection

the real behind-the-scenes

view of *NBC Television* reveals

more network advertisers,

more top-rated programs, and

far more sponsored hours

than any other television network.

SPONSOR TV COMPARAGRAPH

East

May 1949

Late Comparagraph in next issue

SPONSORS

	F 8:00 p.m.	KeBogg	Su 6:30 p.m.
	F 9:30 p.m.	Kraft	W 9:00 p.m.
	W 9:30 p.m.	I. Lewis	Su 10:15 p.m.
	Su 10:00 p.m.	Liggett & Meyers	W 8:00 p.m.
	Su 10:30 p.m.		F 1:00 p.m.
	Sa 9:30 p.m.	Lincoln Mercury	Su 8:00 p.m.
	F 9:00 p.m.	Lipton	M 8:30 p.m.
	F 9:00 p.m.	P. Lorillard	Su 7:00 p.m.
	M 8:30 p.m.	Joe Lowe	M 6:30 p.m.
	Su 5:00 p.m.	Mason Au & Magenhamer	M 5:45 p.m.
	Th 8:30 p.m.	Messing Bakery	F 7:00 p.m.
	Th 8:00 p.m.	Motorola	Tu 9:30 p.m.
	M 9:00 p.m.	Newsweek Mag	M 8:00 p.m.
	Su 4:45 p.m.	Philco	Su 9:00 p.m.
	Su 10:00 p.m.	Philip Morris	M 8:00 p.m.
	Tu, Th 9:00 p.m.	Pioneer Scientific	W 7:45 p.m.
	M 7:15 p.m.	Photoplay Mag	MWF 7:00 p.m.
	Tu 9:30 p.m.	Procter & Gamble	Tu 9:00 p.m.
	M 9:30 p.m.	Radio Corp of Am.	M-F 7:00 p.m.
	M 9:00 p.m.	R. J. Reynolds	M-F 7:50 p.m.
	M 9:00 p.m.		M 10:00 p.m.
	Su 9:00 p.m.	Scott Towel	Th 8:00 p.m.
	Tu-Th 6:00 p.m.	Stevs	M 9:00 p.m.
	Su 9:00 p.m.	Swift	Th 8:30 p.m.
	M 8:30 p.m.	Texas	Tu 8:00 p.m.
	M 9:30 p.m.	Textron	Su 7:30 p.m.
	M 8:30 p.m.	Unique Art	F 5:45 p.m.
	Tu-Th 7:30 p.m.	U.S. Rubber	F 6:30 p.m.
	M-F 10:00 p.m.	John Wanamaker	W 8:30 p.m.
	Su 8:30 p.m.	Whelan	F 9:00 p.m.
	Tu 9:00 p.m.	Whitehall	W 9:00 p.m.
	Th 9:00 p.m.		MWF 6:00 p.m.
	Tu 10:00 p.m.	Wine Advisory Board	Th 8:00 p.m.

PROGRAMS

	F 8:00 p.m.	Mary Kay & Johnny	W 9:00 p.m.
	M 9:30 p.m.	Master of Magic	W 7:45 p.m.
	Su 8:30 p.m.	NBC News Review	Su 10:00 p.m.
	Tu 10:00 p.m.	Newsweek Views the News	M 8:00 p.m.
	Tu 9:30 p.m.	Ong Amateur Hour	Su 7:00 p.m.
	Th 9:30 p.m.	Philco TV Playhouse	Su 9:00 p.m.
	M-F 0:00 p.m.	Pixie Party	F 7:00 p.m.
	F 9:00 p.m.	Lanny Ross	Th 8:30 p.m.
	M-F 7:50 p.m.	School House	Tu 9:00 p.m.
	T, Th 7:30 p.m.	Phil Silvers	Th 8:00 p.m.
	Su 8:30 p.m.	Singing Lady	Su 6:30 p.m.
	M-F 5:30 p.m.	Small Fry Club	M-F 6:00 p.m.
	M 8:30 p.m.	Sportsman's Quiz	M 7:30 p.m.
	M 9:00 p.m.	Stop Ade	F 9:00 p.m.
	M 8:30 p.m.	Super Circus	Su 5:00 p.m.
	Tu 7:00 p.m.	Supper Club	F 11:00 p.m.
	M 9:00 p.m.	Suspense	Tu 9:30 p.m.
	F 9:00 p.m.	Talent Scouts	M 8:30 p.m.
	Su 10:30 p.m.	Tex & Jinx	M 8:00 p.m.
	W 8:00 p.m.	Texaco Star Theatre	Tu 8:00 p.m.
	M 9:30 p.m.	That's O'Toole	Su 4:45 p.m.
	W 8:30 p.m.	Theatre	M 9:00 p.m.
	Th 8:30 p.m.	Through the Crystal Ball	M 8:00 p.m.
	Su 7:30 p.m.	Toast of Town	Su 8:00 p.m.
	Tu 7:15 p.m.	Tomorrow's Champions	Tu 10:00 p.m.
	M-F 6:45 p.m.	Tournament of Champions	W 9:30 p.m.
	M-F 5:45 p.m.	Trad. Waring	Su 9:00 p.m.
	M 9:00 p.m.	Week In Review	Su 10:00 p.m.
	Tu 9:00 p.m.	We The People	Tu 9:00 p.m.
	W 9:00 p.m.	Window On The World	Th 9:00 p.m.
	M-F 7:00 p.m.	Winner Take All	Th 8:30 p.m.
	Su 8:00 p.m.	Yesterday's Newsreel	Su 10:15 p.m.
	Th 8:00 p.m.	Your Show Time	F 9:30 p.m.
	M-F 6:30 p.m.		

N NETWORK

T TRANSCRIPTIONS

SUNDAY

ABC	CBS	Du Mont	NBC
			Tex Fox Magician Live
That's O'Toole Live Dorothy Kilgallen 6 N			Meet the Champions Live
Super Circus Live Canada Dry 8 N	Western Film		
		Tex Fox Magician Live	
Cartoon Twotaire Live		Film Fun Variety Live	
Singing Lady Kellogg Live 11 N	U.N. Casebook Live	Tex Fox Magician	
	Toast of the Town Live Lincoln Mercury 8 N 18 T		The Hartmans Live Textron 7 N
AP Television Newsreel		Original Amateur Hour Live P. Lorillard Old Gold 16 N	
Celebrity Time Live B. F. Goodrich 9 N			Author Meets the Critics Live Gen. Foods Jello 16 N
Meet the Press Live Kenyon & Eckhardt			
Watch the Fun Grow Live			
	Fred Waring Live General Electric 12 N 21 T		Philco Television Playhouse Live Philco Refrigerators Radios Television 9 N 21 T
Ford Startime Live			
	Week in Review Film Barbasol Shave Cr. 5 N		NBC News Film Dimov 13 N 8 T
	Yesterday's Newsreel Film I Lewis Tub 1 N		Girl About Town Live Bates Fabrics 16 N
Ford Startime Live			
			What's That? Live

MONDAY

ABC	CBS	Du Mont	NBC
	Chuck Wagon Live & Film Participating 1 N		
		Small Fry Club Live Whitehall Kolynos 8 N	
	Lucky Pup Live Joe Lowe 10 N 8 T		
	Bob Howard Live Participating 1 N		
	Sports Quiz Edgeworth Tob Live 5 N		Inside Photoplay Live Photoplay Mag 2 N
	Man about Town Live		
dent by Live Stein Co 12 N	Ford Theater Ford Motor Live 8 N 1 Monday each month Through the Crystal Ball Ford Dealers Live 8 N 13 T Other Mondays		
	Ford Theater Ford Motor Live 8 N 1 Monday The Goldbergs Live Gen. Foods 8 N 2 T Other Mondays		
			Boxing Live R. J. Reynolds 9 N

TUESDAY

ABC	CBS	Du Mont	NBC
	Chuck Wagon Live & Film Participating 1 N		
		Small Fry Club Live Gen. Foods 5 N	
	Bob Howard Live Participating 1 N		
Joe Hasa Sports Show Live Coop		Everything Nice Live Participating 2 N	Kukla Fran & Ollie Live RCA Radio TV Sets 15 N 12 T
	CBS News Live Odumbo 7 N		
			Camel News Caravan Live Reynolds 15 N
America's Town Meeting Live Coop			
	Wa The People Live Gulf Oil 6 N 6 T	School House Live DuMont Telnet 12 N	Fireside Theatre Live P&G Ivory Crisco Duz 7 N
	Suspense Live Electric Auto Lite 10 N 1		Believe It or Not Bob Ripley Live Motorola 14 N 12 T
	Backstage Wife Live 7 N & T Household Finance		
Tomorrow's Champions Live Coop			

WEDNESDAY

ABC	CBS	Du Mont	NBC
	Chuck Wagon Live & Film Participating 1 N		
		Small Fry Club Live Whitehall Kolynos 5 N	
	Bob Howard Live Participating 1 N		
	Sports Special Live	Inside Photoplay Live Photoplay Mag 2 N	Kukla Fran & Ollie Live RCA Radio TV Sets 15 N 12 T
	Masters of Magic Live Pioneer Scientific 5 N 7 T		Camel News Caravan Live Reynolds 5 N
Wrestling Live Coop			
	Tournament of Champions Live Ballantine Beer & Ale 10 N		Television Theatre Live Kraft Foods Mayonnaise 4 N

THURSDAY

ABC	CBS	Du Mont	NBC
	Chuck Wagon Live & Film Participating 1 N		
		Small Fry Club Live Gen. Foods Cereals 8 N	
	Bob Howard Live Participating 1 N		
			Public Fran & Ollie Live RCA Radio TV Sets 15 N 12 T
	CBS News Live Odumbo 7 N		
			Camel News Caravan Live 15 N
	Done Lucas Live Wine Advisory Board Scott Towel 5 N		The Arlon Show Live Chesterfield Arrow Monsanto 6 N
	Winner Take All Live Chevrolet Dealers 1 N		The Swift Show with Lanny Ross Live Swift & Co. 4 N
		Window on the World Live & Film DuMont 1 N	
			Bigelow Show Live Bigelow Sanford Carpets 4 N 9 T

FRIDAY

ABC	CBS	Du Mont	NBC
	Chuck Wagon Live & Film Participating N		
		Small Fry Club Live Whitehall Kolynos 8 N	
	Lucky Pup Live U.S. Rubber 9 N		
	Bob Howard Live Participating 1 N		
	Prize Party Live Mewing Bakery N	Inside Photoplay Live Photoplay Mag 2 N	Public Fran & Ollie Live RCA Radio TV Sets 5 N 12 T
			Camel News Caravan Live 5 N
		Admiral Broadway Review Live Admiral Radio 3 N	Admiral Broadway Review Live Admiral Radio 10 T 10 T
Meet the Bank Live Bristo Myers 0 N		Fred Rose Cavalcade Live Wheaties 9 N	Stop Me If You've Heard This One Live Bond de Nite 4 N 9 T
			You Show Time Live Amoskeag Textiles 9 N 18 T
			Boxing Feature Bout Live Gillette 15 N
			Super Club Live 14 N

SATURDAY

ABC	CBS	Du Mont	NBC

SPONSOR TV COMPARAGRAPH

Midwest

May 1949

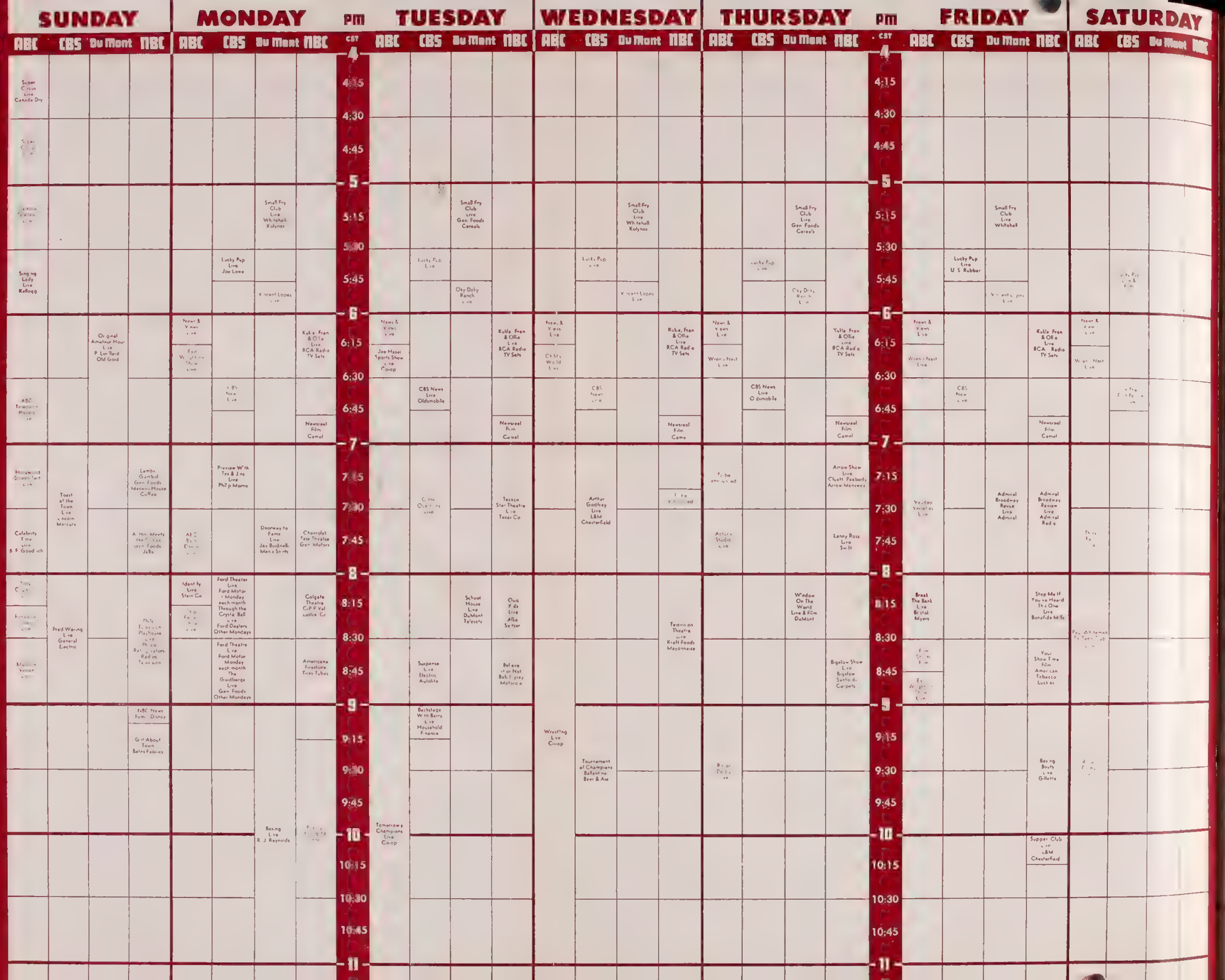
Radio Comparagraph in next issue

SPONSORS

Admiral	F	7:00 p.m.
American Tobacco	F	8:30 p.m.
Ballantine	W	9:00 p.m.
Bates Fabrics	Su	9:10 p.m.
Bigelow-Sanford	Th	8:30 p.m.
Bonafide Mills	F	8:00 p.m.
Bristol-Myers	F	8:00 p.m.
Jay Buckner	M	7:30 p.m.
Canada Dry	Su	4:00 p.m.
Cluett, Peabody	Th	7:00 p.m.
Colgate-Palmolive	M	8:00 p.m.
Disney	Su	9:00 p.m.
DuMont	Tu	8:00 p.m.
	Th	8:00 p.m.
Electric Auto-Lite	Tu	8:30 p.m.
Firestone	M	8:30 p.m.
Ford Dealers	M	8:00 p.m.
Ford Motor	M	8:00 p.m.
General Electric	Su	8:00 p.m.
General Foods	Su	7-8 p.m.
	M	8:30 p.m.
	TuTh	5:00 p.m.
General Motors	M	7:30 p.m.
	Tu-Th	6:30 p.m.
Gillette	F	9:00 p.m.
B. F. Goodrich	Su	7:30 p.m.
Household Finance	Tu	9:00 p.m.
Kellogg	Su	5:30 p.m.
Kraft	W	8:00 p.m.
Liggett & Meyers	W	7:00 p.m.
	F	10:00 p.m.
Lincoln Mercury	Su	7:00 p.m.
P. Lorillard	Su	6:00 p.m.
Joe Lowe	M	5:30 p.m.
Miles Labs	Tu	8:00 p.m.
Motorola	Tu	8:30 p.m.
Philco	Su	8:00 p.m.
Philip Morris	M	7:00 p.m.
Radio Corp. of Am.	M-F	6:00 p.m.
R. J. Reynolds	M-F	6:50 p.m.
	M	9:00 p.m.
Stein	M	8:00 p.m.
Swift	Th	7:30 p.m.
Texas	Tu	7:00 p.m.
U. S. Rubber	F	5:30 p.m.
Whitehall	MWF	5:00 p.m.

PROGRAMS

Armiral B'way Review	F	7:00 p.m.
Americana	M	8:30 p.m.
Arrow Show	Th	7:00 p.m.
Author Meets Critics	Su	7:30 p.m.
Backstage With Barry	Tu	9:00 p.m.
Believe It Or Not	Tu	8:30 p.m.
Bigelow Show	Th	8:30 p.m.
Boxing	M&F	9:00 p.m.
Break the Bank	F	8:00 p.m.
Camel Newsreel	M-F	6:50 p.m.
CBS News	Tu&Th	6:30 p.m.
Celebrity Time	Su	7:30 p.m.
Chevrolet on B'way	M	7:30 p.m.
Colgate Theater	M	8:00 p.m.
Doorway to Fame	M	7:30 p.m.
Ford Theater	M	8:00 p.m.
Girl About Town	Su	9:10 p.m.
Arthur Godfrey	W	7:00 p.m.
Goldbergs	M	8:30 p.m.
Identify	M	8:00 p.m.
Kukla Fran & Ollie	M-F	6:00 p.m.
Lambs' Gambol	Su	7:00 p.m.
Lucky Pup	M&F	5:30 p.m.
Newsreel	Su	9:00 p.m.
Orig. Amateur Hour	Su	6:00 p.m.
Philco TV Playhouse	Su	8:00 p.m.
Quiz Kids	Tu	8:00 p.m.
Lanny Ross	Th	7:30 p.m.
School House	Tu	8:00 p.m.
Singing Lady	Su	5:30 p.m.
Small Fry Club	M-F	5:00 p.m.
Stop Me	F	8:00 p.m.
Super Circus	Su	4:00 p.m.
Supper Club	F	10:00 p.m.
Suspense	Tu	8:30 p.m.
Television Theatre	W	8:00 p.m.
Tex & Jinx	M	7:00 p.m.
Texaco Star Theatre	Tu	7:00 p.m.
Thru the Crystal Ball	M	8:00 p.m.
Toast of Town	Su	7:00 p.m.
Tomorrow's Champions	Tu	9:00 p.m.
Tournam't of Ch'pions	W	9:00 p.m.
Fred Waring	Su	8:00 p.m.
Window On The World	Th	8:00 p.m.
Wrestling	W	8:30 p.m.
Your Show Time	F	8:30 p.m.



TELEVISION'S LARGEST

AVERAGE AUDIENCE—

DAY AND NIGHT*

TELEVISION'S LARGEST

NUMBER OF

NETWORK ADVERTISERS

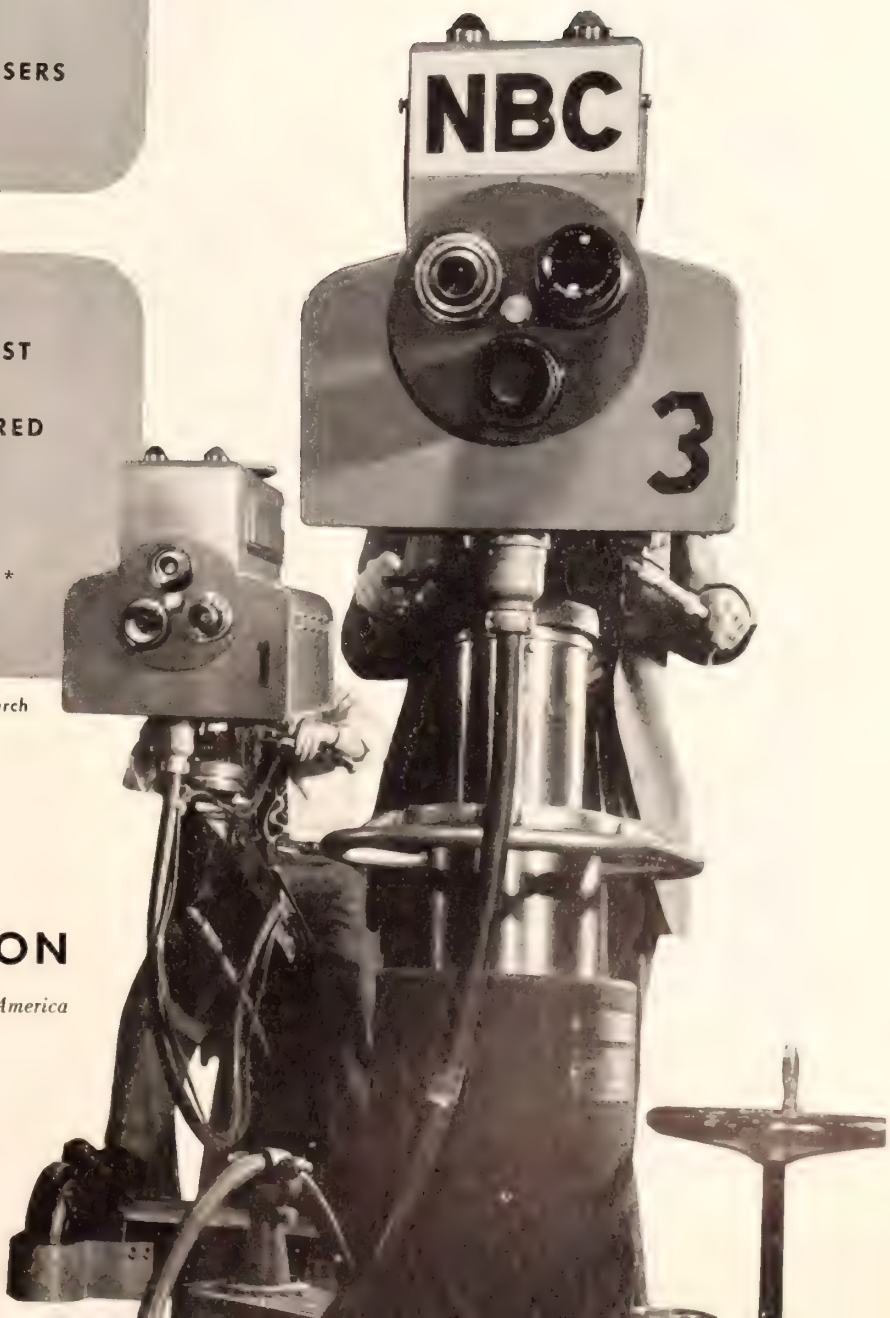
TELEVISION'S MOST

POPULAR SPONSORED

PROGRAMS—

9 OF THE TOP 15*

*Hooper and Pulse—New York, March

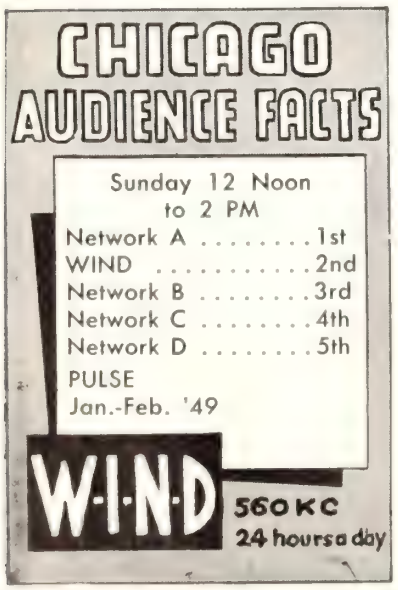


America's No. 1 Network

NBC TELEVISION

A Service of Radio Corporation of America





p.s. *(Continued from page 14)*

original live broadcast, preferably as near eleven o'clock, local time, as possible. It is also required that the repeat, if practicable, be aired as close as possible to an established local newscast. The advertiser pays only for station time. There is no talent fee, nor any arrangement to compensate Lee's agency.

An important stipulation is that at least one commercial be devoted to Lee hats, and that no other nationally advertised brand be plugged.

p.s.

See: "A. S. Beck Comes to TV"
Issue: August 1948, page 36
Subject: With early TV experience under its belt, Beck comes to the big-time TV.

Latest broadcast advertiser to move out of the category of "experimenter" and into the realm of serious TV is the A. S. Beck Shoe Co. A trial run with the *Gloria Swanson Show* on WPIX, New York, in which Beck had a 15-minute participation, taught the shoe firm and its agency, Dorland, many lessons in the best techniques to be used in selling a fashion item (women's shoes and accessories) via the visual air. Now, Beck is telecasting a 20-minute show with a revue format, *Candlelight Revue*, on two NBC-TV stations (WNBT, N.Y.; WRGB, Schenectady), and will base much of its TV commercials on the lessons in lighting and production learned with the WPIX show.

Beck feels that the New York market now is on a sound advertising basis as far as TV is concerned. The *Gloria Swanson Show* brought traceable results at the cash registers of Beck stores, and Beck, with an eye to expanding its TV show eventually to other NBC-TV markets, is spending considerably more money in TV for *Candlelight Revue* than it did previously.

Beck will try something fairly new in TV advertising to sell its line of men's shoes as well as women's. Shows will end 25 seconds early, and a "cold" hitch-hike commercial for the men's footwear will be scanned. The show will be promoted to both men and women by window displays in Beck stores and by a consumer contest.

p.s.

See: "Three Way Tie-up"
Issue: November 1948, page 34
Subject: Borden's, Junior Achievement groups benefitting mutually from promotion

More than six months ago Borden's linked its CBS *County Fair* program promotionwise to the Junior Achievement organization which, through local chapters, helps youth groups set themselves up in business as regular corporations.

The results after a half-year have been more than satisfying to the dairy company, CBS, Kenyon & Eckhardt (the Borden agency), and, of course, JA. The latter is in the midst of its biggest boom, with more clubs established during December and January than ever before. *County Fair* has benefitted to the extent of 300 feature stories in newspapers and magazines, 500 spot announcements, 38 special radio programs, complete sponsor identification, and tremendous good will.

The tie-up had many local Borden units working, for the first time, towards promoting *County Fair;* many were hooked up with local community action projects which rated high editorial praise.

National publicity for Borden's was capped by a layout in *Look* on a complete County Fair project in Manchester, N. H., while Kenyon & Eckhardt came in for its share of the kudos by winning the City College of New York annual award for the most outstanding radio promotion job of the year done by an advertising agency.



"RABBIT ADVERTISERS"?

NO SIR!

Advertisers who want results don't jump around from station to station in Cleveland . . . they stay on WHK where they reach the largest audience at the lowest (network station) rates. In less than a year a WHK produced local show reached an 18.6 Hooper rating for a Cleveland advertiser— the highest Hooper ever attained in Cleveland by a local program. So, you see there is a reason why . . .

THEY *STAY* ON.

WHK

The Paul H. Raymer Co.
National Representative



NIGHTTIME RADIO FAMILIES—19¢ per 1,000!
This is the lowest cost for any 50 KW station in the nation. The figures are obtained by applying 1946 BMB coverage data against WSM's current hourly rate.

WSM daytime coverage costs 20¢ per thousand radio families. That's the nation's fifth lowest 50 KW cost, bettered only by New York and Chicago stations. We'll be glad to send you one of our coverage maps showing where these families live.

These BMB based figures are the only yardstick of this nature that radio has. For further evidence of what WSM can do with its low cost coverage and its talent staff of more than 200, let us build you a show for spot coverage of the rich mid-South market.

WSM

HARRY STONE, Gen. Mgr. • IRVING WAUGH, Com. Mgr. • EDWARD PETRY & CO., National Rep.
50,000 WATTS • CLEAR CHANNEL • 650 KILOCYCLES • NBC AFFILIATE

NEGLECTED AUDIENCE

(Continued from page 35)

wasted as far as product advertising is concerned.

Perhaps sponsors and their agencies feel that the large sign carrying the name of the product—prominently displayed onstage at all commercial programs which have studio audiences —is enough of a sales "talk". Perhaps agencies don't care to go to the trouble of dreaming up and executing additional details in connection with putting on a program. Perhaps advertisers feel the extra expense of sampling, for instance, isn't worth it. Whatever the reason—if there is any—a good many valuable selling moments are lost before and after the majority of big network commercial shows.

The device of giving each member of an audience a sample package of a product is so simple and relatively inexpensive that it's amazing how few sponsors use it. Liggett & Myers gives packets of four Camel cigarettes to audiences on its CBS Bob Hawk and Vaughn Monroe shows. Philip Morris cigarettes (also in packages of four) go to each person attending the Horace Heidt NBC *Original Youth Opportunity* half-hour and MBS' *Queen For a Day* program. Irene Beasley hands out Hostess Cup Cakes for Continental Baking on the CBS *Grand Slam* morning quarter-hour, but only upon occasion. But the idea of acquainting a person with a product, or furthering his acquaintance with it, has never been used on the Arthur Godfrey Lipton Tea and Soup* show, for example, and many other programs where the advertised product is a natural for sample packaging.

Obviously, high-priced or non-packagable items can't be handed out each week to several hundred people, but sponsors of food, drug, cigarette, etc., products pass up a strong bet to build good will and convert consumers to their brands by failing to take advantage of program warm-ups. Curiously enough, with greater competition for the consumer's dollar today, the practice of sampling is done less currently than it used to be several years ago. One of the most notable examples of shrewd pre-broadcast merchandising was the former Walter O'Keefe show for Campbell's Soup, wherein hot cups

*Godfrey shows his TV audience miniature packets of the product, but that's as far as the sampling gets.

of the product were given to the studio audience. Mollé was another advertiser (now not on the air) who used audience sampling for its shaving cream, given away in miniature tubes.

There is, of course, extensive use of the device of giving away product samples on quiz and other participating programs—but the gifting is limited to those taking part in the show. The Groucho Marx *You Bet Your Life* half-hour on ABC gives the losers, as well as the winning contestants to appear on the show, Elgin-American compacts or cigarette cases. Contestants on *Take It or Leave It* receive Eversharp pens or pencils. Rayve Home Permanent Kits are given to all onstage for *Winner Take All*, regardless of whether they appear on the program. Many other network and local shows follow the same procedure with products ranging from Glass Wax to dog food—but the receivers constitute only a fraction of the sales prospects in the studio.

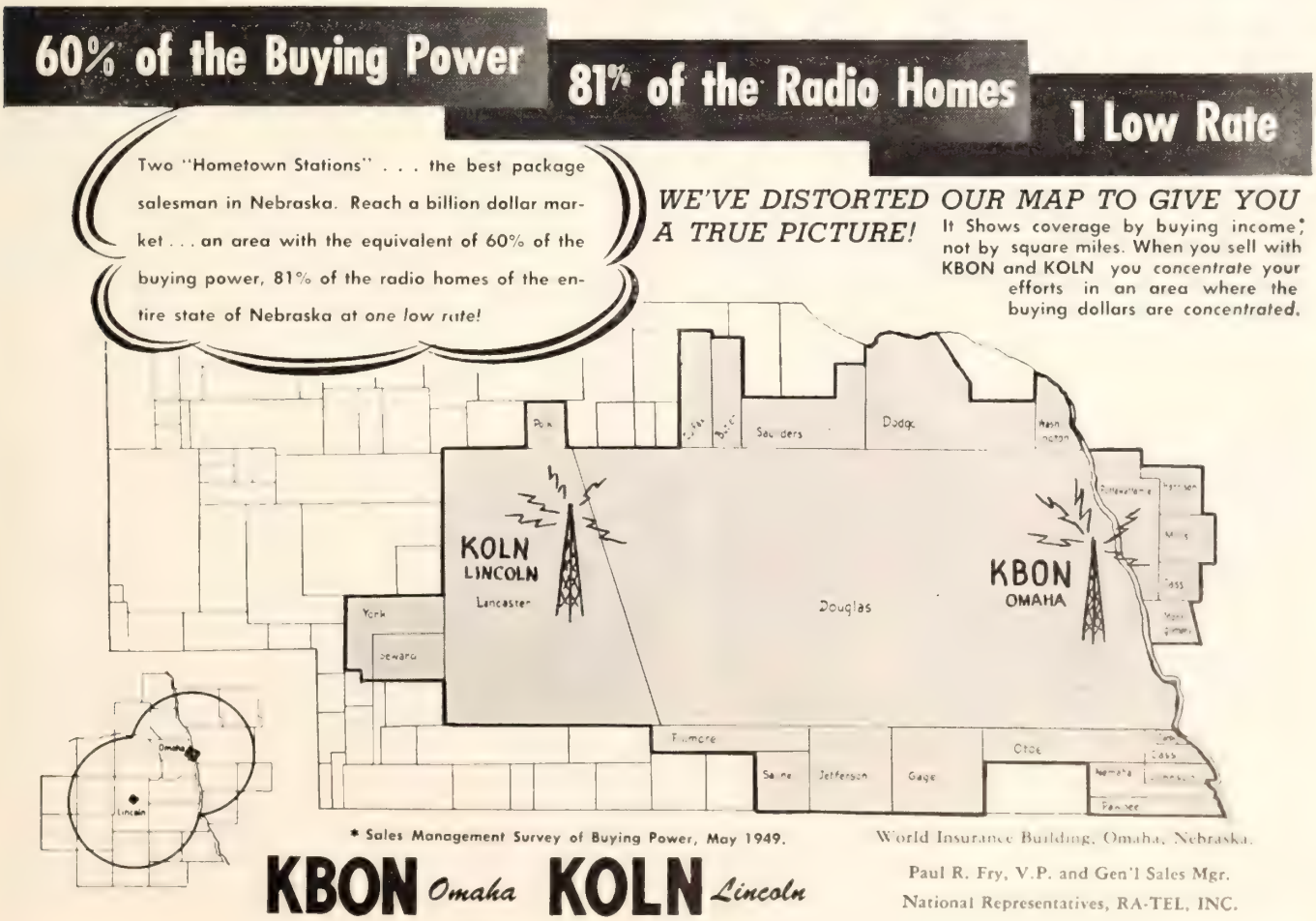
Programs like the *National Barn Dance*, which play to huge audiences in theatres, have some of their local advertisers distributing samples, with good results at the local level for the particular sponsors. Theatre audiences also were promoted in an unusual sampling campaign in conjunction with the Jack Carson General Foods program. For a week, in each instance, prior to the Carson troupe's appearance at houses in Pittsburgh, Cincinnati, and Erie, Pennsylvania, more than 20,000 sample packages of Sanka coffee were given away to patrons. It was resultful advertising for the product, and a perfect tie-up and ballyhoo for the incoming Carson unit.

Kenyon & Eckhardt has just started an enterprising stunt in connection with studio audiences at four of the agency's shows. People entering the studio or theatre are given postcards—with sponsor identification tied into the photo side—which they can fill out and then have mailed for them by the sponsor. While the idea is not new in the legitimate theatre and the night club field, it has not been widely applied to radio audiences. The programs on which it is now being used are Borden's *County Fair*, *Ford Theatre*, the TV *Toast of the Town* (Lincoln and Mercury dealers), and Kellogg's *Mother Knows Best*.

One other unusual twist to sell live audiences on a product was employed by Kate Smith on a former Swansdown flour program. A cake was baked before the show, with the recipe given to the spectators, and the cake to a winning member of the audience after the broadcast. The real punch came via the picture of and story about the winner, which were sent to her hometown newspaper—with, of course, appropriate credit to Swansdown.

But these stunts are the very definite exception. On 90% of today's commerial programs the pre-broadcast selling of a product to a receptive live audience takes the form of the display sign and a few references to the product by the program's star or announcer, whoever handles the warm-up period. More often than not the references are little more than kidding remarks, which may get across the product's name but which nullify any real selling.

What mention of the sponsor occurs during prestige programs like *Voice of Firestone*, *Cavalcade of America*, *Railroad Hour*, etc., follows the dignified tone of the shows themselves, and is usually little more than a welcome to the audience on behalf of the spon-



Here's a "Pyramid Club" Where Everyone Wins!

For 26 years, KDYL has operated the kind of "pyramid club" that pays off in sales for advertisers.

We present the kind of shows — with the kind of showmanship—that builds an ever-pyramiding audience throughout Utah.

And now it's happening, too, in television over KDYL-W6XIS.

KDYL
UTAH'S NBC STATION
AM-FM-TELEVISION

National Representative: John Blair & Co.

CHICAGO AUDIENCE FACTS

Saturday 2 to 6 PM

WIND	1st
Network A	2nd
Network B	3rd
Network C	4th
Network D	5th

PULSE
Jan.-Feb. '49

W-I-N-D 560 KC 24 hours a day

sor. Even on some lighter shows, such as *A Day in the Life of Dennis Day* (Colgate Dental Cream), the announcer merely informs the audience that the sponsor wishes it an enjoyable evening.

The *Kraft Music Hall* is more or less typical of the lost opportunity—insofar as merchandising a product is concerned—of the warm-up period. Announcer Ken Carpenter welcomes the audience, gives it the usual explanations about applause, introduces Al Jolson, who introduces the rest of the cast—all with few references to Kraft and its products. Art Linkletter of *People Are Funny* is hardly as restrained. Asking if there is anyone in the audience who will sell his shirt for $10, he tells the men whose hands go up that the first one to take his shirt off and give it to him gets the money. The resultant scrambling to undress and get to Linkletter first sets the mood for the audience-participation stunts which follow on the air—but it doesn't do much direct selling of Raleigh cigarettes.

Ralph Edwards is one who at least refers constantly to the product, Duz, on *Truth or Consequences*' warm-up, which naturally is as zany as the show itself. The "Duz does everything" line is used to explain the giddy goings-on.

Warm-ups range in length from a few minutes to a half-hour, the latter being necessary particularly on quiz programs, in order to select the contestants. Even with a 30-minute period with which to play around, most sponsors choose to ignore the chance to do a selling job either orally or samplewise. There are no restrictions placed upon what happens during a warm-up; a sponsor could put it to any sales purpose he cared to. The only warm-up rule is that good taste must be observed, just as it must be during a broadcast itself.

The lackadaisical attitude toward the live studio audiences as potent sales possibilities and future purveyors of good will for a product is all the more odd considering the frequent use of an audience as a jury at auditions for new programs, staged following a regular broadcast. If studio listeners are deemed as important as that, it would seem that they might be important enough to be sold intensively in the most effective way possible by a sponsor. After all, he's paying for what brought them there in the first place. ★ ★ ★

THE HAPPY GANG

(Continued from page 37)

total cash prizes $1,000. What pulled the thousands of toothpaste cartons was the fact that the contest was to select a name for Bert Pearl's dog, with the entries judged by *The Happy Gang*. Colgate Toothpaste is now number one in Canada.

There was a dealer tag to the contest. The retailer who sold the box of toothpaste to the radio listener winning first prize was presented $100.

The Happy Gang shortly will be put to selling C-P-P's latest product entry in Canada, Fab. Fab will be packed in a box to be printed with cutouts of *The Happy Gang* for a "television" theatre. Even in Canada the word television is magic, and so C-P-P will collect upon it by simulating a *Happy Gang* telecast in cardboard.

Listening in Canada in the daytime is higher than it is in the U.S., leaders frequently receiving ratings of from 14 to 17. A typical October Elliott-Haynes national report, taken in 15 Canadian cities, rated leading programs in the following sequence, with *The Happy Gang* topping the list.

Program	*National rating*
The Happy Gang	20.3
Big Sister	17.3
Ma Perkins	17.3
Pepper Young	17.1
Road to Life	15.4
Life Can Be Beautfiul	15.0

"*The Happy Gang*," sayeth mc Bert Pearl, "just growed." It differs from the U.S.'s *Breakfast Club* or *Breakfast in Hollywood* formula in that every member of the gang has his own following. It is not a one-man show, and while it would suffer if Pearl weren't at the helm, it could and would go on.

It's opening "knock knock" is undiluted corn. Its theme, *Smiles*, is from another generation, but neither the corn nor the dated flavor of its humor and songs is negative.

When Colgate gave away *The Happy Gang Fun Book* it achieved a family joke book of humorous flavor, rather than a Joe Miller compilation, although most of the gags came right out of Joe Miller. In fact, the book out-corns Miller.

Like all gangs, families, and like aggregations, *The Happy Gang* has a song book. It sells for $1.00. They have an album of disks, recorded by RCA-Victor. They're sellouts at all personal appearances. Before they were heard as a co-op over the Mutual network in the states, many U.S. listeners crossed the border to buy *The*

What's the score at BBD&O?

(or at Kenyon & Eckhardt?)

There's a marked resemblance between your best clients and SPONSOR's subscribers. And small wonder. They're practically one and the same.

SPONSOR, the only magazine 100% edited for buyers of broadcast advertising, naturally appeals to broadcast-minded buyers.

Three out of every four of SPONSOR's 8,000 guaranteed copies go to national and regional advertisers and their advertising agencies. They like its unduplicated service, its highly pictorial format, its facts-and-figures content, its easy pleasant readability. They favor it because it's a magazine they can use, because it's their magazine. And they tell us so.

They'll be glad to tell you, too. Ask any timebuyer, account executive, radio director, or national advertising manager. Or ask the man who knows buyers best . . . your own national representative.

You're sure to hit home with sponsors and agencies when you use SPONSOR

SUBSCRIPTIONS TO SPONSOR AT BBD&O

Home	19
Office	8
TOTAL SUBSCRIPTIONS	27

Executives	3	Timebuyers	14
Account Executives	6	Radio Department	3
Radio Director	1		

Some subscribers among BBD&O's clients: Emerson Drug Company, De Soto, American Tobacco Company, Servel, Standard Oil (Indiana), Bon Ami, du Pont de Nemours, General Bills, U. S. Steel, Wildroot Company, Rexall Drug Company, General Electric Company, Reader's Digest, General Baking Company, United Fruit Company, Nehi Corporation.

SUBSCRIPTIONS TO SPONSOR AT K & E

Home	6
Office	7
TOTAL SUBSCRIPTIONS	13

Executive	1	Timebuyers	6
Account Executives	3	Research	2
Radio Director	1		

Some subscribers among Kenyon & Eckhardt clients: Ford Motor Company, Kellogg Company, Wesson Oil & Snowdrift Sales Company, Borden Company, White Rock Corporation.

SPONSOR

40 West 52 Street, New York 19

for buyers of radio and television advertising

first of a series explaining why SPONSOR is the best buy.

Happy Gang album. From Ashtabula to Seattle, thousands of U.S. homes tuned Canada from 1:15 to 1:45 p.m., E.S.T. These homes were not trying to tune "foreign" stations. They listened to *The Happy Gang* because that was what they wanted to hear.

When the program was made available on transcription in the U.S. by Garry J. Carter of Canada, Limited, it ran up real ratings in cities where it had opened the doors while airing from across the border. It did a strong selling job for dairies, furniture companies—in fact, every type of sponsor from laundry to beer. Today over MBS it hasn't hit. However despite comparatively low ratings in many areas, it's doing a real selling job for its local sponsors. Like followers of women's participating programs, dialers to *The Happy Gang* buy what is advertised on the program, despite the fact that the advertising copy isn't integrated into the program, as it is in most women's participating sessions.

The Happy Gang is the listeners escape from "perfectly-produced programs."

* * *



Confucius Say:

EVEN NETWORKS CAN'T INTERPRET SAME WAY HOOPER FIGURES . . . MUST FIND NEW DENOMINATOR FOR JUDGING PROGRAMS.

Yes, there seems to be plenty of confusion—even the network presidents can't agree!

But IN MILWAUKEE Hooper ratings and sales results both prove the power of the ONLY FULL-TIME INDEPENDENT

1. WEMP carries more sponsored sports than any other station, such as: Football—Socony Vacuum . . . Basketball—Household Finance and Kuesel Coal . . . Hockey—East Side Chevrolet . . . Baseball—Miller Brewing, Gimbel's Department Store, and Kool Cigarettes . . . and sportcasts for Hudson Motor Co. and Checker Cab.
2. WEMP carries more good music—popular, familiar, and native—than any other station, sponsored by leading local and national accounts, including: Schusters' and Gimbel's Department Stores . . . Kosciuszko and American Furniture Stores . . . Robert Hall Clothing . . . Nigbor Furs . . . Plymouth and DeSoto Dealers . . . Birdseye Frozen Foods . . . H. J. Heinz.
3. WEMP carries the news for sponsors like Sinclair Refining Co., The Milwaukee Road, and Mountain Valley Water.

The programming gets the audience — the sponsors get results!

WEMP AM-FM

Hugh Boice
General Manager

Headley-Reed Inc. • • • National Representatives

TV ADVERTISERS

(Continued from page 85)

tailers of radio, TV and appliance products, on the other hand, take their cue largely from the advertising being done at the national (network) level for these products, and rank again as number one in the field of local retail TV advertising with a percentage of 27.5% more than twice as much as next highest placer of units of business, the automotive dealers with a percentage of 12.0%.

There's a good reason for this. There are very, very few makers of radio and TV sets, refrigerators, washing machines, home freezers and other appliances that do not share in heavy cooperative advertising campaigns with their dealers. Like the automotive industry (whose 12.3% of business units placed at the network level—third highest for a category group—is almost exactly parallelled by the 12.0% it places at the local retail level), the dealer advertising in the radio, TV, and appliance category is largely a reflection of the national advertising, and not entirely by accident.

Since co-op TV advertising generally goes hand-in-hand with a product line that is relatively expensive and has a slow turnover, the reverse is generally true in product lines that retail for a fairly low price and which have a fast turnover. Without the control of co-op advertising to follow the pattern of the national advertising, the dealer TV advertising usually goes its own merry way—if it goes at all. This is particularly true of the tobacco category of TV advertisers. Tobacco advertising is a sizable part of TV network units of business placed. For the month of March, the tobacco advertising category placed the second-largest amount, 20.9%, of the business at the network level. It was also a category that ranked high in selective spending, in 4th place right behind the beer-and-wine category, with a figure of 10.2%. There, the relationship of the levels of TV advertising ends abruptly. At the local retail level, because of the huge base of distribution of tobacco products and the lack of any co-op advertising to stimulate dealer TV placement, the category of dealer TV advertising for tobacco products is the lowest placer of business units on the list.

This contrast holds true for the other categories of TV advertisers, as well as for these three category leaders.

A study of the SPONSOR TV Trends charts (see page 88) will make this fact apparent for the 11 categories of network advertisers, 13 categories of selective advertisers, and 15 categories of local retail advertisers.

The sharpest contrast between comparative usage of TV and radio is still at the dealer level. The latest SPONSOR survey of over-all radio-TV usage by dealers shows the following:

Month of March, 1949

Category	TV	Radio
Automotive	12.0%	11.4%
Banks	8.3	7.0
Dept. Stores	8.3	8.9
Food	7.1	13.9
Home Furn.	5.0	2.0
Hotels & Rest.	2.8	4.6
Clothing	8.7	10.0
Personal Services	6.6	8.4
Radio, TV, & Appl.	27.5	8.7
Jewelry	2.1	4.2
Beer & Wine	.5	
Drugs	.2	3.0
Tobacco	.1	
Soft Drinks & Conf.	1.6	4.6
Miscellaneous	9.2	10.3
	100.0%	100.0%

This shows, better than any other presentation, the variance between radio and TV spending at the dealer level, in terms of units of business placed. It should also serve as a signpost in determining, at a level of TV hitherto clouded in much uncertainty, just *who* is paying the bills in the visual air medium today. ★ ★ ★

MARGARINE

(Continued from page 31)

cottonseed and soybean oil has a natural yellowish hue, (2) the manufacturer is required by law to bleach it white, and (3) butter itself is colored artificially with the same vegetable coloring used for margarine.

If a manufacturer sells uncolored margarine, he must pay the government $600 a year for a license, plus a quarter-cent for every pound he sells; if he sells it colored, it's ten cents for every pound. The wholesaler must pay $200 yearly to the government for selling white margarine, $480 if he wants to sell it yellow. The retailer also comes in for his proportionate share of taxation: $6 a year to sell uncolored margarine, $48 for colored. It costs restaurants desiring to serve the spread an annual fee of $600, in addition to ten cents for each pound served.

Today the District of Columbia and 30 states permit the sale of yellow margarine; it is manufactured in 15 states, three of which prohibit its sale.

(Please turn to page 106)

CHICAGO AUDIENCE FACTS

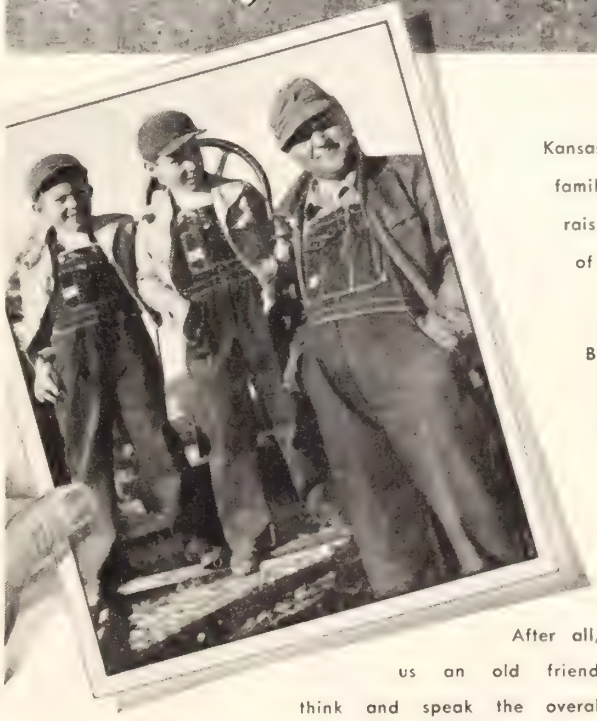
Monday thru Friday
12 to 5 PM

Network A 1st
Network B 2nd
WIND 3rd
Network C 4th
Network D 5th

PULSE
Jan.-Feb. '49

W-I-N-D 560 KC 24 hours a day

An "OVERALL" Picture of WIBW Listeners



Kansas farmers like this raise families like this. They also raise $1,266,671,000.00 worth of crops and livestock.

But here's what will interest *you!* When WIBW tells these farm families where to spend these millions, our advertisers see their sales shoot up.

After all, these families look on us an old friend and neighbor. We think and speak the overall language. We program in their interests. That's why our buying recommendations get quick action.

FOR OVERALL COVERAGE AND SALES RESULTS IN KANSAS AND ADJOINING STATES, YOUR BEST BET IS WIBW.

W I B W

SERVING AND SELLING
"THE MAGIC CIRCLE"
WIBW · TOPEKA, KANSAS · WIBW-FM



C B S

Rep: CAPPER PUBLICATIONS, Inc. · BEN LUDY, Gen. Mgr. · WIBW · KCKN · KCKN-FM

a SPONSOR monthly tabulation

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
AMERICAN MEAT INSTITUTE	Meat	Fred Waring	Thursday 10-10:30 am	Booklet: Six New Ideas for the Thrifty Use of Meat.	Send 5¢ to sponsor, Chicago	NBC
BROWN & WILLIAMSON TOBACCO CORP	Raleigh cigarettes	People Are Funny	Tuesday 10:30-11 pm	Booklet illustrating 50 premiums available in return for product coupons	Send name and address to program, Hollywood	NBC
CITIES SERVICE OIL CO	Petroleum products	Band of America	Friday 8-8:30 pm	Photograph of "Band of America"	Send name and address to program, New York	NBC
CLOVER FARM STORES PIONEER HYBRID SEED CO	Groceries Seed Corn	Voice of Iowa	MTWTFS 12-12:15 pm	(1) Shopping bag filled with Clover Farm groceries, TuTh Sat. (2) Small merchandise gifts of compacts, lighters, tablecloths, gloves, etc., MWF. (3) Weekly grand prize: washing machines, electrical appliances, etc.	Listeners submit "question of the week" to program. Sender of question and studio contestant making best reply win prizes and are eligible for weekly grand prizes	WMT Cedar Rapids, Iowa
COLGATE-PALMOLIVE-PEET CO	Palmolive Soap, Super Suds	Dennis Day Blondie Our Miss Brooks	Saturday 10-10:30 pm Wednesday 8-8:30 pm Sunday 9:30-10 pm	$100,000 "'49 Gold Rush Contest." First prize: $49,000; second prize: $4,900; third prizes: 49 prizes of $490 each; fourth prizes: 4,900 $5 bills	Complete 25-word sentence: "I like Colgate's (product name here) because . . ." Send entry, one wrapper or box top from product named, to contest, New York	NBC NBC CBS
E. I. DuPONT DE NEMOURS CO	Institutional	Cavalcade of America	Monday 8-8:30 pm	Folder telling how to fight plant diseases	Send name and address, whether a farmer or home gardener, specifying seeds you intend to plant, to sponsor, Wilmington, Del.	NBC
GENERAL FOODS	Swansdown	When a Girl Marries	MTWTF 5-5:15 pm	Swansdown recipe folder for "guessing gone" cakes	Send name and address to sponsor, Battle Creek, Mich.	NBC
GENERAL MILLS INC	Wheaties	Today's Children	MTWTF 2:30-2:45 pm	Queen Bess pattern Tudor plate knife, fork, teaspoon	Send Wheaties boxtop, $1 to sponsor, Minneapolis	NBC
MILES LAB INC PHILIP MORRIS & CO LTD INC	Alka Seltzer Philip Morris cigarettes	Queen For A Day	MTWTF 2-2:30 pm	Three-piece ensemble to each housewife chosen daily. Grand prize winner will receive a complete wardrobe	Send post card to program, Hollywood, nominating Spring fashion queen. Post cards chosen at random in drawing from royal chest	MBS
MOTOROLA INC	Radio, TV sets, phonographs	Believe It Or Not	Tuesday 9:30-10 pm	Motorola portable TV set	Send your believe it or not experience to program, New York. If usable for TV prize is awarded.	NBC-TV
PHILADELPHIA DISTRIBUTORS	Stewart-Warner, TV, Ironrite Irons, Capital Kitchens	Sing My Name	Thursday 10-10:20 pm	Refrigerators, roasterettes, washing machines, household utilities, personal items	Four studio, four telephone contestants asked to identify special lyrics to popular songs	WPTZ Philadelphia
PROCTER & GAMBLE	Prell	Life of Riley	Friday 10-10:30 pm	Plastic rain scarf	Send any size Prell carton, 25¢ to sponsor, Cincinnati	NBC
	Various P&G products	Road of Life	MTWTF 10:30-10:45 am	First prize: $25,000; second prize: $10,000; third prize: $5,000; 100 prizes of $100. All contestants receive a package of prize zinnia seeds.	Give name for new red zinnia. Then complete in 25-words or less: "My favorite Procter & Gamble product for housecleaning is (name of P&G product) because . . ." Send with 3 boxtops or wrappers (1 each from any 3 P&G products) to contest, Cincinnati	NBC
		Brighter Day	MTWTF 10:45-11 am			NBC
		Life Can Be Beautiful	MTWTF 3-3:15 pm			NBC
		Ma Perkins	MTWTF 3:15-3:30 pm			NBC
		Pepper Young's Family	MTWTF 3:30-3:45 pm			NBC
		Right to Happiness	MTWTF 3:45-4 pm			NBC
		Perry Mason	MTWTF 2:15-2:30 pm			CBS
		Rosemary	MTWTF 11:45-12 noon			CBS
PRUDENTIAL INSURANCE CO	Insurance	Jack Berch Show	MTWTF 11:30-11:45 am	Vest-pocket-size dictionary.	Free on request to program, Newark	NBC
CHARLES B. SILVER CO	Red Cross Lima Beans	Take A Break	Saturday 10:45-11 am	One-year supply Red Cross foods to writer of best recipe each week. Grand prize at end of 13 weeks, 62-piece set Enterprize Aluminumware	On back of Red Cross Lima Beans label send recipe using product, to program, c/o local MBS station	MBS
SULLIVAN MOTORS	Kaiser-Frazer, GMC truck dealer, used cars	Sullivan's Roundup	Wednesday 12:30-12:45 pm Friday 6-6:15 pm Monday 11:45-12 noon	Free oil change at Sullivan's	Name selected from telephone directory. Person has 15 minutes to call in with exact temperature. For correct answer prize is awarded.	KXLQ Bozeman, Mont.
U. S. TOBACCO CO	Model, Dill's Best, Tweed tobaccos	Take a Number	Saturday 5-5:30 pm	$5 for questions used: contents of jackpot if missed. $50 for correctly-answered jackpot questions	Listeners send quiz and jackpot questions to program, N. Y.	MBS

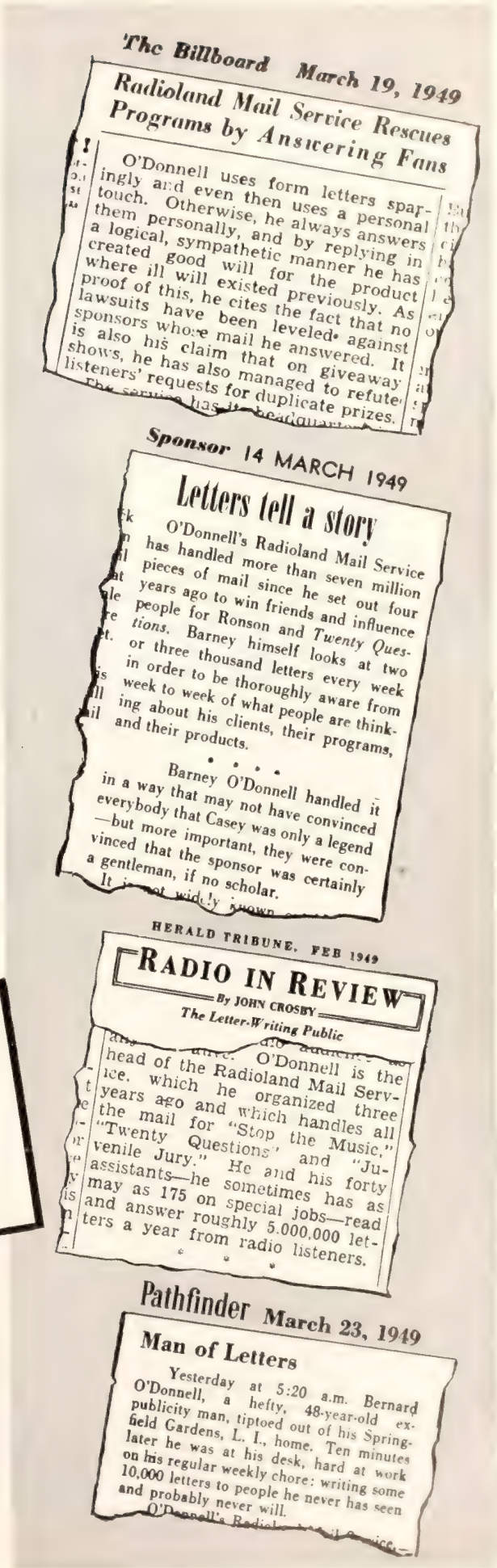
Mr. Sponsor: What happens to your audience mail...

the mail that costs you so much?

Your audience mail can be turned into a public relations goldmine if handled properly, if handled economically, if handled promptly. In short, if handled by RADIOLAND MAIL SERVICE, INC. If your audience mail is not paying big dividends, pick up a pencil, phone or telegraph blank and let's hear from you.

Radioland Mail Service, Inc.
43 WEST 51st ST., N. Y. PLaza 9-8620
NEW YORK — CHICAGO — HOLLYWOOD

RADIOLAND can do the same successful customer relations job for you that it has done for sponsors of STOP THE MUSIC, TWENTY QUESTIONS, JUVENILE JURY, LIFE BEGINS AT 80, SMALL FRY.



The Billboard March 19, 1949

Radioland Mail Service Rescues Programs by Answering Fans

O'Donnell uses form letters sparingly and even then uses a personal touch. Otherwise, he always answers them personally, and by replying in a logical, sympathetic manner he has created good will for the product where ill will existed previously. As proof of this, he cites the fact that no lawsuits have been leveled against sponsors whose mail he answered. It is also his claim that on giveaway shows, he has also managed to refute listeners' requests for duplicate prizes.

Sponsor 14 MARCH 1949

Letters tell a story

O'Donnell's Radioland Mail Service has handled more than seven million pieces of mail since he set out four years ago to win friends and influence people for Ronson and *Twenty Questions*. Barney himself looks at two or three thousand letters every week in order to be thoroughly aware from week to week of what people are thinking about his clients, their programs, and their products.

• • •

Barney O'Donnell handled it in a way that may not have convinced everybody that Casey was only a legend —but more important, they were convinced that the sponsor was certainly a gentleman, if no scholar.

HERALD TRIBUNE, FEB 1949

RADIO IN REVIEW

By JOHN CROSBY

The Letter-Writing Public

O'Donnell is the head of the Radioland Mail Service, which he organized three years ago and which handles all the mail for "Stop the Music," "Twenty Questions" and "Juvenile Jury." He and his forty assistants—he sometimes has as many as 175 on special jobs—read and answer roughly 5,000,000 letters a year from radio listeners.

Pathfinder March 23, 1949

Man of Letters

Yesterday at 5:20 a.m. Bernard O'Donnell, a hefty, 48-year-old ex-publicity man, tiptoed out of his Springfield Gardens, L. I., home. Ten minutes later he was at his desk, hard at work on his regular weekly chore: writing some 10,000 letters to people he never has seen and probably never will.

IN

CHICAGO

FOR LOW COST COVERAGE

IT'S

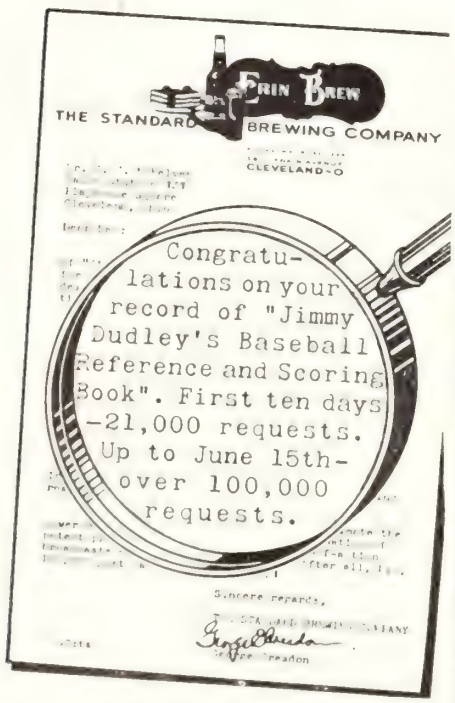
WAIT

820 K.C.

IN THE CENTER OF THE DIAL

REPRESENTED BY
RADIO REPRESENTATIVES, INC.

An excerpt from a letter to Cleveland's Chief Station



BILL O'NEIL, *President*

WJW

CLEVELAND

ABC Network

850 KC 5000 Watts

REPRESENTED NATIONALLY BY HEADLEY REED COMPANY

MARGARINE

(Continued from page 103)

And in half of the states permitting margarine selling, wholesalers must pay state license fees of as high as $1,000. Labelling and packaging restrictions also add to these Federal- and state-induced expenses which are, of course, ultimately paid by the consumer.

If the Senate votes favorably on the bill just passed by the House, margarine manufacturers will have won a major victory in their long fight against the powerful butter lobby in Washington.

Though this tax elimination was part of the original bill (by Representative Granger of Utah) which came out of the House Agriculture Committee, the other important clause restricting interstate shipment of margarine would have virtually crippled the industry. With this clause stricken out, the last important Federal hurdle for margarine makers is Senate approval of the bill in its present form.

The dairy interests have contended that, if unrestricted, margarine could be sold for butter at half the price, because of its similar yellow appearance — to which margarine makers reply that a parallel argument can be made for many products, such as nylon imitating silk, plastics resembling wood and metals, shortening aping lard. Pro-margarine interests also point to Federal and state laws that would prevent fraudulent cases of their product being sold as butter.

With the exception of 1946-47, the yearly radio budgets of the total advertising money spent by margarine's leading manufacturers have increased since 1942, as follows:

Year	*Radio*	*Total*	*%*
'42-'43	$825,000	$2,422,000	34
'43-'44	896,000	3,842,000	23
'44-'45	1,245,000	4,542,000	27
'45-'46	1,263,000	4,590,000	28
'46-'47	901,000	5,567,000	16
'47-'48	1,670,000	7,722,000	22

With the controversy surrounding yellow margarine apparently heading towards a climax via the final disposition of the Granger measure, the foremost margarine producers have been more or less marking time in their use of broadcast advertising—with the exception of the Miami company and its participation on *Queen For a Day*. In the belief that bringing any seeming pressure to bear on the issue, through spotlighting margarine on the air, might hinder rather than help their cause, the margarine producers are waiting to see if they're going to be able to sell any yellow margarine before spending a lot of money for nothing.

* * *

SOAP OPERAS

(Continued from page 29)

out the emotional values that entertain listeners.

An experienced serial cast, saturated with both the personalities of their characters and understanding of the story line, requires little detailed direction. Successful directors like Mitch Grayson, Hy Brown, or Martha Alwell are concerned more with bringing off a scene effectively—since that's what listeners remember—than with word or line reading. A competent cast quickly gets the "feel" of each daily episode. It's the "feel" that sells.

Having a director and cast who understand each other means the director can do much more in one rehearsal. If such a director tells an actress, "Schmaltz that speech a little more," he knows how she will take the suggestion; she knows just the manner and degree of "schmaltz."

More important in putting together a successful show is the high mogul of the story line—the man responsible for, or who approves, the predicaments the heroine shall face and solve for the edification, inspiration, and escape

SERVICE DIRECTORY

STEVEN TELEVISED PRESENTATIONS, INC.
153-5th Avenue New York, N.Y.
Gramercy 3-5228
Jewel Steven—*President*

V. S. BECKER PRODUCTIONS
Producers of television and radio package shows. Representing talent of distinction.
562-5th Ave., New York Luxemberg 2-1040

of housewives in every cultural and economic bracket of the nation's listeners. A layman would naturally think the single most important thing in getting listeners to a soap opera is creating the kind of story listeners like. But a veteran producer like Hy Brown will point out that the most important factor is the hour of broadcast. Hy created house-wifely heart-throbs back in 1933 with *Marie, The Little French Princess*, and his credits include successes from *Inner Sanctum* to *Joyce Jordan, M.D.* (the woman doctor to win daytime serial fame).

Even though the show must demonstrate its power to hold an audience (the records indicate three years isn't too long a building-period for a promising show), the right time-slot guarantees the early broadcasts the vital starting audience. The longer the span of time listeners have to become acquainted with the leading characters and become part of their struggles, the better chance the program has of making the six-or-better rating that all daytime serials seek. Most producers agree these two factors are most important: the correct time slot, and plenty of episodes for the program to creep into the hearts of its audience.

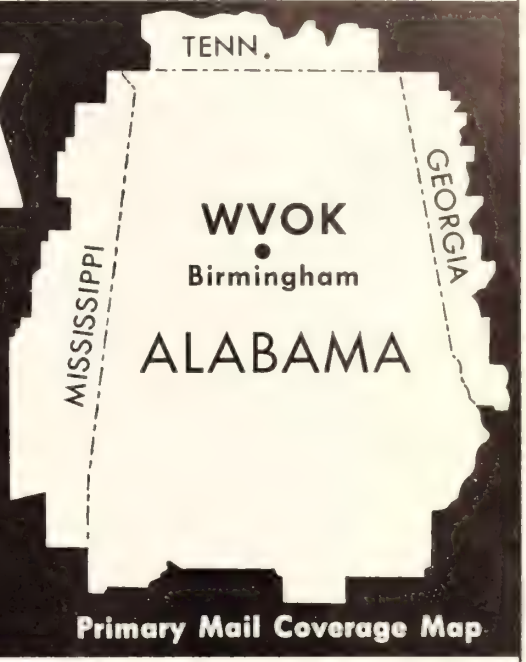
While it's true the producer, whether agency or independent, is immediately responsible for the theme and treatment of the story, most sponsors require all scripts to be checked and cleared by one of their own executives. This is not only to make sure that the special taboos which rigidly govern the conduct and relationships of serial characters are strictly observed, but it also is to check against accidental references of any kind that might be embarrassing to the sponsor.

One story, perhaps apocryphal, had Lever Brothers' head radio man deleting from a seashore scene several gratuitous references to the *tide*, which word is also the name of a Procter & Gamble product. True or not in this instance, such potentially backfiring references do creep, innocently enough, into a writer's dialogue.

The pattern for the typical daytime serial story quickly jelled during the early thirties. The shock of World War II gave the pattern slightly more flexibility, and daytime serial characters became slightly more recognizable as human beings. It is clear, however, that the fundamental appeal of these dramas lay then, as now, in

WHY buy just the Birmingham area?
Buy all Alabama for less on WVOK

WVOK
10,000 watts
690 Kc.
Alabama's most powerful A. M. station



Primary Mail Coverage Map

WVOK [IRALEE BENNS, President; WILLIAM J. BRENNAN, Commercial Manager] Voice of Dixie
Birmingham, Ala.

$81,238.00
WORTH OF PROMOTION
FREE
to WSYR and NBC Advertisers in 1948

That's what the bill would total at regular rates for WSYR's program promotion last year in

Daily Newspaper Advertising
Spot Announcements
Station-Break Tag Lines
Window Displays
Mailings to Dealers
Preparation of Publicity
Outdoor Displays

WSYR ACUSE
570 kc—5000 watts
NBC Affiliate in Central New York
Headley-Reed, National Representatives

"We are using three of your shows.
Everyone at the station agrees that the quality and production is the best of any transcribed shows we have heard."
WSIV
Pekin, Ill.

FOR DETAILS SEE PAGE 15

HOW FAR CAN JARO HESS GO?



He's gone too far already, say some. There's the station manager in North Carolina who wrote that he got so steamed up looking at the representation of the "Station Manager" that the print burst into flame. And the New York radio director who locked his copy of the "Account Executive" in his desk because one of the agency account big-wigs "was kind of sensitive." So it's wise to calculate the risk before decorating your office with these five provocative, radio-ribbing, Jaro Hess drawings. They're 12″ x 15″, reproduced on top-quality enamel stock, ideal for framing.

Besides the Sponsor there's the Timebuyer, the Station Manager, the Account Executive, the Radio Director. While our supply lasts the set is yours—free with your subscription to SPONSOR. Use the handy return card or write to SPONSOR, 40 W. 52 St., New York 19.

FREE, with your subcription to SPONSOR
($8.00 per year)

If you think the sponsor is out-of-this-world, then wait 'til you see the four others. Jaro Hess caricatures are available only with your subscription to SPONSOR. Extra sets, available to subscribers, at $4.00 each.

"I am 100% satisfied with your excellent caricature titled Sponsor never satisfied."

The Toni Company
Don P. Nathanson

"It's a good thing advertising men don't bruise easily because these Jaro Hess satires really rib the business."

Louis C. Pedlar, Jr.
Cahn-Miller, Inc.

"The pictures by Jaro Hess are splendid and I'm delighted to have them."

Niles Trammell
NBC

"During each busy day I make it a point to look at them just once. They always bring a smile and relieve tension."

Dick Gilbert
KRUX

their underlying themes, most of which had the same common denominator. This common denominator is the idea that women are superior to men in their wisdom and general capacity to control the affairs of their lives.

There have been a few outstanding exceptions to this basic idea. Understanding the exceptions points to the fact that the soap opera doesn't have to stay as completely in the straightjacket of the established patterns as it did until recently.

Nevertheless, most successful serials have a female lead with whom the housewife can easily identify herself. She is noble, righteous, strong, superhumanly put-upon, with never a breathing spell between troubles. She always wins but never completely, except in a moral sense.

This simple formula is worked out generally in one of four typical groups: (1) Homely Philosophers (*Ma Perkins, David Harum*); (2) Cinderellas (*Our Gal Sunday, Stella Dallas*); (3) Doctors and Nurses (*Road of Life, Nora Drake*); (4) Women on the verge of romance, but never quite making it (*Helen Trent, Young Widow Brown*).

Frank and Anne Hummert, successful producers of the largest number of serial strips on the air, are pioneers from the early days in Chicago. They have a genius for selecting themes based on the deep-seated needs and desires of great numbers of women. For example, the question that Helen Trent keeps answering forever in the affirmative is simple and basic: Can a woman be attractive to men after 35?

In *Rich Man's Darling*, Anne Hummert wanted to highlight the idea that "money isn't everything" by showing how a young girl suffered from problems brought on from the very fact of her husband's great wealth. When a new writer tried to inject a little originality into the story, Anne firmly clapped the writer back into line, even to illustrating her view with sample dialogue.

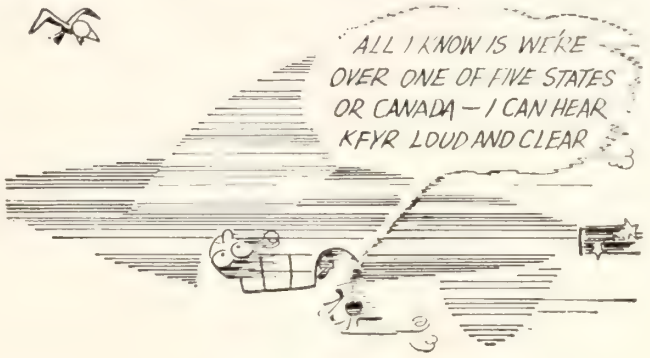
This rigidity has paid off. This complete avoidance of any deviation or experiment with characters or story is typical of most successful serials. Today's question is whether there isn't a new approach that promises to add something of value—while still maintaining present audience appeal. There's some evidence that there is. It will be explored in a forthcoming issue.

* * *

Yes **KFYR**

550 KC 5000 WATTS
NBC AFFILIATE
BISMARCK, NO. DAKOTA

comes in loud and clear in a larger area than any other station in the U. S. A.*

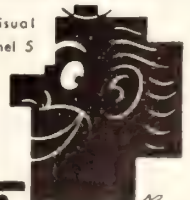


*ASK ANY JOHN BLAIR MAN TO PROVE IT.

WOC **FIRST IN THE QUAD Cities**

DAVENPORT, ROCK ISLAND, MOLINE, EAST MOLINE

AM 5,000 W 1420 Kc. **FM** 47 Kw. 103.7 Mc. **TV** C.P. 22.9 Kw. visual and aural, Channel 5



Basic Affiliate of NBC, the No. 1 Network

The November 1948 Conlon Survey shows WOC First in the Quad-Cities in 60 percent of Monday through Friday quarter-hour periods. WOC's dominance among Quad-Cities stations brings sales results in the richest industrial market between Chicago and Omaha . . . Minneapolis and St. Louis. Complete program duplication on WOC-FM gives advertisers bonus service.



Col. B. J. Palmer, President
Ernest Sanders, Manager

DAVENPORT, IOWA

FREE & PETERS, INC., National Representatives



Sell Collectively

Our admonition to sellers of broadcast advertising is simple.

Sell not only individually. Sell collectively.

Sell so that buyers of advertising *fully* appreciate the remarkable ability of the broadcast medium to entertain and influence a nation of 150,000,000 people—or a hamlet of 2,000. Sell so that buyers effectively use this medium.

We note no individual lack of initiative or energy in selling air advertising. If anything, we believe that sellers of broadcasting do a job which rates with the individual efforts of any of the black-and-white media.

It's collectively where broadcast selling falls down. Or shall we say, hasn't yet truly started. And this in an era when every black-and-white medium is pooling its efforts to outcompete its contemporaries.

Broadcasters owe it to themselves—and to buyers—to pool their efforts. It's axiomatic that an industry effort will break down walls of resistance that the individual solicitation doesn't even dent.

Broadcasters are in a mood to organize a Bureau of Broadcast Advertising that will function as aggressively and successfully as the Newspaper Bureau of Advertising. It takes money (the newspaper Bureau had $1,000,000 at its disposal during 1949). But for every dollar thus invested we believe that ten or more will return.

Can a Broadcast Bureau of Advertising, with at least $500,000 at its disposal, be in 1949?

Here's a job for the NAB.

A Federated NAB?

Thus far the National Association of Broadcasters hasn't handled the growth of new facets of broadcasting too happily. The pro-FM group withdrew twice from the Association because it felt that NAB was shortchanging the staticless high fidelity type of radio. Pro-TV broadcasters within the NAB never really got started in their attempts to have television receive what they felt was its due. They went out and formed the Television Broadcasters Association, which has been doing a good pro-TV job. A group of broadcasters interested in facsimile, as pushed by Radio Inventions, Inc., formed their own organization to experiment with that medium. While there are to date no associations of broadcasters interested in storecasting or transitradio, it won't be too long before the Taft group (transitradio) and the Joseloff operation (storecasting) start thinking terms of protective and promotional alliances.

The NAB board has okayed the employment of a top man to head up TV within its organization. FM hasn't made the spectacular advance that Major Armstrong, its inventor, expected of it. Its proponents are nevertheless very voluble, and claim that FM will take over most oral broadcasting eventually, even if it doesn't completely replace standard AM operations.

All these forms of transmitting entertainment and education through the air are part of broadcasting, as such belong in the NAB. It isn't as simple as that, however, for TV, FM, and AM all fight for the same advertising dollar. And it's difficult, for example, for an independent FM station owner to see eye to eye with an old established AM operator. The same is even truer of TV, which as yet hasn't seen the light too clearly and doesn't fight too energetically for black-and-white advertising dollars, rather than radio money.

Each facet of broadcasting wants to promote its own business. Yet each is part of broadcasting with many of the same regulatory problems. There is only one way that all can be brought under the same roof, and that's by permitting each to have virtually an organization of its own, and still be part of a "federated" NAB.

Agencies and advertisers would like a central organization with which they could work on all their broadcast advertising problems. They realize that each division of broadcasting has a special appeal and wants to sell its own medium. They still say, "keep them all under the same roof".

SPONSOR suggests a "federated" NAB.

Applause

TV: Door Opener

Radio's great door opener today is television. Salesmen for networks and stations who have been unable to get by the second assistant secretary of top management are now ushered into the big boss's office when they utter the magic word television.

In a number of cases TV is being employed to sell all broadcast advertising. That's good. The CBS motion picture on TV was shot economically. It was narrated, not by a top-flight announcer, but by working sales executive George Moskovics who has made like presentations with visual accompaniment. He may not be a great commentator, but he's a salesman who sounds sold on his product.

Often when TV is being promoted, all broadcast advertising can be spotlighted, and in some cases is being sold. In the early days of oral broadcasting top management followed the open-door policy in relation to the men who came singing its praises. Just so are some of these very same men, and many others, saying to the new ambassadors of the air, "Come in and see me, anytime".

It's a great new opportunity for radio, and it's interesting to note that, in many cases where station ownership has both visual and oral interests, the opportunity is being used.

KMBC KFRM

HEART BEATS

Kansas City, Missouri — *from the Heart of America* — March Trade Edition

Area Listeners Rate KMBC-KFRM First

"The Team" Ranks First In Recall Survey

The KMBC-KFRM Team leads all broadcasters in the Kansas City Primary Trade area, according to the results of a personal interview aided recall radio survey released in February by Conlan & Associates.

Conducted last fall at the Kansas State Fair, and the American Royal Livestock & Horse Show, the survey comprehended interview with 1,223 persons from 152 counties in the Kansas City Primary Trade area, within the half-millivolt contours of KMBC and KFRM, living in rural areas or in towns of less than 2,500 population. Sixteen of these counties are within the half-millivolt contours of both KMBC and KFRM.

Basic questions covered these six subjects: Stations Listened to Regularly; Favorite Radio Farm Editors and Market Reporters; Stations Listened to for News; Stations Listened to for Market Reports; Stations Listened to for Other Farm Programs, and Stations Listened to for Women's Home-Making programs.

In the KFRM Area study 812 persons residing in 96 counties within KFRM's half-millivolt contour were interviewed. The KMBC-KFRM Team ranked first in three out of the six categories. It is significant to note that KFRM had been on the air less than a year.

In the KMBC Area study 551 persons residing in 71 counties within KMBC's half-millivolt contour were interviewed. The KMBC-KFRM Team ranked first in all six categories on an "unweighted" basis, and ranked first in five out of six categories on a "weighted" basis.

The results of this personal interview compare remarkably with those of the Conlan coincidental survey conducted last fall, involving more than 100,000 telephone calls in the Kansas City Primary Trade area. Complete information on these surveys is available to advertisers and their agencies on request.

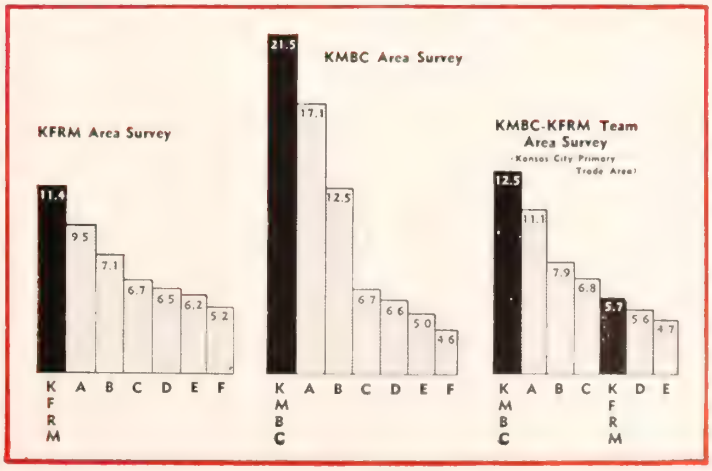
The KMBC-KFRM Team is first in listener preference throughout the great Kansas City Primary Trade area because listeners get the kind of program service they like and need from "The Team". The KMBC-KFRM Team provides advertisers with the most complete, effective and economical coverage of the huge Kansas City Primary Trade area, extending from central Missouri west to Colorado, and including counties in Nebraska and Oklahoma.

"The Team" Ranks First in Coincidental Survey

A Conlan radio survey of more than 100,000 calls, made last fall, gave The KMBC-KFRM Team first ranking daytime in the huge Kansas City Primary Trade area. Believed to be the largest coincidental survey of its kind, it reported radio listening for a one-week period from 8 a.m. to 6:30 p.m. in the area extending from Central Missouri west through Kansas to Colorado, and including a small number of counties in Nebraska and Oklahoma.

Essentially rural in character, the survey revealed that KMBC is the most listened to station, daytime, within a radius of slightly over 100 miles from Kansas City, and that KFRM is the most listened to station, daytime, in Kansas within KFRM's half-millivolt contour. The KMBC-KFRM Team ranks first by a wide margin among all broadcasters in the Kansas City Primary Trade area.

The graph below pictures these rankings!



KMBC 6th Oldest
CBS AFFILIATE PASSES 21-YEAR MARK

In February, 1928, KMBC became the 17th member of the Columbia Broadcasting System, and geographically the south-westernmost affiliate.

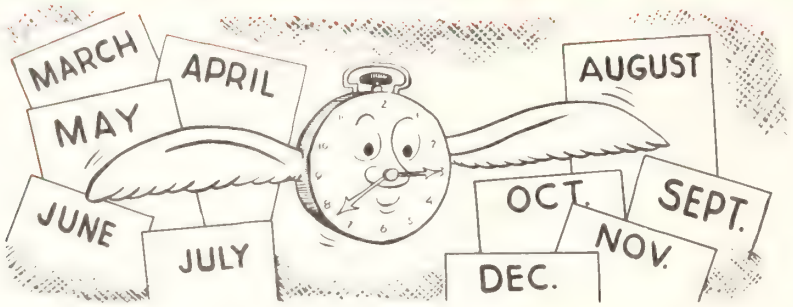
Later, when CBS was extended to the West coast, KMBC originated as many as 39 weekly programs to the western and southern CBS supplementary stations. Among the programs KMBC originated daily to the full CBS network were "The Texas Rangers," "Happy Hollow," and "Between the Book Ends" with Ted Malone. The latter was the first daily program fed to a coast-to-coast network and also televised. W-9XAL experimental TV station was then programmed by KMBC.

It was therefore fitting for The Texas Rangers to dedicate one of their new 1949 CBS Saturday afternoon coast-to-coast programs to their home station, celebrating its 21st anniversary.

This dedicatory program, on February 26th, originated in Hollywood where The Texas Rangers star on a half-hour television show on the CBS Los Angeles Times station, KTTV, each Monday night. The male quartet of the group first telecast on W-9XAL 16 years ago, when they were billed by KMBC as The Midwesterners, originating programs for CBS south and west.

Only 235 Selling Days*
TILL CHRISTMAS

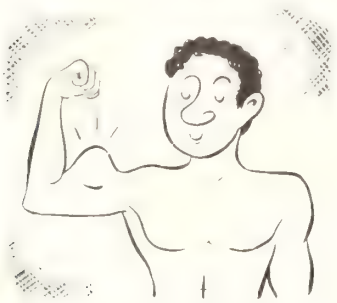
**From March 18 — first publication date of this page. Sundays and Holidays omitted.*



Far-sighted business leaders see it this way: "Confronted on every side by the challenges of a *buyers' market,* advertisers can answer successfully by producing goods priced so that they will sell... advertisers have a major economic responsibility—*selling.*" Yes, 1949 is a year for hard selling—and there are only 235 selling days left! Mutual can help: here are some facts explaing its sales-ability. Time flies, but *on Mutual, time sells.*



With 520 stations, Mutual is the only web that adds *local punch* to national selling in a majority of markets. Its low-cost *"Cut-In Plan"* identifies dealers, *directs buying;* its Promotion builds responsive listening.



Since January 1947, Mutual has increased power in *56 markets* (including switches in affiliates.) *22 more stations* have C.P.'s, will up their power. Result: We have more 1000-watt-and-up stations than any other net



64% of U.S. retail sales are made in the 137 Metropolitan districts. Mutual covers 136 (day), 130 (night), *mostly from within.* In the rest of U.S., Mutual delivers *more home-town coverage* than any other net.



Advertiser's Dollar *goes farther on Mutual.* Mutual's low rates, impressive audiences (Nielsen Network Study) add up to more value for the money—whether figured per 1000 homes reached or per rating point.



Mutual's *forte* in sports programs is one reason for large audiences. World Series games always garner *record ratings;* Football, Boxing, other exclusives add measurably to Mutual popularity, pulling power.



Who owns Mutual? Here are our stockholders: CKLW, Detroit (Essex Broadcasting, Inc.); Don Lee Broadcasting System, Pacific Coast; WHK, Cleveland, WHKC, Columbus and WHKR, Akron (United Broadcasting Co.—Cleveland Plain Dealer); WIP, Philadelphia (Gimbel Bros.); WGN, Chicago (The Chicago Tribune); WOR, New York (R. H. Macy); and The Yankee Network, New England (General Tire and Rubber).

MUTUAL BROADCASTING SYSTEM

WORLD'S LARGEST NETWORK

5 APRIL 1949 • $8.00 a Year

SPONSOR

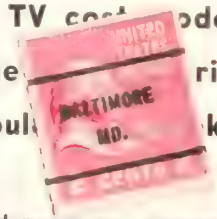
For buyers of broadcast advertising

The universal language—p. 21

TV cost today—p. 58

Coverage rint—p. 24

How to popul kin—p. 34



Frank Silvernail, BBD&O, depends on coverage data—p. 24



Look for SPONSOR every other Monday

Operation Entertainment

The skies over Virginia are thick with Havens & Martin broadcasts.

And what attention they get!

From WMBG comes NBC's finest.
And WMBG locally has a remarkable record.
The first station in Virginia to broadcast commercially,
the first to own a tape recorder,
the first to tie in with a leased national news service.

WTVR, Virginia's only television station,
brings to Virginia viewers the facilities of NBC-TV.
Its local coverage is building a great television market.

These First Stations of Virginia are first in many ways.

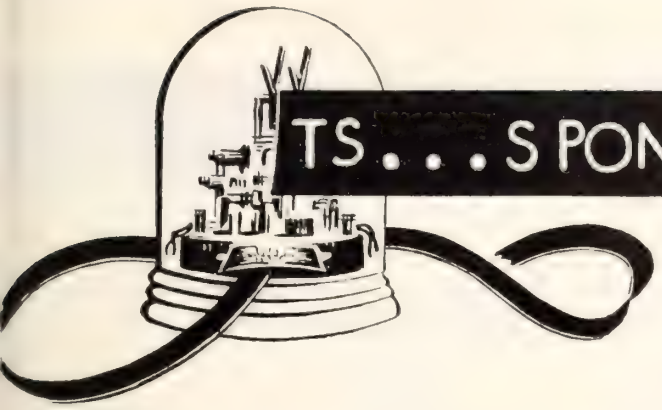
Foremost, they're old friends . . .
and favored in the hearts of their audience.



WMBG AM
WTVR TV
WCOD FM

First Stations of Virginia

Havens and Martin Stations, Richmond 20, Va.
John Blair & Company, National Representatives
Affiliates of National Broadcasting Company



TS...SPONSOR REPORTS...

..SPONSOR REPORT

25 April 1949

Selective auto air ads at high

Automotive selective placement hit post-war high during March, doubling automotive market-by-market broadcast advertising of average month of past year. Most campaigns were of short-term nature.

-SR-

$25,000 a year spent by average newspaper using air time

Newspapers using radio for promotion spend $25,000 each year, according to Bert Stolpe, promotion manager of Des Moines "Register and Tribune." Papers that pay for time are more pro-broadcast advertising than those who trade time for space.

-SR-

Merchandising stations get this schedule

Bu-Tay Products placed its Rain Drops (detergent) radio schedules with stations that reported they were ready to merchandise product with contests and other promotion. No merchandising—no schedule—is way campaign was set up. Firm has no sales staff.

-SR-

Cigarettes lead in giant-market sales

Biggest single purchase of women at giant markets is said to be cigarettes and tobacco, with canned vegetables running close second. Cigarette daytime broadcast advertising is addressed especially to women shoppers, to spur this buying.

-SR-

Saturation far away?

No such thing as sales saturation, claims Ben Duffy (BBD&O), whose feelings are backed by Gerald Carson (K&E). Need is for more door-bell-ringing by broadcast advertising and salesmen, says Servel president Louis Ruthenburg.

-SR-

Web staffs jittery

Staff morale at networks hit new low during April. MBS employees expect changes due to new president (Frank White). NBC junior executives have been waiting top-level changes all month, with expectation that they will be affected. CBS, where goose hangs high, should be placid, but major changes are expected daily. ABC staff cuts have been handled relatively painlessly, but missing faces are noted weekly, with attendant speculation among ABC minor executives. Feeling at webs is that there's nothing constant but change in 1949.

-SR-

"Lone Ranger" at $15,000 a picture?

TV is watching Jack Chertok's committment to bring in 52 half-hour motion pictures of "Lone Ranger" under $750,000, or roughly $15,000 a film, for General Mills. Producers in New York and on the Coast don't think a good grade B Western can be produced for this money. "If it can," states Hollywood camera authority, "we've been crazy for years."

SPONSOR, Volume 3, No. 11, 25 April 1949. Published biweekly by SPONSOR Publications Inc., 32nd and Elm, Baltimore 11, Md. Advertising, Editorial and Circulation Offices 40 W. 52 St., N. Y. 19, N.Y. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. post office under Act of March 1879.

REPORTS...SPONSOR REPORTS...SPONSOR

Is the Code ignored?

NAB's right to set standards of practice for members was confirmed by members almost three to one, but broadcast advertising executives still expect standards provisions to be ignored by most stations.

-SR-

First-quarter TV advertising passed $5,000,000

TV advertisers in excess of 1,027 placed $5,240,665 worth of advertising during first quarter of 1949, according to report by N. C. Rorabaugh. This figure, based upon gross time rates with no program expenditures included, indicated $2,077,511 spent by selective users of medium, $1,732,594 by network advertisers, and $1,430,560 by local-retail merchants.

-SR-

Folsom sitting in on NBC policy meetings

Frank Folsom, RCA president, or his representative, is sitting in on all policy meetings of NBC departments. Most departments at network are being asked to justify budgets. Folsom's dictum to all RCA executives, "RCA must be first in everything."

-SR-

Music libraries more commercial

Music libraries of stations continue to become more and more commercial. Pioneer on stressing what can be done to sell musical packages made from station libraries is Lang-Worth which reports 1,200 advertisers buying its packages. Standard also has built a number of star shows and now calls itself "Library with the commercial touch."

-SR-

Waste in advertising?

April is month during which researchers laid emphasis on waste in use of advertising. Horace Schwerin claimed broadcast advertisers waste 50% of their money by not pre-testing copy and appeal. Marion Harper, Jr. (McCann-Ericksen) quoted Professor Borden's statement that "development in techniques for preventing waste in field of advertising has not equalled development of techniques for preventing waste in production and in marketing." Harper advocates 5% of all advertising for research.

please turn to page 50

capsuled highlights

IN THIS ISSUE

Psychological releases inherent in daytime serials are no accident. They're part of the formula. **page 29**

Direct mail selling—its place on the air? Mr. Sponsor Asks and four radio authorities answer. **page 42**

How to sell a paper napkin was a problem until Hudson Paper used a Duane Jones formula to change a living habit. **page 34**

Those beautiful coverage maps are frequently thrown in the wastepaper basket. SPONSOR's report explains why. **page 24**

Broadcast advertising plays a major role in selling gasoline and oil. What the great refiners are using is charted as to program and broadcast form. **page 26**

IN FUTURE ISSUES

Baseball and its sponsors. **9 May**

Who listens in the dog days. **9 May**

Broadcast advertising costs in the Summertime. **9 May**

Folk music moves outdoors. **9 May**

Fall buying starts in August. **9 May**

"THE LONG ISLAND STORY"

DISTRIBUTION OF LISTENING HOMES AMONG STATIONS

	8:00 to 10:00 AM	10:00 to 12 Noon	12:00 to 2:00 PM	2:00 to 4:00 PM	4:00 to 4:30 PM
WHLI	**25.4**	**22.9**	**23.2**	**24.8**	**30.0**
NETWORK A	23.7	28.9	29.5	22.0	21.7
NETWORK B	16.2	18.1	18.5	21.0	18.3
NETWORK C	12.3	10.4	7.5	9.3	8.3
NETWORK D	9.7	9.6	9.9	12.6	16.7
ALL OTHERS	12.7	10.1	11.4	10.3	5.0

Source: Conlan Survey Periods: Sunday through Saturday—January 23-29, 1949
8:00 AM to 4:30 PM—Hempstead, New York

"THE VOICE OF LONG ISLAND"

FM
98.3 MC

WHLI

AM
1100 kc

HEMPSTEAD, LONG ISLAND, NEW YORK

Joseph A. Lenn
Vice-President, Sales

Elias I. Godofsky
President

Paul Godofsky
Executive Vice President

VOL. 3 NO. 11

25 APRIL 1949

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SPONSOR PUBLICATIONS INC.

President and Publisher: Norman R. Glenn. Secretary-Treasurer: Evelyn Cooper Glenn. Editor: Joseph M. Hugman. Associate Editor: Frank Bannister. Charles Sinclair. Dan Pierce. Research Director: Sonya Bernard. Art Director: Harold Wilde. Advertising Director: Ted Nathan. Eastern Advertising Director: Wm. H. LeBaron. Midwestern Manager: Ben Gedalman. Western Manager: Dolores A. Scott & Co., 2265 Westwood Blvd., Los Angeles 64, Calif. Circulation Director: A. Scott & Co. Mgr.: Betty Gallagher. Circulation Assistant: Marion Lewis. Circulation Department: Marion Cordes, Irene Cuneo.

COVER PICTURE: Frank Sinatra and EDDAO ... as usual, [illegible]

40 West 52nd

TV INFORMATION

Let me take this opportunity to congratulate you on your splendid publication. The information it contains is invaluable to agencies having to produce TV shows over new stations and in a completely new media for the agency.

W. G. CLARKSON, JR.
W. G. Clarkson, Jr.
Fort Worth, Tex.

"BULOVA" LIKED

I'd like to add a word of praise for your current article entitled *What Makes Bulova Tick?* It certainly is an excellent and comprehensive story of smart, congruous use of spot radio to build and sell a highly competitive product.

There are many local, regional, and national selective radio advertisers who have similar success stories to tell—thank God!

DAN SCHMIDT III
George P. Hollingbery
Atlanta, Ga.

PROTEST!

I must register the strongest possible protest to the direct statement on page 2 of your issue of March 28th, in which you state, "Radio and television fan publication formula is still undeveloped."

For 15 years our company has published *Radio Mirror*. It so happens that this magazine is one of the most profitable magazines that our company publishes.

Its current circulation is in excess of 700,000 copies per month, net paid at 25¢ per copy.

Its circulation development in the last year is quite probably second to none in the publishing field. Its April issue a year ago sold just under 500,000 copies on the newsstands, and its issue of this year will exceed the figure mentioned above.

For many years the magazine was sold at 15c, and its rise to this circulation level was not impeded by the increase of the cover price to the higher level.

Interestingly enough, the circulation of our magazine continued to rise

(Please turn to page 6)

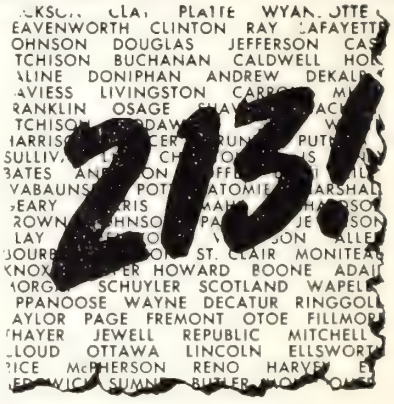
for
NETWORK
CALIBRE
PROGRAMS



. . . at local station cost

See your station representative or write

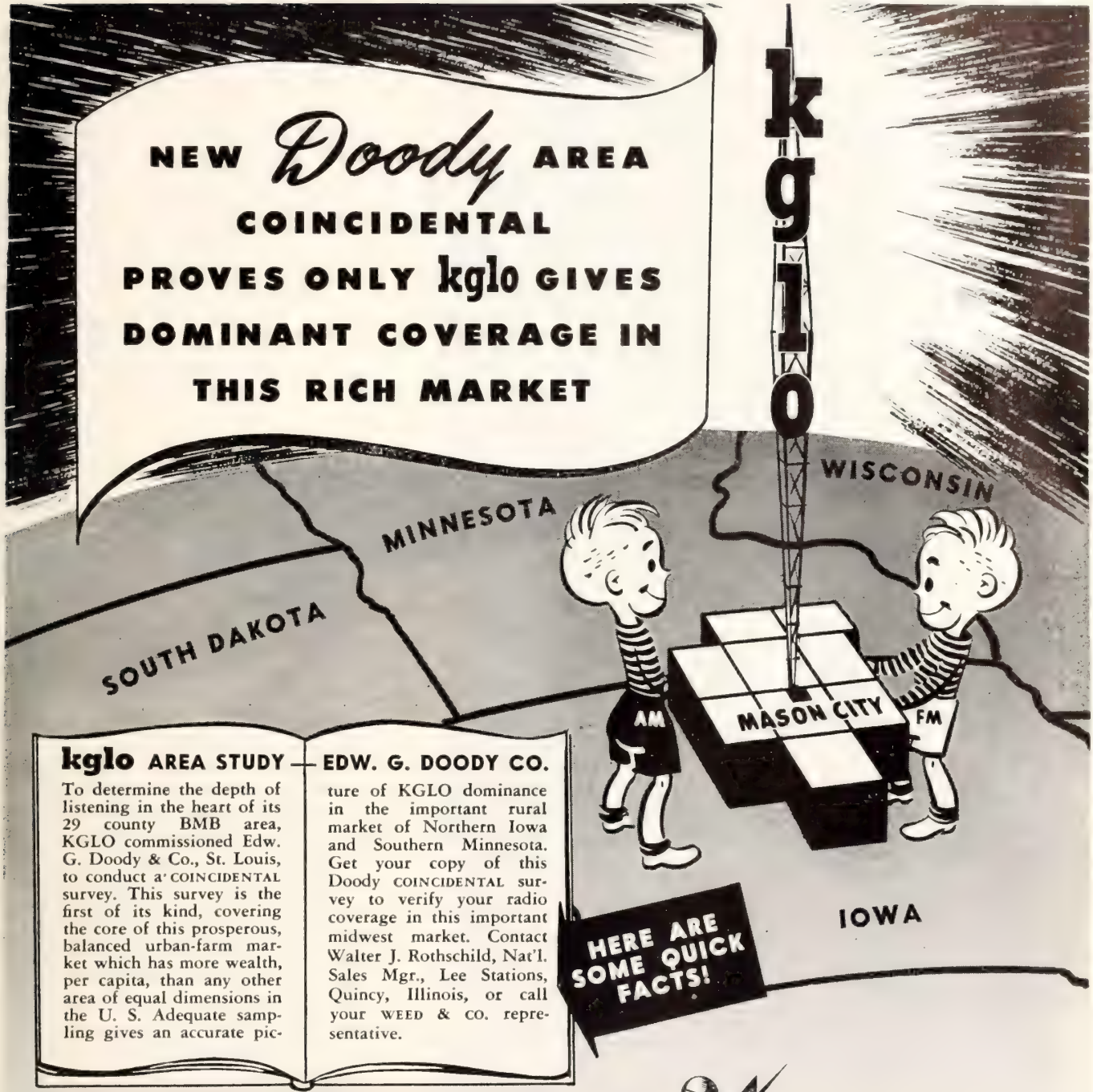
LANG-WORTH
feature programs, inc.
113 W. 57th ST., NEW YORK 19, N. Y.



Yessir! 213 booming counties lie inside the measured ½ mv. coverage of KCMO's powerful 50,000 watt beam! Add to this supercharged signal, programming that's carefully tuned to Mid-America listeners, and you have a formula for low cost per 1,000 coverage!

KCMO
Kansas City's Most Powerful Station
50,000 Watts Daytime—Non-Directional
10,000 Watts Night—
810 kc.
KANSAS CITY, MISSOURI
Basic ABC for Mid-America

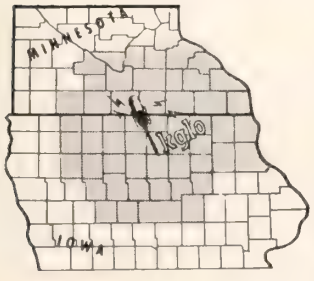
NEW *Doody* AREA COINCIDENTAL PROVES ONLY kglo GIVES DOMINANT COVERAGE IN THIS RICH MARKET



kglo AREA STUDY — EDW. G. DOODY CO.

To determine the depth of listening in the heart of its 29 county BMB area, KGLO commissioned Edw. G. Doody & Co., St. Louis, to conduct a COINCIDENTAL survey. This survey is the first of its kind, covering the core of this prosperous, balanced urban-farm market which has more wealth, per capita, than any other area of equal dimensions in the U. S. Adequate sampling gives an accurate picture of KGLO dominance in the important rural market of Northern Iowa and Southern Minnesota. Get your copy of this Doody COINCIDENTAL survey to verify your radio coverage in this important midwest market. Contact Walter J. Rothschild, Nat'l. Sales Mgr., Lee Stations, Quincy, Illinois, or call your WEED & CO. representative.

Lee STATIONS



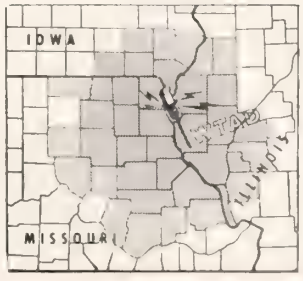
kglo MASON CITY IOWA

1300 K.C., 5,000 Watts
CBS Affiliate

COVERAGE — 29 rich counties in Iowa and Minnesota. Urban communities include Mason City and Charles City, Iowa; Austin and Albert Lea, Minnesota.

Audience produces more corn, hogs, grain-fed cattle, oats, eggs, poultry, and cash farm income than any other area of equal dimensions in United States.

KGLO — FM
101.1 MC ERP 16,000 Watts



WTAD QUINCY ILLINOIS

930 K.C., 1,000 Watts
CBS Affiliate

COVERAGE — 34 Mississippi Valley counties in Illinois, Missouri, and Iowa . . . almost equal division between urban and farm listeners. Cities include Quincy, Illinois; Hannibal, Missouri; and Keokuk, Iowa — core of productive Illinois-Missouri-Iowa agricultural region. Continuing Doody Surveys prove WTAD's consistent dominance.

WTAD — FM
99.5 MC ERP 53,000 Watts

REPRESENTED BY WEED & COMPANY: NEW YORK • CHICAGO • DETROIT • BOSTON • ATLANTA • HOLLYWOOD • SAN FRANCISCO

BROADCASTERS PROGRAM SYNDICATE
Success Story...

Since its organization less than a year ago, the Broadcasters Program Syndicate has built a success story unparalleled in the history of radio.

Operating on a subscription basis exclusively, the Broadcasters Program Syndicate is essentially of, by, and for station subscriber-members.

*A single weekly fee** equal to the subscribing station's national one-time class A quarter-hour rate entitles the station to the Syndicate's *entire output* of network-calibre programs. All current programs—*plus* every additional series produced by the Syndicate in the future.

Currently, for a *single weekly fee** "PAT O'BRIEN FROM HOLLYWOOD," "FRONTIER TOWN," and "ADVENTURES OF FRANK RACE" all go to the following members of the Broadcasters Program Syndicate:

ALABAMA
WKAX, Birmingham
WEBJ, Brewton
WABB, Mobile — MBS
WAPX, Montgomery — ABC

ARIZONA
KAWT, Douglas
KTAR, Phoenix — NBC
KYCA, Prescott — NBC
KGLU, Safford — NBC
KTUC, Tucson — CBS
KYUM, Yuma — NBC

ARKANSAS
KVLC, Little Rock

CALIFORNIA
KERN, Bakersfield — CBS
KDON, Monterey
KXOA, Sacramento — MBS
KUSN, San Diego
KCBS, San Francisco — CBS
KXOB, Stockton — MBS
KVVC, Ventura

COLORADO
KFXJ, Grand Junction — MBS
KGHF, Pueblo — ABC

CONNECTICUT
WTOR, Torrington

FLORIDA
WEUS, Eustis
WMBR, Jacksonville — CBS
WCNH, Quincy

GEORGIA
WGPC, Albany — CBS
WRFC, Athens
WCON, Atlanta — ABC
WBBQ, Augusta — MBS
WRBL, Columbus — CBS

IDAHO
KNFL, Moscow
KLIX, Twin Falls — ABC

ILLINOIS
WSIV, Pekin

INDIANA
WHBU, Anderson — ABC
WEOA, Evansville — CBS
WFBM, Indianapolis — CBS

IOWA
KFJB, Marshalltown — MBS
KWPC, Muscatine

KENTUCKY
WLEX, Lexington
WINN, Louisville — ABC

LOUISIANA
WLCS, Baton Rouge — ABC
KSIG, Crowley
WDSU, New Orleans — ABC
KSYL, Alexandria — NBC

MICHIGAN
WFDF, Flint — ABC
WFUR, Grand Rapids
WKNX, Saginaw

MINNESOTA
KROC, Rochester — NBC
WEBC, Duluth — NBC
WMFG, Hibbing — NBC
WHLB, Virginia — NBC

MONTANA
KANA, Anaconda
KBMY, Billings — MBS
KOPR, Butte — ABC
KXGN, Glendive
KOJM, Havre
KXLO, Lewistown
KPRK, Livingston
KRJF, Miles City — MBS
KGVO, Missoula — CBS

NEBRASKA
KOLT, Scotts Bluff — CBS
KOIL, Omaha — ABC

NEVADA
KOH, Reno — NBC

NEW YORK
WCSS, Amsterdam
WINS, New York City

NORTH CAROLINA
WLOS, Ashville — ABC
WCPS, Tarboro

OHIO
WSAI, Cincinnati — ABC
WJW, Cleveland — ABC
WWST, Wooster

OREGON
KWIN, Ashland
KOOS, Coos Bay — MBS
KOIN, Portland — CBS

PENNSYLVANIA
WLTR, Bloomsburg
WCPA, Clearfield
WSCR, Scranton

SOUTH CAROLINA
WMRA, Myrtle Beach

SOUTH DAKOTA
KDSJ, Deadwood
KOTA, Rapid City — CBS

TENNESSEE
WTJS, Jackson — ABC
WROL, Knoxville — NBC

TEXAS
KBKI, Alice
KFDA, Amarillo — ABC
WRR, Dallas — MBS
KTSM, El Paso — NBC
KFJZ, Fort Worth — MBS
KXYZ, Houston — ABC
KOLE, Port Arthur
KABC, San Antonio — ABC

UTAH
KUTA, Salt Lake City — ABC

VERMONT
WSKI, Montpelier

VIRGINIA
WCYB, Bristol
WGH, Newport News — ABC
WRNL, Richmond — ABC
WSLS, Roanoke — ABC

WASHINGTON
KJR, Seattle — ABC
KXLY, Spokane — CBS
KIMA, Yakima — CBS

WEST VIRGINIA
WOAY, Oak Hill
WLOH, Princeton

WISCONSIN
WHBL, Sheboygan — ABC

WYOMING
KVOC, Casper — ABC
KFBC, Cheyenne — ABC
KODI, Cody
KPOW, Powell — MBS
KWYO, Sheridan — MBS

BERMUDA
ZBM, Hamilton, Bermuda — ABC-MBS

CANADA
ALBERTA
CFCN, Calgary — CBC
CFRN, Edmonton — CBC

BRIT. COLUMBIA
CJDC, Dawson Creek
CKOV, Kelowna
CKNW, New Westminster

MANITOBA
CJOB, Winnipeg

ONTARIO
CKOC, Hamilton
CFPA, Port Arthur — CBC
CHUM, Toronto

QUEBEC
CFCF, Montreal — CBC-ABC

SASKATCHEWAN
CFQC, Saskatoon — CBC
CJGX, Yorkton — CBC
CKCK, Regina

*If your quarter-hour rate, for example, is $25.00, you as a member of the Broadcasters Program Syndicate would receive the Syndicate's ENTIRE OUTPUT of programs—plus all future programs—for $25.00 per week.

JOIN OUR FAMILY of prestige stations, and share in this fast-growing programming jack-pot. Auditions available.

BROADCASTERS PROGRAM SYNDICATE

Under Direction Of

BRUCE EELLS & ASSOCIATES

2217 Maravilla Dr. • Hollywood 28, Calif. • HO 9-5869

40 West 52nd

(Continued from page 4)

despite the appearance on the newsstands of the Dell book and *Radio Best*.

If these statements do not convince you that a radio fan magazine formula has been developed to a very profitable degree, something is wrong with my rhetoric.

HERBERT G. DRAKE
V.p., Director of Promotion
Macfadden Publications
New York

PRIDE OF LAWRENCE

Please accept my congratulations upon the very fine article, "Pride of the Town," in the February 28 issue of your valuable magazine.

Your second heading—"Broadcasting can develop good community relations for corporations. It's being achieved in many places"—just about hits the nail on the head for our *This Is Greater Lawrence* program, broadcast every Thursday at 7:15 p.m. under the sponsorship of the Pacific Mills, world-famous manufacturers of textile fabrics.

In fact, the results of a first complete year of broadcasting have been so effective in the advancement of community welfare that Ernest D. Walen, executive vice-president of the corporation, renewed the contract for another full year, effective March 11.

The merit of a program of this type is perhaps best emphasized in the award of third place for outstanding public service for clear channel network affiliates to WLAW and WLAW-FM in *The Billboard's* 11th annual radio and television promotion competition for 1948.

The program is sponsored by Pacific as a contribution to the health, happiness, and prosperity of the 150,000 residents of the allied communities of Lawrence, Methuen, Andover, and North Andover, several thousand of whom are Pacific employes.

Civic, fraternal, patriotic, and other groups whose activities directly affect the life of the greater community are represented each week in broadcasts by representatives of their own selection, who tell what their organizations are doing, have done, and will do.

Pacific's gesture of good-will toward

the people who live in the area in which one of its major plants is located has brought showers of praise upon the company from community leaders. Because it is a leader in the textile industry, activities of a radio nature like *This Is Greater Lawrence* remain of constant interest to the industry in general.

We thought you would like to know how much we appreciated your article, and to learn also what WLAW, the 50,000-watt affiliate of ABC, is doing along that line.

HAROLD B. MORRILL
General Manager
WLAW, Lawrence, Mass.

KROC OVERLOOKED

Your article on "BMB Meets a Crisis" in the March 28 issue is very fine, and your listing of station test reports on average daily audiences is good, too, except for one thing: the results of the test survey for KROC, Rochester, Minnesota, were missing from the list of 250-watt stations.

It is with a great deal of pride that I point out to you the fact that no station listed in your breakdown measures up to KROC's 94% of the weekly daytime audience, and no station beats our 97% of the nighttime weekly audience. Also, no station on your list measures up to KROC's 87% average daytime listening and our 81% average nighttime listening.

There are only two stations, KIEM, Eureka, California, and WRDO, Augusta, Maine, that can beat KROC's Hooper share of audience for daytime listening of 54.9%. KROC again comes out on top in nighttime, with a Hooper share of audience of 60.3%.

I am sorry that you overlooked KROC's results in BMB's special test survey of 1948, made during October-November, 1948.

G. DAVID GENTLING
Station Manager
KROC, Rochester, Minn.

THANKS!

You've started something in that capsule Farm Results deal, short and sweet-sounding to the cash register. Still say your stuff is doing more for RFD profession than any other effort since invention of corn cob.

SAM B. SCHNEIDER
Farm Service Director
KVOO, Tulsa

BROADCASTERS PROGRAM SYNDICATE

Success Story...

Each member station of the Broadcasters Program Syndicate pays *one small weekly fee,* receives the Syndicate's entire program output. Aggegate fees already furnish you these *network-calibre* programs...

SERIES No. 1

"PAT O'BRIEN FROM HOLLYWOOD"

Award-winning 5-quarter-hour variety strip, starring radio's beloved master story teller.



SERIES No. 2

"FRONTIER TOWN"

Radio's first authentic class-A half-hour Western dramatic series. The *Cimarron* and *Red River* of radio.



SERIES No. 3

"The Adventures of FRANK RACE"

Half-hour mystery adventure featuring Hollywood's most outstanding talent. On a par with the best network adventure thrillers.



Additional members mean additional funds to provide additional programs.... *without additional cost to you.*



Anti-trust action against NBC just a memory

CBS raiding of NBC top programs accomplished something that hasn't been brought to the fore yet. A number of congressmen had been of the opinion that NBC was a monopoly and should be investigated as a trust. These same congressmen haven't changed their minds, but no anti-trust action is contemplated.

Business advised to "speak up" on Taft-Hartley law

Pro-business congressmen are wondering why business hasn't used its advertising to carry copy favoring the Taft-Hartley law. Only General Electric has been outspoken on the subject. A number of senators and representatives have put the question directly to the presidents of ten great corporations—"Why not go to the public and state your cases?" Results is that several big broadcasting programs will speak out on labor legislation shortly.

Chocolate candy business running behind last year 10%

Chocolate candy business, according to the Department of Commerce, is usually a good barometer of business. It's been off 10% during the first quarter of the year. Instead of singing the blues, the industry has upped the size of nickle candy bars (to nearer the pre-war size), with Nestle and Hershey starting the trend. Peter Paul has been air-featuring its bigger-better candy bar for some time, and is running ahead of the trade with practically no dip in sales. Hershey is a non-advertiser.

P&G, Lever and Colgate cut prices and continue advertising

Leading soap manufacturers have cut soap prices as much as eight times during the first four months of the year, with further cuts in sight. P&G, Lever Bros. and Colgate Palmolove-Peet have been the most consistent cutters of prices, while at the same time continuing their hard hitting network and selective broadcast advertising. Reason for reductions: passing on lower costs of materials soapers use in their products. Congress is using the soap companies as examples to other industry men on how to avoid reduced sales.

"Anti-fear psychology" campaign required by government?

Broadcasters continue to wonder why nothing is being done by the government to counteract the "fear psychology" that is holding back normal consumer buying. There is no shortage of income. N. Y. State reported recently that savings bank deposits were up 22% over the first quarter of 1948. Secretary of national building and loan association executives' organization at the same time reported that deposits in federally insured groups hit an alltime high in March with the trend continuing up. Networks and stations are ready to cooperate with any government campaign to build buying confidence, but nothing comes out of Washington on the subject.

Congress not sold on advertising

There are still many senators and representatives who feel that advertising is a waste of money. They refuse to look upon it as a logical part of distribution and selling. Typical is Owen Brewster of Maine who can't understand why the U. S. should advertise to encourage European travel. ECA is trying to convince policy men on the hill that travel in Europe will give the Continent American dollars which will come back to the U. S. It's better, they say, than having to spend the same money via the Marshall Plan. ECA would like to use air and printed media to do the job, but unless it's okayed soon, it'll be too late to promote sizeable vacation travel abroad this year.

Less "over populated" air in the future?

While Chairman Wayne Coy of the FCC has consistently informed all and sundry that the Commission cannot take into account the possibility of an applicant being financially successful, there will be less grants in the future to applicants in the areas where there are too many stations. The days of the FCC granting licenses to prospective station owners without regard to the health of those now serving an area are ended, although this will be denied by the commissioners individually and collectively.

N. Y. State radio bureaus selling Dewey, the new leader

Dewey's out-"fair dealing" Truman has some Republicans wondering about his bid for a third try at the Presidency. Dewey is using the several N. Y. State radio publicity departments to spread the good word about his state medical and other legislation. Basis is that New York is a good state to visit and work in. Sounds like state publicity, but it's really Dewey's bid for the White House or the Senate at N. Y. State expense.

Liquid assets of U. S. population up?

Advance indications on the trends showing up in the Federal Reserve's poll of the current liquid assets of the U. S. population is startling even those who felt they knew that the average worker was playing it very close. Liquid assets appear to have increased 30% over a year ago. These figures are only from a tiny part of the FR poll which will not be released until June. They are off the record and not official.

A Mighty Moving Road....



Photo Courtesy Wheeling Steel

Serving A Mighty Market!

For 981 miles through the heart of WWVA-land, the Ohio river threads its way . . . a mighty moving road that carried on its broad surface 41,396,738 tons of cargo in 1947. Adjacent to its banks are mines that produce more than half the nation's coal; its flood-silt has made its lowlands fertile for agriculture; it has stimulated the birth of a thriving chemical industry; and at night its rippling waters reflect the orange-red glow of some of America's greatest steel mills.

Here, in this great Ohio river valley, is the Ruhr of America . . . with progressive, prosperous people who make it an area rich in sales opportunities for alert advertisers. The 50,000-watt voice of WWVA serves it well.

An* EDWARD PETRY Man *Has the Details!

A FORT INDUSTRY STATION

WWVA

50,000 WATTS · · CBS · · WHEELING, W. VA.

NATIONALLY REPRESENTED BY EDWARD PETRY & CO.

National Sales Headquarters: 527 Lexington Ave., New York City

THE WINNERS

The Billboard's Eleventh Annual Radio and Television Promotion Competition

Audience Promotion	Sales Promotion	Audience-Sales Promotion	Public Service Promotion
Network (Regional)	Network (Regional)	Network (Regional)	Network (Regional)
1ST NBC WESTERN	(NO AWARDS)		1ST PACIFIC NORTHWEST BROADCASTERS
			Clear Channel Network Affiliate
			1ST KVOO, TULSA, OKLAHOMA
			William B. Way, V. P. & Gen. Mgr. Theodore A. Walters, Prom. Mgr.
			WLW, CINCINNATI, O.
			W, LAWRENCE, MASS.
			Channel Network Affiliate
			NE, IND.
			EB.
			twork Affiliate
			IE.
			IS.
			00 Watts
			00-20,000
			00 Watts
			WENR T
			WPTZ, P
			KTSL, HO
			KSTP-TV.
			CKCK, REGINA, SASK.

KVOO

Oklahoma's Greatest Station

PHILTOWER • TULSA 3

In The Public Interest:

The phrase *In the Public Interest* has known wide use ever since American broadcasting began but no exact definition has been made of it for this basic requirement can be defined only through action.

We are proud and grateful, therefore, that our efforts to serve *In the Public Interest* have been recognized by Billboard Magazine and it's distinguished panel of judges. Our thanks to them for *First Place Award* among clear channel stations for our *Public Service Promotion* of our *Public Interest* programs.

Of all competitive honors in broadcasting we prize most one such as this, for broadcasting *In the Public Interest* is our fundamental and most valued policy.

In accepting this award we recognize that this honor requires increased responsibility on our part to zealously continue and expand our public interest broadcasting and the necessary attendant promotion of these programs which insures their success. This is an obligation which we gladly accept, for we are convinced that such a policy brings greater rewards for listeners, advertisers and station, alike.

Radio Station KVOO

Owned and Operated by Southwestern Sales Corporation

SPONSOR

New and renew

New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
Bon Ami Co	Glass Gloss	BBD&O (N.Y.)	Indef (All key metropolitan mkts)	E.t. spots, breaks; Apr 25 on; 52 wks
Canada Dry Ginger Ale, Inc	Beverages	J. M. Mathes (N.Y.)	20-30 (Spring-Summer campaign)	E.t. spots, breaks; May-Jun; 13 wks
Delta Air Lines	Summer air travel	Burke Dowling Adams (Montclair, N.J.)	8-10 (Limited to East, Midwest)	Spots, breaks; Apr 15; 18 wks
Eskimo Pie Corp	Ice Cream	Buchanan (N.Y.)	Indef (Mainly South, Southwest)	E.t. spots; Apr 18-May 15; 4 wks
H. J. Heinz Co	Heinz Chef's Receipe Sauces	Maxon (N.Y.)	Indef* (Will go national, after test in Syracuse, N.Y.)	E.t. spots, breaks; Indef; 4-13 wks
Hygienic Products Co	Mel-O Water Softener	Lewis & Gilman (Phila.)	8-10* (Expanding campaign in Midwest, Texas)	Spots, breaks; May 1 on; 13 wks
National Biscuit Co	Graham Crackers	McCann-Erickson (N.Y.)	Indef (Promotions in 4 Midwest mkts)	Various local prgms; May; 13 wks
Lydia E. Pinkham Medicine Co	Vegetable Compound	Erwin, Wasey (N.Y.)	25-30* (Mostly South, Midwest mkts)	E.t. spots; Apr 18; 13 wks
"Reporter," Inc	"Reporter" Magazine	Buchanan (N.Y.)	Indef* (Intro campaign, mostly Midwest mkts)	E.t. breaks; April 22-26; 1 wk
R. J. Reynolds	Cavalier Cigarettes	Esty (N.Y.)	Indef (Natl campaign following mkt tests)	E.t. spots, breaks; May-Jun; 13 wks
Standard Brands, Inc	Tender Leaf Tea	Compton (N.Y.)	100-200* (Natl campaign, major mkts)	E.t. spots; Apr 25; 13 wks
Union Starch & Refining Co	Table Syrups, Marshmal-O-Creme	Kastor (Chi.)	Indef* (Expanding limited Midwest campaign)	Spots, breaks; Apr-May; 13 wks
R. L. Watkins & Co	Dr. Lyons Tooth Paste	D-F-S (N.Y.)	Indef* (Adding to current sched in Midwest)	E.t. spots; breaks; May-Jun; 13-52 wks

*Station list set at present, although more may be added later.
(Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period.)

New and Renewed Television (Network and Selective)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
American Chicle Co	Badger & Browning & Hersey	WABD, N.Y.	Film spots; Apr 4; 52 wks (n)
American Cigarette & Cigar Co (Pall Mall)	Sullivan, Stauffer, Colwell & Bayles	KTLA, L.A. WBKB, Chi CBS-TV, N.Y. WENR, Chi WABD, N.Y.	Film spots; various starting dates betw Apr 12-30; 13 wks (n)
American Tobacco Co (Lucky Strike)	N. W. Ayer	WPIX, N.Y.	Film anncmts; Mar 23; 13 wks (n)
A. S. Beck Shoe Corp	Dorland	WNBT, N.Y. WRGB, Schen.	Candlelight Review; Thurs 10-10:30 pm; 13 wks (n)
P. Ballantine & Sons (Beer)	J. Walter Thompson	WABD, N.Y.	Baseball; All New York Yankees home games; Apr 15 (n)
Beltone Hearing Aid Co	Ruthrauff & Ryan	WNBQ, Chi	Film anncmts; Mar 11; 13 wks (n)
Benrus Watch Co	J. D. Tarcher	WNBQ, Chi	Film anncmts; Apr 3; 52 wks (n)
Brown & Williamson Corp (Kools)	Ted Bates	WPIX, N.Y.	Boxing; Sat 9-9:39 pm; Mar 12; 13 wks (n)
Canada Dry (Beverages)	J. M. Mathes	ABC-TV, net	Super Circus; Sun 5-6 pm; Apr 3; 13 wks (n)
Carbona Products Inc (Shoe polish)	Ralph Harris	WABD, N.Y.	Film spots; Apr 5; 13 wks (n)
Coty Inc (Cosmetics)	Bruck	WNBT, N.Y. CBS-TV, N.Y. WNBK, Cleve WPTZ, Phila WBZT, Boston WXYZ, Det	Film spots; Apr 11; 2 wks (n)
Curtis Publishing Co (Ladies Home Journal)	BBD&O	WPTZ, Phila	Film anncmts; Apr 18; 13 wks (n)
Durham-Enders Razor Corp	F. D. Richards	CBS-TV, N.Y.	Film spots; Apr 1; 13 wks (n)
Eclipse Sleep Prods Inc	H. J. Kaufman	CBS-TV, N.Y.	Film spots; Apr 13; 13 wks (n)
Elgin National Watch Co	J. Walter Thompson	WNBQ, Chi	Film anncmts; Mar 21; 52 wks (n)
Forstner Chain Corp (Jewelry)	A. W. Levin	CBS-TV, N.Y.	Film spots; May 1; 5 wks (n)
Goodall Co (Palm Beach Suits)	Ruthrauff & Ryan	19 stations	How To Improve Your Golf; various starting dates betw Apr 6-15; 5 min films; 13 wks (n)
D. P. Harris (Hardware)	Kiesewetter, Wetterau & Baker	WNBT, N.Y.	Thrills on Wheels; Mon & Thurs; 6:55-7 pm; 13 wks (n)
Henry Heide Inc (Candy)	Kelly-Nason	WABD, N.Y.	Film spots; Apr 25; 39 wks (n)
Lever Brothers Co (Silverdust)	Sullivan, Stauffer, Colwell & Bayles	CBS-TV, N.Y. WJZ-TV, N.Y.	Film spots; May 1; 4 wks (n)

● ***In next issue: New and Renewed on Networks. Sponsor Personnel Changes. National Broadcast Sales Executive Changes. New Agency Appointments***

New and Renewed Television (Continued)

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start duration
Liggett & Myers (Chesterfields)	Newell-Emmett	WPIX, N.Y.		Baseball; New York Giants home games; Apr 16; (n)
Magna Engineering Corp (Tools)	J. Walter Thompson	WNBQ, Chi		Walt's Workshop; Mon 7-7:30 pm; Mar 7; 13 wks (n)
Nash-Kelvinator Corp (Refrigerators)	Geyer, Newell & Ganger	WJZ-TV, N.Y.		Film annemts; Apr 21; 10 wks (n)
Nu-Enamel Corp (Paints)	A. A. Turner	WABD, N.Y.		Film spots; Mar 30; 13 wks (n)
Procter & Gamble Co (Tide)	Benton & Bowles	CBS-TV, N.Y.		Film annemts; Apr 25; 52 wks (n)
Reed & Barton (Silverware)	Bedger & Browning & Herses	WNBW, Wash WBZT, Boston WNBK, Cleve WCAU-TV, Phila		Film annemts; various starting dates betw Apr 5-9; 4 wks (n)
Rival Mfg Co (Appliances)	Potts-Calkins & Holden	WABD, N.Y.		Needle Shop; Thurs 1:30-45 pm; Mar 19; 13 wks (n)
San-Nap-Pak Mfg Co	Federal	WABD, N.Y.		Jack Eigen; Thurs 7:45-8 pm; Apr 7; 52 wks (n)
Simmons Co (Mattresses)	Young & Rubicam	WGN-TV, Chi WNBQ, Chi WJZ-TV, N.Y. WABD, N.Y. WCAU-TV, Phila		Film spots; various starting dates betw Mar 28-April 5; 13 wks (n)
United Air Lines	N. W. Ayer	CBS-TV, N.Y.		Film spots; Apr 14; 8 wks (n)
U. S. Rubber	L. D. Richards	CBS-TV,		Lucky Pup; Fri 6:30-6:45 pm; Mar 25; 13 wks (n)
J. B. Williams Co (Shaving products)	J. Walter Thompson	WPTZ, Phila		Act It Out; Sun 6:30-7 pm; Apr 3; 13 wks (n)

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
John R. Allen	John R. Allen Associates, N. Y., head	Grant, N. Y., vp in chge TV
Edgar A. Barwood	Mayfield, Providence R. I., acct exec	Arthur F. Brown, Boston, acct exec
John Bates	J. M. Mathes, N. Y., radio dir	Kenyon & Eckhardt, N. Y., radio prodn supervs
C. Ralph Bennett	Fred Gardner, N. Y., creative dir	Same, vp
Frank P. Bibas	Casanave-Artlee Pictures Inc, N. Y., vp in chge sls	McCann-Erickson, N. Y., film dir
William W. Boddie	—	George Kirksey, Houston, acct exec
T. Wentworth Boykin Jr.	Buchanan, N. Y., acct exec	Ellington, N. Y., acct exec
Frank Brandt	—	Shappe-Wilkes, N. Y., TV art dir
John Read Burr	McCann-Erickson, N. Y., acct exec	Federal, N. Y., acct exec
Arthur Carey	Stix, Baer & Fuller Co., St. L., pub rel dir	Gardner, St. L., radio, TV dir
Lloyd H. Coutts	Dominion Stores Ltd, Toronto Canada, adv dir	O'Brien, Vancouver Canada, acct exec
Sally Cramer	McCann-Erickson, N. Y., Revlon creative service dir	Robert W. Orr, N. Y., acct exec
Thomas Erwin	Lennen & Mitchell, N. Y., vp	Abbot Kimball, Chi., vp, dir, gen mgr
Robert R. Ferry	C. J. LaRoche, N. Y., exec asst to pres	Same, vp in chge contact dept
Charles H. Fures	Peck, N. Y.	Gordon & Mottern, N. Y., radio, TV dir
George Garvin	—	Bozell & Jacobs, Wash., acct exec
Ben M. Hall	Gottschaldt, Morris & Slack, Miami, sec	Same, radio, TV dir
Robert D. Hawkins	Henri, Hurst & McDonald, Chi., copy staff	Same, acct exec
Genevieve Hazzard	—	Morris F. Tandy, Detroit, acct exec, radio dept mgr
Clay Herrick	John P. Smith, Rochester N. Y., creative dir	Fuller & Smith & Ross, Cleve., acct exec
Milton Hertz	Henry Bach, N. Y., acct exec	Same, radio, TV dir
Gerard S. Huston	—	E. W. Reynolds, Toronto Canada, acct exec
Willis T. Jensen	—	Charles L. Rumrill, Rochester N. Y., acct exec
Wallace Sheppard Jordan	William Morris, N. Y.	Same, radio, TV head
Brock King	J. Walter Thompson, Toronto Canada	Long, St. F., acct exec
Robert Kirschbaum	—	Shappe-Wilkes, N. Y., head radio, TV dept
Milford F. Kostman	O'Neil, Larson & McMahon, Chi.	W. B. Doner, Chi., acct exec
William A. Lotz	Wilson Sporting Goods Co, Chi., adv mgr	Campbell-Mithun, Chi., acct exec
George P. MacGregor	Dancer-Fitzgerald-Sample, N. Y.	Kenyon & Eckhardt, N. Y., acct exec
William J. Mauter	J. Sterling Getchell, N. Y.	Paris & Peart, N. Y., acct exec
Gus Mercer	Buchen, Chi.	Fuller & Smith & Ross, Chi., acct exec
Lloyd Miner	Lewis Edwin Ryan, Wash., radio dir	Steller-Miller-Lester, L. A., radio dir
Norman B. Moeller	Glenn, L. A., vp	Norman B. Moeller (new), L. A., head
C. Sewell Pangman	—	Oakleigh R. French, St. L., media dir
A. Allan Peters	—	Marcel Schulhoff, N. Y., acct exec
F. M. Randolph	kVOO, Tulsa Okla., pgm dept head	White, Tulsa Okla., radio, TV, motion picture dept head
Harry R. Sanders	Wallachs, N. Y.	Hirshon-Garfield, N. Y., acct exec
Kenneth W. Sickinger	—	Henri, Hurst & McDonald, Chi., vp, acct exec
Paul Smith	Smith, Smalley & Tester, N. Y., pres	Paul Smith (new), N. Y., head
Robert L. Smock	—	Hewitt, Ogilvy, Benson & Mather, N. Y., radio, TV dir
Martin K. Speckter	Bozell & Jacobs, Louisville, mgr	Same, Wash., media, mdsg mgr
Cameron C. Stineman	—	Reincke, Meyer & Finn, Chi., acct exec
Allie Stolz	—	Fisher, Rigas, Newark, acct exec
Conrad F. Stuhlman	Krupnick, St. L.	Westheimer, St. L., acct exec
Elias E. Sugarman	Billboard, N. Y., editor, gen mgr eastern div	Furman, Feiner, N. Y., asst to pres, super TV activities
Frank C. Suto Jr.	Ronson Art Metal Works Inc, Newark N. J.	Wehner, Newark N. J., acct exec
Robert J. Terbrueggen	—	Clark & Rickerd, Detroit, media dir
Albert B. Thomas	—	Charles L. Rumrill, Rochester N. Y., acct exec
Herbert A. Vittriol	Grey, N. Y., research dir	Same, research, media dir
William G. White	Benton & Bowles, N. Y.	Pedlar & Ryan, N. Y., chief timebuyer
Ralph Whitmore	Smith, Bull & McCreery, L. A., acct exec	L. W. Ramsey, L. A., acct exec
Howard Wolf	N. W. Ayer, Phila., chief copywriter	Weightman, Phila., pres
David Yellin	Asst to producer, "Inside U. S. A."	Elliott Nonas, N. Y., radio, TV dir

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
CKTS, Sherbrook Que.	Dominion	J. A. Hardy for Canada
KAKE, Wichita Kans.	MBS	Walker
KCBQ, San Diego Calif.	CBS	George P. Hollingbery
KEPO, El Paso Tex.	ABC	John Blair
KGLC, Miami Okla.	Independent	Adam J. Young
KLAC TV, L. A.	Independent	Katz
KPAC, Beaumont, Port Arthur Tex.	MBS	Donald Cooke
KRON TV, S. F.	NBC	Free & Peters
KWFT, Wichita Falls Tex.	CBS	John Blair
WANE, Ft. Wayne Ind.	CBS	Bolling
WGEM, Quincy Ill.	ABC	Walker
WSNY, Schenectady N. Y.	Independent	Adam J. Young
WTHI, Terre Haute Ind.	ABC	Bolling

These were reported incorrectly last month.

CLEAR-CHANNEL PUBLIC SERVICE IS A WORLD INFLUENCE FOR PEACE AND HUMANITY



In its quarter-century history, the radio industry has furnished many examples of distinguished public service in times of crisis. Almost every community has had its flood, hurricane or disaster, during which its radio stations have pitched in wonderfully and successfully.

WHO is proud to have shared in many such epics of public service—is still prouder, however, of a *continuing* service we have now been rendering for *over three consecutive years:*

In December, 1945, WHO spotted an international emergency of hunger and poverty in Europe—began telling its listeners about it three nights a week, from 10:30 to 10:45, on our local public-service feature, "The Billboard." WHO listeners *in 39 states* responded immediately, sending parcels to European families whose names were supplied by WHO. For three years the response has *continued.* To date, more than 260,000 packages from 41 states have gone to 8 European countries, and now (*480 programs later!*) the response is *still strong and steady!*

This remarkable record is proof of WHO's listener-acceptance and confidence, based on many years of sincere good service. It stands to reason that such confidence is also conferred, in large measure, on the products advertised over WHO, and on the people who make them.

WHO

+ *for* Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

for profitable selling—
INVESTIGATE
WDEL
WILMINGTON DEL.
WGAL
LANCASTER PENNA.
WKBO
HARRISBURG PENNA.
WORK
YORK PENNA.
WRAW
READING PENNA.
WEST
EASTON PENNA.
Represented by
ROBERT MEEKER ASSOCIATES
New York • Chicago
San Francisco • Los Angeles
CBS AFFILIATES
Clair T. McCollough
Managing Director
STEINMAN STATIONS



Mr. Sponsor

H. Woodruff Bissell

Advertising Manager
Handmacher-Vogel, Inc., New York

Bald, heavy-set Woody Bissell came to Handmacher-Vogel two years ago amply equipped to handle ad matters for the women's tailored-suit firm. He came by the equipment first at Newell-Emmett, then as an ad man for various textile houses, subsequently at the head of his own agency for a time, and finally through ten years as advertising manager for Sears, Roebuck. He also furthered his experience via a stint as district price executive for the OPA in the New York area during the war.

Before Bissell joined Handmacher-Vogel, the company used only national fashion magazines, with that policy later broadening out to include consumer publications like the *Saturday Evening Post.* This advertising formula didn't accomplish its objective, the firm failing to detect any direct sales results. Six months ago H-V finally found a visual medium for promoting its line of specially-cut women's suits that is paying off nicely—video.

When the company bought spots on TV stations throughout the country, it increased its ad budget. It's so satisfied with the effectiveness of TV as an advertising medium that H-V will sponsor a weekly 15-minute show next Fall in New York. The program will feature Jane Derby, H-V designer, and will combine fashion presentations and entertainment. Including this show, Handmacher-Vogel's total ad budget for 1949 is close to $400,000, half of which goes for TV and radio—the latter being used in seven cities which have no TV stations but do have H-V retail outlets. This selective audio campaign is limited, the company not being too interested in broadcasting without sight.

Informal, energetic, Bissell still finds time, despite traveling three hours a day to and from his home in Northport, Long Island, to be the Democratic Committeeman in his township (a Republican stronghold), as well as the chairman of Northport's Youth Guidance Committee. When he isn't doing all that, and isn't at his New York desk, he's taking a swing around the company's five large, modern factories in rural areas of Kentucky—or else building a houseboat to sail the waters of Long Island Sound off Northport.



"WHAT ABOUT ADVERTISING?"

Any man who calls on grocers these days has heard the question, "What about advertising?" That's because it's an important factor to the local merchant. He feels its force every day. As a rule he's a regular listener. He hears the commercials, enjoys the shows, and as he stands behind the cash register, he sees dollar and cents evidence that good consistent radio advertising pays off.

Grocers in North Dakota are no exception. From actual experience they know what your advertising will do for their sales. They know too station KSJB will deliver a premium audience, create a highly profitable demand. Basically, these are the reasons why KSJB is your best buy in North Dakota . . . To back up these claims all George Hollingbery representatives now have a copy of the *latest* area survey made in seven key North Dakota counties. Based on 6,202 calls the survey shows KSJB ahead two to one.

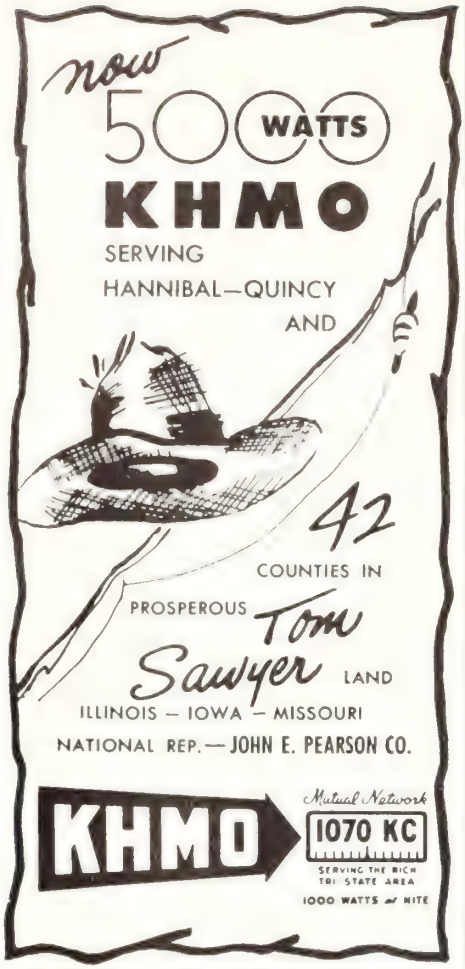
—KSJB's—

LATEST RATINGS

	Morning	Afternoon	Evening
KSJB	54.4	46.5	49.6
Station A. . .	18.0	21.4	23.5
Station B. . .	19.3	25.5	17.7
All Others. . .	8.3	6.6	9.2

Survey taken in Stutsman, Barnes, Griggs, Foster, Kidder, Logan, and LaMour counties, North Dakota.

KSJB, 5000 Watts at 600 KC, the CBS station covering "The Top Of The Nation". Studios in Jamestown and Fargo, North Dakota





The Texas Rangers, America's greatest western act, for many years stars of radio, screen and stage, now are starring in their own television show on CBS-Los Angeles Times station KTTV each Monday evening. They star, too, on the CBS coast-to-coast network each Saturday afternoon, 4-4:30 EST.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooperatings as high as 27.4.

Advertisers and stations—we have a new and even better sales plan! Ask about it!

ARTHUR B. CHURCH *Productions*
KANSAS CITY 6, MISSOURI

New developments on SPONSOR stories

P.S.

See: "Men's Clothing War"

Issue: 17 January 1949

Subject: Is the battle for the men's clothing dollar still going strong? Are there any pronounced trends toward increased acceptance of national brand names?

Brand consciousness among buyers of men's clothing is practically non-existent, according to preliminary figures released by the Bureau of Agricultural Economics. The survey, which will be released in June, was financed under the Research and Marketing Act, and is supposed to help designers and merchandisers in the clothing business with consumer preference information. Only men's business shirts are bought by brand name, and then only 18% of those surveyed indicated they asked for shirts by tradename. Only men's shirts are being aggressively merchandised on the air, with Arrow (Cluett-Peabody) on television and a number of other shirt firms in radio. Despite continuous black-and-white advertising by Palm Beach suits, only 3% reported buying a summer suit by trade name.

At the retail level, the most aggressive men's clothing advertiser currently is Robert Hall, which continues to use the saturation technique in every town in which it opens stores. In Tulsa in March it used time on KTUL, KOME, and KFMJ to introduce the 69th salesroom of the firm. In Cincinnati, it used WCKY and WCPO to spotlight the moving of one of its "lofts." The Robert Hall formula, based upon the original Barney routine of hitting the listener frequently with price-appeal, seems to be the only one that is selling clothing at the moment.

Barney himself has entered TV with announcement films that precede the New York Giants games on WPIX and the New York Yankees games on WABD.

P.S.

See: "Out of the beauty parlor into the home"

Issue: March 1948, page 31

Subject: Does Toni still lead the home-permanent parade? What are its current broadcast plans?

Shift in Toni broadcast advertising now has the firm reaching every segment of women rather than only the U. S. housewife, which was the original objective of most Toni programing. Since Toni's research has discovered that milady doesn't think too much about her appearance in the early morning hours, *Breakfast Club* sponsorship has been dropped. It also dropped, some months ago, the presentation of *This Is Nora Drake* on two networks and now presents the typical daytime heart-tugger only on CBS. In this, it's following current research findings which indicate that the presentation of any program on two major networks does not reach the audience which the airing of two different programs, even though of the same type, would. Toni also has dropped its a.m. sponsorship of *Ladies Be Seated*, with the money previously allocated for this program being put into television on Thursday evenings. TV program, which starts in May, will have a youthful slant, but will be addressed to "the young twenties," rather than the teen-age group.

Toni now reaches the working girl and the family woman at nights with *Crime Photographer*, the soap-opera following with *This Is Nora Drake*, the follower of audience-participation programs with *Give and Take*. Getting into television has been prompted by the thought that TV-set owners may be just the women who are interested in doing something new. Besides, TV presents the ideal medium through which to sell the effectiveness of a permanent wave.



ECONOMICAL COMPLETE COVERAGE of the TOP TWO MARKETS on the PACIFIC COAST



TO SELL the TOP TWO MARKETS on the Pacific Coast–the biggest markets West of Chicago–choose KHJ and KFRC, *key stations* of the Mutual-Don Lee Network.

KHJ and KFRC have over a quarter of a century of experience in selling products and services to the Pacific Coast's two major markets. Put them to work *selling for you!*

TO SELL the *whole* big Pacific Coast, your best radio buy is Mutual-Don Lee, the only network with a station in *every one* of the forty-five important markets.

When you want the TOP TWO MARKETS *on the Pacific Coast, concentrate on the* two key stations *of the World's Greatest Regional Network.*

KHJ *LOS ANGELES*

KFRC *SAN FRANCISCO*

Nationally represented by
JOHN BLAIR & COMPANY

Mutual
DON LEE
BROADCASTING SYSTEM









To make television program

Selecting the best settings for your television clients' commercial messages is an all-important responsibility. Your NBC Spot salesman is anxious to assist you in finding the *right program* at the *right time*. To make your job easier he has assembled all of the data listed at the right on the finest local programs in television.

Your NBC Spot salesman will also offer you the opportunity of developing *new* program ide through consultation with the programming perts of America's number one television netwo The use of this valuable service is another i portant reason why most Spot television adv tisers consult their NBC Spot salesman first. Whether your schedule calls for a 20-second s tion break, a five-minute weather report, a ha hour musical show or a two-hour sports eve

NB

representing television stations: WNBT—New York • WNBQ—Chicago • KNBH—Holly





selection easier

ou'll find the programs best suited to your clients' ieeds on television stations represented by NBC Spot Sales . . . and you'll find the best informed elevision representative in the industry is your NBC Spot salesman.

he nation's major television stations in the ıation's major markets are represented by

Television Program Check List

PROGRAM FORMAT

- ☐ biographies of talent
- ☐ description of format
- ☐ photographs of talent
- ☐ photographs of set

AUDIENCE

- ☐ type of audience appeal
- ☐ ratings
- ☐ special surveys
- ☐ response to offers
- ☐ weekly mail count
- ☐ fan letters
- ☐ adjacencies
- ☐ promotion and merchandising

COMMERCIAL

- ☐ success stories
- ☐ testimonials from sponsors
- ☐ list of current and past sponsors
- ☐ sponsors of adjacent programs
- ☐ competition
- ☐ types of commercials accepted
- ☐ costs (talent, rehearsal, time)

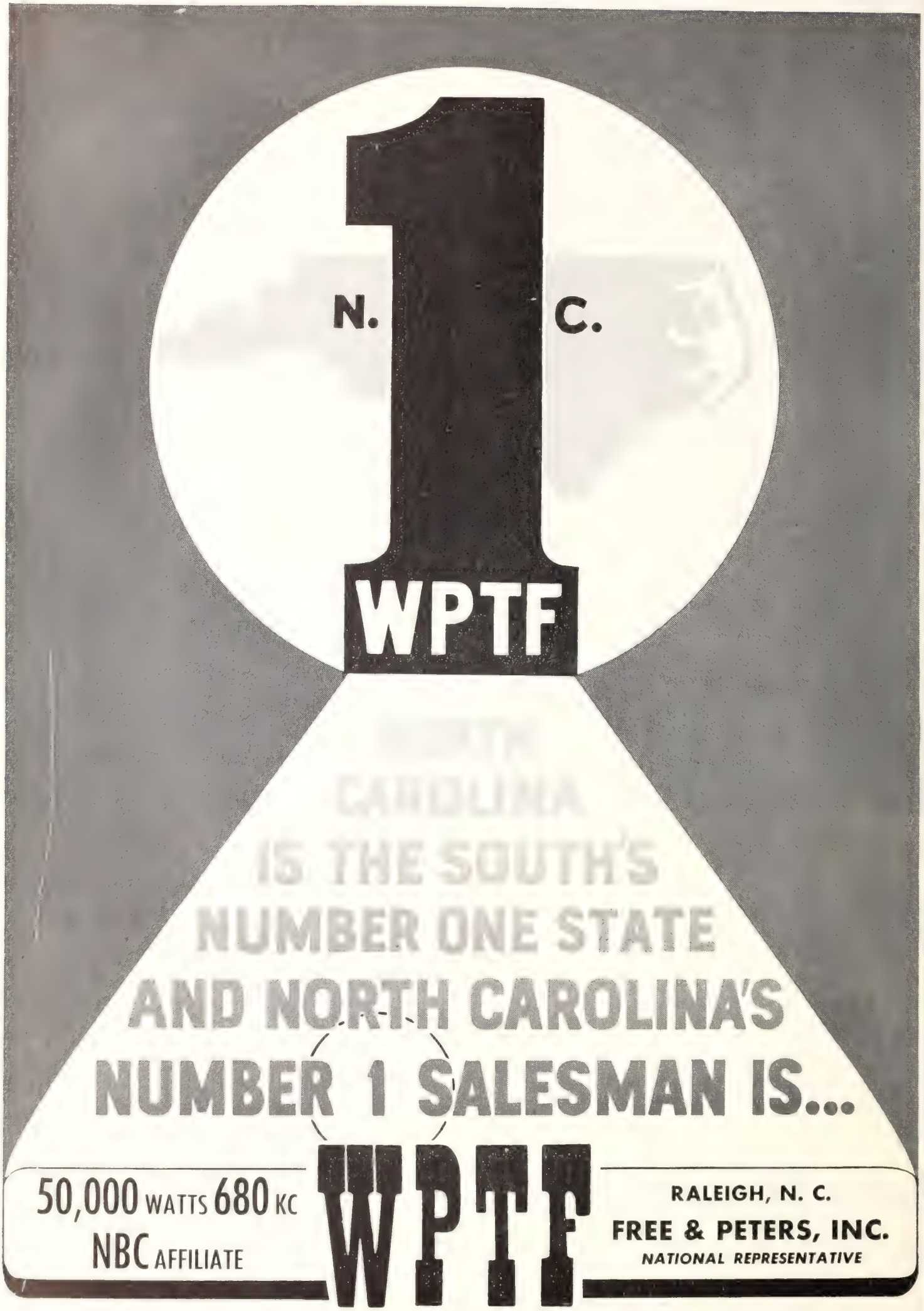
PROGRAM ADVISORY SERVICE

- ☐ tested program ideas
- ☐ talent available
- ☐ writers available
- ☐ producers and directors available
- ☐ studio personnel required
- ☐ studio equipment required
- ☐ set design suggestions
- ☐ stage properties required
- ☐ costume suggestions
- ☐ production cost estimates
- ☐ television films available
- ☐ commercial film ideas
- ☐ film animation

SPOT SALES

NEW YORK • CHICAGO • CLEVELAND • HOLLYWOOD • SAN FRANCISCO • WASHINGTON • DENVER

WPTZ—Philadelphia • WBZ-TV—Boston • WNBK—Cleveland • WNBW—Washington • WRGB—Schenectady • WTVR—Richmond


N. 1 C.
WPTF
IS THE SOUTH'S
NUMBER ONE STATE
AND NORTH CAROLINA'S
NUMBER 1 SALESMAN IS...
50,000 WATTS 680 KC
NBC AFFILIATE
WPTF
RALEIGH, N. C.
FREE & PETERS, INC.
NATIONAL REPRESENTATIVE

The universal language

More people sit back and enjoy folk songs than any other form of music

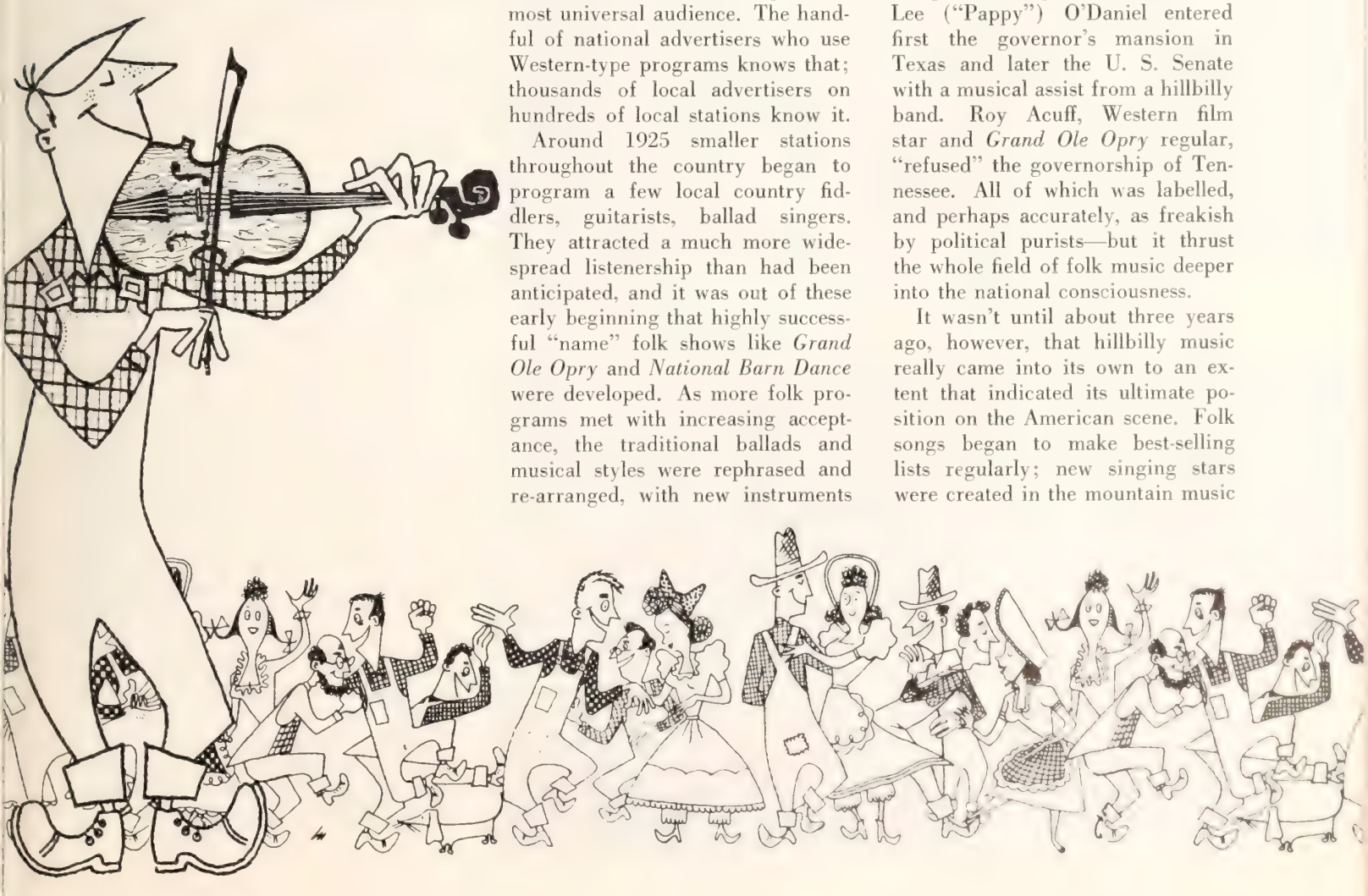
over-all In the Madison Avenue ivory towers of most advertising agencies and in the equally plush-lined sanctums of most of their clients, there is a tendency to regard folk music and its delineators in the same light as the bubonic plague. To most big and would-be big users of network radio, folk music is hillbilly music, and hillbilly music is played on jugs, washboards, and other household appliances. The general disdainful consensus makes folk music synonymous with pure, unadulterated corn, and no self-respecting agency on the 30th floor of a Manhattan skyscraper would think of a network program with appeal only for "peasants."

Perhaps most folk music *is* corny, as compared to serious, light classical, or even popular music. It can hardly ever be accused of being "smart" or "sophisticated." But advertisers and agency men who sneeringly dismiss it as jug music with an appeal only for hayseeds delude themselves into overlooking an almost universal audience. The handful of national advertisers who use Western-type programs knows that; thousands of local advertisers on hundreds of local stations know it.

Around 1925 smaller stations throughout the country began to program a few local country fiddlers, guitarists, ballad singers. They attracted a much more widespread listenership than had been anticipated, and it was out of these early beginning that highly successful "name" folk shows like *Grand Ole Opry* and *National Barn Dance* were developed. As more folk programs met with increasing acceptance, the traditional ballads and musical styles were rephrased and re-arranged, with new instruments carrying new harmonic ideas and structure. The jug-and-washboard bands—if they had ever been used professionally in any other than a burlesque manner—were but a drop in the expanding picture of hillbilly music.

The national spotlight really began to focus on country songs when this type of music stepped into politics. Jimmy Davis became so popular as the result of writing *You Are My Sunshine* and other hillbilly tunes that he was elected to the governorship of Louisiana. W. Lee ("Pappy") O'Daniel entered first the governor's mansion in Texas and later the U. S. Senate with a musical assist from a hillbilly band. Roy Acuff, Western film star and *Grand Ole Opry* regular, "refused" the governorship of Tennessee. All of which was labelled, and perhaps accurately, as freakish by political purists—but it thrust the whole field of folk music deeper into the national consciousness.

It wasn't until about three years ago, however, that hillbilly music really came into its own to an extent that indicated its ultimate position on the American scene. Folk songs began to make best-selling lists regularly; new singing stars were created in the mountain music





Jockeys like Nelson King on WCKY, Cincinnati, spin Western disks to great audiences



"Grand Ole Opry" fans love Red Foley and Duke

field, and recording companies started to find, somewhat to their surprise, that in some instances folk artists' disks outsold those of popular singers.

RCA Victor discovered one of its heaviest sellers in Eddy Arnold, who in three years has sold more than 7,000,000 records. Victor's belief in the continuing popularity of the folk field (and also this disk firm's foremost proponent of it) is evidenced in its recent re-signing of Arnold to a seven-year contract, the longest term to which it has ever signed anyone outside of the serious and pop music categories. Also highly significant is Victor's roster of folk and pop artists: 36 hillbilly singers currently under contract to the label, as against 15 popular artists—and also as against 15 folk performers three years ago.

Decca Records' brightest Western star is Ernest Tubb, who earned over $100,000 in disk royalties last year; Tubb sales were up 5% in 1948 over the previous year—on less than half as many tunes, due to the Petrillo recording ban. Average single disk sale for Tubb (and the same average applies to almost all other leading folk singers) is 300,000-500,000. On personal appearances around the country Tubb has sold, over the past three years, a half-million folios of songs he has recorded, at 75¢ a song book.

Decca, whose shrewd merchandising policy constantly has its finger on the pulse of the record-buying public, claims that very many people who never bought a hillbilly platter before are buying them now. It reports that until the last several years folk-disk sales had been steady but small; now they represent around 20% of the company's total sales of popular and classical, jazz and race records and albums.

Columbia Records, having made the discovery that a good hillbilly disk compares favorably in sales with a good pop pressing—and almost invariably lasts longer—is concentrating much more promotion and sales attention on its folk field, as are Capitol Records and other leading disk manufacturers. The growth of the field has also enabled several shakily spawned (during the war) record houses not only to survive, but to show susbstantial profits, as well. King Records is a notable example of a disk firm recording only hillbilly platters and prospering nicely thereby.

Music publishing houses also reflect the widespread prominence now enjoyed by country music. Many professional managers who formerly looked with a jaundiced eye on anything that savored of hillbilly corn would now rather publish a good folk tune than a straight ballad. A breakdown of the catalogue of Broadcast Music, Inc., shows the number of folk compositions, 24,000, running second only to classical music with 29,500. BMI's popular music catalog is a not-too-strong third with 16,500 songs listed.

Folk music has come a long way from the 17th century when the colonists brought to America their old ballads and traditional lyrics. Today, typical and genuine folk songs are serious in nature, and come from the heart—and many of them are still being sung as they were 300 years ago. There is also the new-type, modern hillbilly song—many of them using the same musical devices and cliches of Tin Pan Alley pop numbers—that has made millionaires and national personalities out of Gene Autry, Roy Rogers, Eddy Arnold, Roy Acuff, etc. The rhythms that accompany hoedowns and square dances still remain to give country-style music a corny reputation—but the modernized ballads that many times in the past several years have outnumbered pop tunes on best-selling music and record lists have attracted a nationwide audience.

Yet today there are only four network programs presenting a type of material and talent which has come of age in the overall field of entertainment and music. Autry is on CBS Saturday nights for Wrigley; Quaker Oats sponsors Roy Rogers on a Sunday afternoon MBS half-hour; Phillips Petroleum is the advertiser using the 10-10:30 p.m. ABC segment of *National Barn Dance* Saturdays; and R. J. Reynolds promotes its Prince Albert tobacco on the 10:30-11 p.m. (Sat.) NBC portion of *Grand Ole Opry*. And of these Autry and Rogers fall more into the category of straight music and script with a Western background than into a folk-music classification. Shows like Zeke Manners and Judy Canova represent broad comedy rather than real country-type programs, while Spike Jones, for all his use of weird "musical" instruments formerly associated with jug bands, is an out-and-out comedy show minus any folk connection.



'Old Dominion Barn Dance" has guests like Gene Autry



Wheeling was tied into knots when WWVA celebrated 16th Anniversary of "Jamboree"

But as barren of folk programs as is the network picture, just so thriving is the view at the local-station level. Outstanding, of course, among hillbilly-music programs are the *National Barn Dance* and *Grand Ole Opry*. The former is the oldest-established American folk program on the air; this month it marks the 25th anniversary of its first broadcast on WLS, Chicago. Nearly 2,000,000 paid admissions have seen the show in the Windy City's 1,200-seat Eighth Street Theatre since 1932. For 13 years a portion of the 7:00-12:00 p.m. Saturday night program was sponsored by Alka-Seltzer on a national network. Phillips' current sponsorship of 30 minutes of the show is heard on almost 100 ABC stations in the Midwest, South, and far West.

The most fundamental reason for the mass appeal of folk music is perhaps best revealed in the story of how *Grand Ole Opry*, WSM's (Nashville, Tenn.) 24-year-old nationally-known hillbilly program, got its name. George Dewey Hay, later familiar to listeners as the Solemn Old Judge, was waiting, one night in 1925, for the preceding network program to end before going on the air with his folk frolic over WSM. He heard Dr. Walter Damrosch, the distinguished conductor, explain, "While we do not believe there is a place in the classics for realism, this work so depicts the onrush of a locomotive that I have decided to include it in the program of the opera and the classics."

Dr. Damrosch then signed off, and

(*Please turn to page 64*)



When WAVE-TV opened, it featured barn dance telecast with all cowboy band trappings



Stars on WLS "National Barn Dance" are famous to U. S. folk-music listeners



BLUEPRINT *for a* COVERAGE MAP

Time buyers and researchers agree on some fundamentals

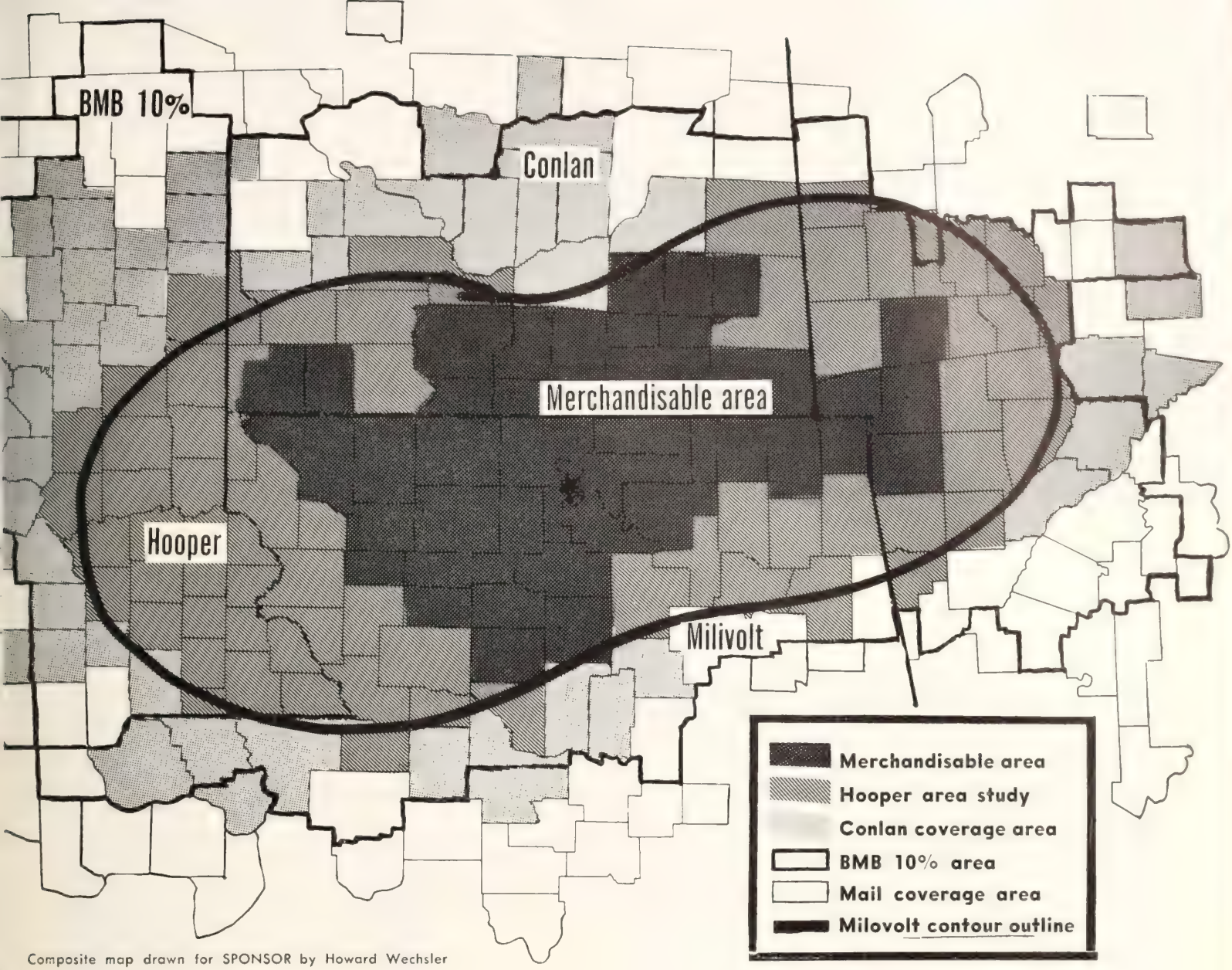
Coverage maps are only advance signposts on the time-buying road. Literally millions are spent each year on multicolor representations of what stations purport to make available to sponsors and agencies. Even the best coverage map, however, can only be an introduction to what should be bought for an advertiser.

The reason why is clear. As Ed Craney (XL stations) points out, what one station delivers at seven p.m. another is delivering an hour later in the very same homes. No coverage map can show this. At the best it will indicate "average expectancy" of a program or announcement over a station. At the worse it will indicate the maximum audience attained by a broadcaster. In some cases this maximum is made possible by a single program, a newscast, barn dance, or frost warning service. While a map that shows "average daily audience" is a helpful buying index, only a tiny percentage of any station's shows reach an "average share of audience." The rest of a station's offerings reach either a higher- or lower-than-average audience. There are other great problems of coverage maps. "Daytime" is usually judged to mean from 6 a.m. to 6 p.m. This includes at certain seasons of the year several early a.m. hours when the station's skywave is almost as effective as it is late at night. It frequently includes a number of twilight hours during which the skywave again is a factor. Most daytime maps are based upon the full "daytime" hours. This coverage isn't what a station really gets during a major portion of the sunlight hours. And it doesn't matter what form of coverage plotting is used—Hooper, BMB, mail, Conlan, or milovolt contour, the early a.m. and twilight hours expand the rest of the daytime service area of a station.

There are other factors that are important when coverage maps are used to purchase time. Primary among these is what WLW, the "XL" and many other stations classify as their "merchandisable area." Laying down a good clear signal is important but it's also vitally important that the signal be laid down where people live, where the merchandise advertised is available, and where roads and transportation make it profitable to deliver, service, and sell. Very few stations relate their physical signal and their listening audience to their markets. It would definitely help timebuyers and the sales executives of sponsors were all station coverage reported in terms of "merchandisable areas."

1. Mail maps would appear to be a logical proof of listening but timebuyers are leery of most mail maps because they know of many dodges used to secure mail for this purpose. One station will make an offer and push it for weeks. Newspaper and point-of-sale displays will feature the offer. Frequently every program on the air over the station will make some reference to the giveaway and mail pours in from miles beyond the normal listening area of the station. Thus, if mail maps do not indicate the type of mail offer upon which the map is based, most timebuyers ignore the maps. If, however, the map is based upon the regular daily mail pull of a station, and that station, like WNAX, Yankton, S. D., is in the midst of direct-mail country, then a mail map takes on a significance not present when most metropolitan stations submit a mail-pull area study. Mail maps at their best are but substitutes for actual research studies of a station's coverage.

2. Milovolt contour maps are important, for generally they show the actual signal strength as checked by the Federal Communications Commission in connection with a station's license. What makes them less than satisfactory is the fact that signal strength does not indicate the conditions over which the signal must ride to be heard in the home. It takes one signal strength to be heard in the wide-open spaces and still another to be strong enough to be heard over the man-made static of the city. Height of buildings, number of electric signs, street-car lines with overhead power lines, and hundreds of other transmitters of noise have a bearing on how strong a station's signal must be to be heard. No milovolt contour map can show this. The Mutual Broadcasting System's "listenability" formula is supposed to take noise level, minera-



Composite map drawn for SPONSOR by Howard Wechsler

logical and other conditions of the ground through which the radio wave must travel, into consideration but as yet MBS hasn't released any nighttime maps that sponsors or timebuyers can check to see if its form of milovolt contouring really means anything. MBS contends that ability to hear is as vital as actual listening, i.e., if a sponsor has a top program which will draw an audience, his first consideration must be "can the area to which he's broadcasting hear his program." There will always be milovolt maps, but they're not the answer to the need for ideal coverage information.

3. "Area listening" surveys such as those currently made for stations by the C. E. Hooper organization are good, as far as they go. Very few of Hooper's coverage studies for stations show county-by-county listening because it increases the costs of making a survey, and most stations want to show the audiences they reach (day and night) with a minimum expense. Hooper's "area listening" surveys are conducted by postcard, unlike his Hooperatings, and City Hooperatings which are telephone coincidental studies. The Hooper organization surveys only the counties requested by a station and his coverage reports are thus limited to information uncovered in the counties surveyed. Since Hooper makes certain that his sample is selected so that it is representative of the area he is surveying, his area reports are as accurate as a mail survey can be for the total area covered. His reports generally do not indicate where the listeners are located in the area surveyed, so for the most part Hooper's "Area Listening" reports are limited in their usage.

4. Conlan coverage maps are usually the results of coincidental telephone call surveys. His reports are generally made for smaller or rural stations that require low-cost coverage and listening reports. His figures, most timebuyers believe, tend to show more listening than Hooper, BMB or any other survey, but they are effective as indicating relative impact of a station in the exact area surveyed. Conlan coverage reports, like all special coverage surveys, must be read in the small print as well as the big. Without keeping in mind the area surveyed, it's possible to gather entirely erroneous coverage information from any special study, no matter who makes it.

5. BMB coverage reports are important if only for one reason. All BMB studies are made on the same basis—all the nation's counties are covered. BMB figues are now old; since the base for the first report was once-a-week listening, they are less

(Please turn to page 38)



TEXACO'S SPONSORSHIP OF METROPOLITAN OPERA BROADCASTS IS PRESTIGE-BUILDING AND ADDRESSED TO TOP-LEVEL PROSPEC

The automotive picture

PART FOUR
OF A SERIES

Gas and oil refiners hit hard via broadcast advertising, with selective and regional networks preferred

Over-all Oil and broadcast advertising have been mixing happily since the late 1920's. Today, nearly 60% of the 105 major oil companies in the country's $7,708,000,000* petroleum industry are either on the air at present, or are periodic users of one or more forms of broadcast advertising. The motive for being on the air in practically ever case is to sell automotive and consumer oil products. A few firms also use broadcasting for an institutional job. Typical of such shows are *Metropolitan Opera* broadcasts by the Texas Company and the *New York Philharmonic* by New Jersey's huge Standard Oil Company. The selling power of broadcast advertising is not neglected by these firms. They backstop this "window dressing" with network radio, network TV, or selective air advertising to do a hard-hitting selling job.

The oil industry, for the most part, is well aware of broadcast advertising's ability to raise the level of brand-name buying in automotive gasoline and lubricating oil products. In 1928, when radio was largely an unexplored advertising wilderness, about two-thirds of the country's car owners were asking for particular brands of gasoline. In 1949, after two decades of steadily-increasing oil-industry radio selling, more than nine-tenths of the car owners in the U. S. do their gasoline buying on a strictly brand-preference basis, often driving blocks out of their way to buy their favorite brand of gas.

Radio, and more recently TV, cannot, of course, claim all the credit. Refiners use nearly every form of space—magazine, trade, outdoor, and direct-mail selling—in the book. But the over-all share of broadcast advertising in oil-industry ad budgets has climbed steadily, until now it is larger than any other single advertising medium.

The explanation for the heavy use of radio and TV by oil firms lies in the question of who buys petroleum products . . . and where. A little more than 61% of the domestic consumption of all petroleum products is in various types of gasoline and lubricants. Seventy per cent of the sales are channeled through service stations, who will do a $5,000,000,000 retail business this year. Much of the remaining domestic consumption of gas and oil is accounted for in sales through "secondary outlets" (auto dealers, repair shops, accessories dealers, general stores, etc.). The last segment of domestic oil and gas consumption is fleet, aviation, and industrial purchases, and military buying. A good deal of the oil industry's non-automotive products (insecticides, lighter fluid, etc.) and "side-line" items like auto parts and accessories bearing brand names of oil firms is also sold mainly through service stations to car owners.

The oil industry therefore depends on the likes and dislikes of individual

*1948 wholesale value, all products.



SENTATION OF "BAND OF AMERICA" REACHES MILLIONS OF LOVERS OF BAND MUSIC TO SELL CITIES SERVICE PRODUCTS AND NAME



Esso Standard's "Esso Reporter" does a tightly controlled selling job



Atlantic Refining's sportcasts are beamed to man behind the wheel



Tide Water Oil's football sponsorship ties to point of sale with contest



Gulf uses TV to demonstrate how different Gulf oil is from competition

How petroleum auto products are being sold on the air

FIRM NAME	AM NETWORK	TV NETWORK	SELECTIVE AM	SELECTIVE TV
Aetna Oil				Sports (1 sta)
American Oil	Music			
Atlantic Refining	Sports (East)	Sports	News (3 sta)	Announcements (2 sta)
Cities Service	Music			
Continental Oil			News (2 sta)	
Esso Standard Oil			News (43 sta)	Announcements
Fleet-Wing Corp.				Partic (1 sta)
Gulf Oil	Variety	Variety	Announcements	
Humble Oil	Sports (S.W.)			
MacMillan Petroleum				Aud Partic (1 sta)
Pate Oil				Announcements (1 sta)
Phillips Oil	Folk Music (West)		Announcements	
Pure Oil	News (East)		Announcements-News	
Richfield Oil	News (Pacific)			
Shell Oil			News (40 sta)	
Signal Oil	Mystery (Pacific)			
Sinclair Refining			Announcements	Time breaks (1 sta)
Skelly Oil	News (Midwest)			
Socony-Vacuum Oil		One-shots	News (10 sta)	
Standard Oil (N.J.)	Music			
Standard Oil of Calif.	School B'cast, Symphony, Comedy			
Standard Oil (Indiana)	Sports (Midwest)		News (21 sta)	
Sun Oil	News (East)			
Texas Co.	Opera, Variety	Comedy	News (8 sta)	
Tide Water Assoc. Oil	Sports (West)			
Union Oil	News (Pacific)			One-shot films

motorists for most of its living. These motorists are people in all society and income groups, city dwellers and ruralites, owning brand-new 1949 cars, prewar cars, and Model "T" Fords. It is because of broadcast advertising's proven ability to reach all income and buying levels that air selling is considered to be such a powerful sales tool.

The tool is needed today, because oil and gas products are again on a highly competitive basis. Supply has exceeded demand with virtually every oil firm. Wartime and postwar air commercials based on a pitch to conserve gasoline are just a memory. That's largely the reason why only one oil firm, American Oil, is using broadcast advertising at the level of network radio to do a job that is primarily institutional. American sponsors *Carnegie Hall*, a Sunday night classical music program on ABC. Until recently, American sponsored *Professor Quiz* on the same network, and sold millions of gallons of gasoline and oil with his help. However, last July American's top executives realized that American, alone of the major oil producers, had a sales demand that was higher than the rate of production. Not wanting to drop out of radio, American switched to its present show, which has a greatly reduced sales impact but much more of the "red-carpet-and-plush" air about it. American's ad budget ($1,250,000) would not be enough to cover an additional show designed primarily to boost the sales curve, so the firm may reverse its stand in the near future as production exceeds demand.

Cities Service, one of the few firms with "national" distribution, tries to straddle the fence between institutional advertising and direct selling with *Band of America*. For more than 20 years, Cities Service sponsored the institutional *Highways of Melody* on NBC. Last year, after ratings had declined, and many of Cities Service's 14,000 dealers had asked for a show that would help them sell, the oil firm changed to *Band of America*. The new show, which accounts for most of Cities Service's $2,000,000 ad budget, is believed by the firm to have a tremendous following among the many millions of American men (and women) who at one time or another played in college, high school, military, or even Volunteer Firemen's bands. The program is widely promoted to Cities Service dealers, who

(*Please turn to page 45*)



"Against the Storm" a serial on Mutual, is a Peabody award winner among soap operas

PART TWO
OF A SERIES

The secret life of a soap opera

Women listen for two reasons: enjoyment and psychological release

Pioneer advertisers like General Mills, Quaker Oats, and others, who took the plunge into daytime serials in the early '30s, weren't concerned with *why* the serials stirred housewifely emotions, or whether the quality and quantity of these emotions had anything to do with how well the commercials worked.

Those questions came later, along with research that showed there was a definite connection between emotional response and sales effectiveness. The main question originally was: "Will they listen to daytime serials?"

When Blackett-Sample-Hummert proposed a strip called *Mary and Bob*, General Mills agreed to have it transcribed and tested in both day and night periods in several cities to see what would happen. The show pulled well. It was eventually assigned the duty of charming daytime listeners under the new title of *Betty and Bob*. The agency changed "Mary" to "Betty" when somebody remembered that *True Story* magazine had featured a pair of characters called Mary and Bob.

Among the Chicago experimenters who were finding new appeals to capture feminine ears in the daytime, were men now identified with other aspects of radio. There was Clinton S. Ferris, now a v.p. of Ted Bates, Inc., New York, then a Blackett-Sample-Hummert account executive for General Mills, who helped nurture *Betty and Bob*. Another was Edward Aleshire, who helped develop the original *Ma Perkins* at WLW, Cincinnati. He went to Chicago and became head of the B-S-H radio department, where he helped devise tricks that made the new program-form a sure-fire audience-getter. He is now radio director and copy chief of Harry B. Cohen Advertising, New York.

Associated with Aleshire was Larry Milligan, a B-S-H account executive for Oxydol, who also contributed loving guidance to the fledgling *Ma Perkins*, written in those days by Bob Andrews, a Chicago *Daily News* reporter and editor of its *Midweek* magazine, and later by Frank Dahm. Dahm, a Chicago *Tribune* man, wrote *Little Orphan Annie* for many years. An-

Psychological sequence of NBC strips

Patience's profits are explained to daytime listeners in "Pepper Young's Family"

'Round the corner there's contentment is the siren song of radio program "Right to Happiness"

Glamour glitters, and all of those who seek it find many great problems, says "Backstage Wife"













Mother sacrifice has its own payments is the age-old appeal of "Stella Dallas"

Woman the manager and puller of strings is the escape in "Lorenzo Jones" daily radio tale

Two kinds of love and love of your family have many recompenses, says "Young Widder Brown"

Psychological sequence of CBS strips







Maturity's romance is vividly reflected for all who fear that it is lost in "Helen Trent"

Money isn't everything is assurance "Our Gal Sunday" tries to give its listening audience

Woman is superior is the tug at feminine dialers' unconscious in "Big Sister" radio program

drews, who had once won a Royal Typewriter sponsored speed typing championship, could plot a story faster than he could type. He maintained a pace of more than 100,000 words a week for many years. This included at least five serial scripts a day until he quit in 1942 and went to Hollywood to write movies. His reason for quitting: "I just got tired."

In so far as the record reveals, the immediate specific ancestor of the serial drama was not a dialogued play at all, but a serialized novel, *The Stolen Husband.* This was typical soap opera material. It was written by Bob Andrews, and read in daily installments by David Owen, who later produced and directed *Betty and Bob.*

Owen changed his voice to indicate the various characters. The appeal zoomed toward the last when Andrews wrote the final chapters in dialogue which was handled by several actors. This experiment, conceived by Frank Hummert, and sponsored on WBBM by Quaker Oats, prepared the way for serials as they are today by proving that women would listen to dialogued stories. Owen became supervisor of daytime radio for Dancer-Fitzgerald-Sample in New York.

There is a school of thought which holds that the two people who were destined to become the most important producers of daytime serials in the business were only responding decisively to certain imperious drives from the realm of the Freudian "unconscious." If this is so, the history of soap opera has much for which to thank the "unconscious" of Frank and Anne Hummert. And, according to critics, much for which to blame it.

The Hummerts had well-defined ideas of why women listened to their serials. They consider the information a trade secret, and have never given, for publication, any comprehensive exposition of their ideas.

Hummert had been a reporter before becoming an advertising copy writer. He eventually headed the copy staff of Lord & Thomas in New York. Most of the early writers of daytime serials had either dealt closely with people, as had Irna Phillips, a school teacher, or had successfully written magazine and other fiction, as had Elaine Carrington and Molly Berg.

When Blackett & Sample in Chicago wanted a top-flight idea man for their team, they hired Hummert in 1927 and added his name to the firm name, though he was never a partner. Hummert's assistant, Mrs. Anne Ashenhurst, had been a reporter, and soon showed an easy knack of making up story lines and writing listenable dialogue. They were married in 1935.

It has been the attitude of nearly all creative people through the ages (excepting writers who were also literary critics) that if you can know *what* people want to see, read, hear, etc., it doesn't matter *why.*

This has worked out very well for the artist. A writer, for example, through his characters and their action unconsciously expresses certain of his own psychological needs and desires. This fact, according to psychological theory, is inherent and automatic in writing a story, regardless of what the conscious purpose of the writer may be.

But the listener to a soap opera may respond in many ways to the story. On the conscious level she may think she likes it because it's entertaining, true to life, because she learns something, etc. On less conscious psychological levels, however, no listener is able to explain why she listens. It is just these reasons for listening, unexplainable by the listener, that are vital to the advertiser. They open the door to increasing the program's impact and making the program itself do more for the commercial.

It is the unconscious psychological appeal of the serial drama that largely determines the nature of its basic theme. Or, looking at it from the listener's standpoint, it is her psychological needs and desires that determine how strong an appeal a given theme has for her.

It is true, as Orin Tovrov (who now writes *Ma Perkins*) has observed, that most people suffer more or less from loneliness and lack of love. It's also well known that "little" people, people "unsuccessful" from the standpoint of worldly position and power, find a vicarious satisfaction, an escape, through the "success stories" (soap opera plots) of "unsuccessful people" (most listeners). This is one of the ideas back of all Hummert serials.

But to determine more accurately why women listen to daytime serials requires knowledge of certain psychological characteristics of the listeners. Drs. W. Lloyd Warner and William E. Henry of the University of Chicago's Committee on Human Development have provided some interesting and useful answers in their monograph, *The Radio Day Time Serial: A Symbolic Analysis.*

This study was primarily concerned with a sample of listeners falling into what was designated as the Common

(*Please turn to page 62*)



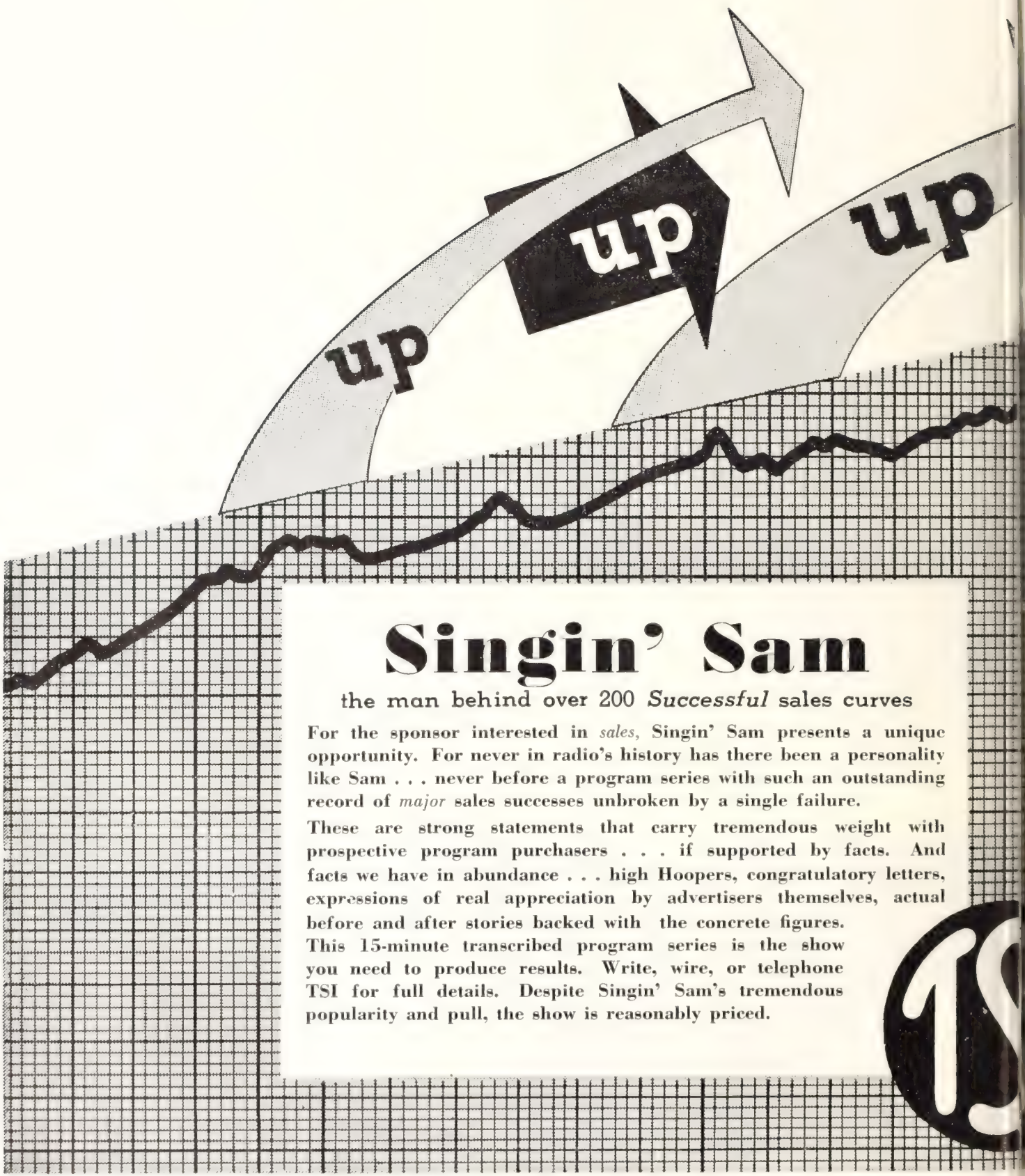
Wisdom's font is "Ma Perkins" who tries to make women feel superior to any problem



Ideals pay is what every woman would like to believe. "Young Doctor Malone" tells her they do



Spiritual guidance is found by thousands who are urged to look within in "Guiding Light" program



Singin' Sam

the man behind over 200 *Successful* sales curves

For the sponsor interested in *sales,* Singin' Sam presents a unique opportunity. For never in radio's history has there been a personality like Sam . . . never before a program series with such an outstanding record of *major* sales successes unbroken by a single failure.

These are strong statements that carry tremendous weight with prospective program purchasers . . . if supported by facts. And facts we have in abundance . . . high Hoopers, congratulatory letters, expressions of real appreciation by advertisers themselves, actual before and after stories backed with the concrete figures. This 15-minute transcribed program series is the show you need to produce results. Write, wire, or telephone TSI for full details. Despite Singin' Sam's tremendous popularity and pull, the show is reasonably priced.



Singin' Sam—America's greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters.

Write for information on these TSI shows

- Mr. Rumple Bumple
- Toby's Corntussel News
- Life in the Great Outdoors
- The Dream Weaver
- Mike-ing History
- Wings of Song
- Rip Lawson, Adventurer

TRANSCRIPTION SALES, INC., 117 West High St.
Springfield, Ohio
Telephone 2-4974

New York—47 West 56th St., Co. 5-1544 Chicago—612 N. Michigan Ave., Superior 7-3053
Hollywood—6381 Hollywood Blvd., Hollywood 9-5600



WOR'S JOHN GAMBLING EXPLAINS TO RETAIL GROCER HOW HE'S HELPING TO PUSH USE OF HUDSON PAPER NAPKINS

How to sell a napkin

Quietly Hudson has stepped up its radio to make paper napkins a household necessity

For picnics and wienie roasts they were O.K. But, a few years ago, the hostess who trotted out paper napkins for her dinner guests was almost sure to be greeted with lifted eyebrows. The Hudson Pulp and Paper Co., a relatively small New York paper firm, was well aware of the place that their paper napkins, or anybody else's for that matter, held in the social scale. The basic living habit for generations had been to use fabric napkins of linen or cotton for everything from embassy banquets to kitchen snacks. Paper napkins had their place . . . wrapped around a sandwich or on the counter of a highway diner.

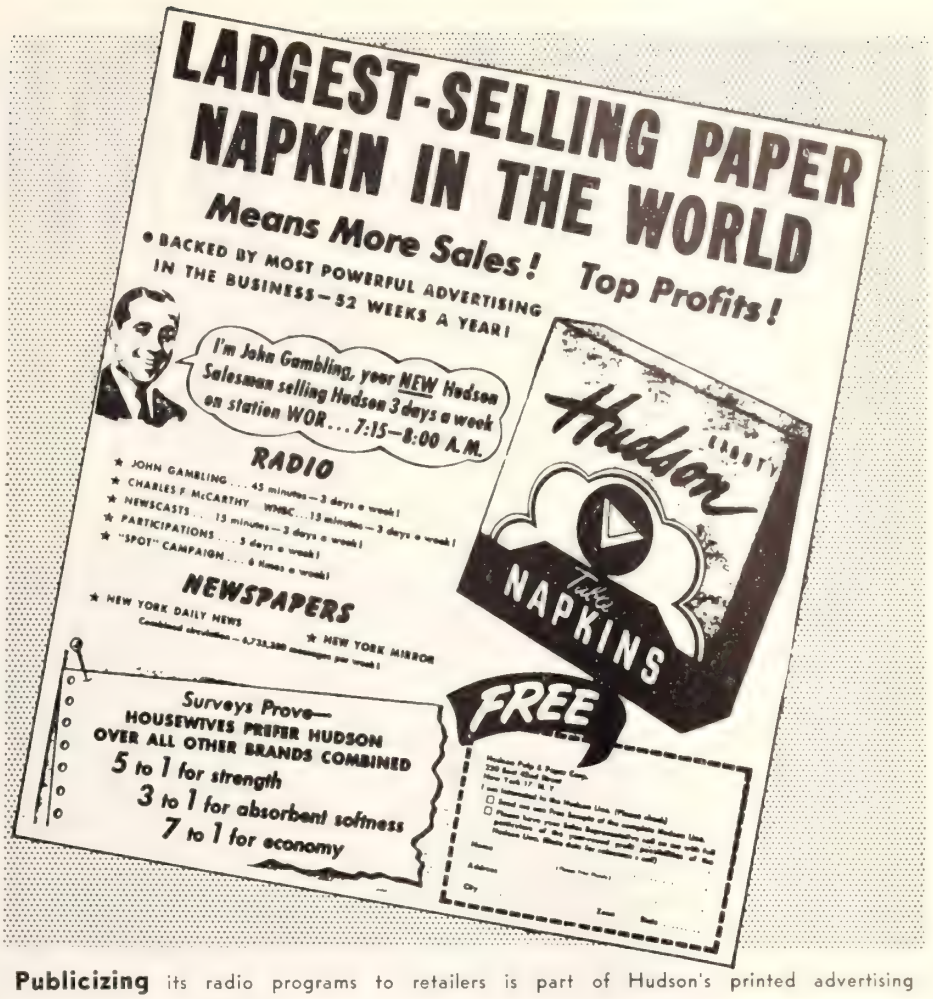
The problem facing the Hudson firm and its newly-acquired advertising agency, Duane Jones Co., in 1943 was two-fold. First, the humble paper napkin needed "dressing up." Paper napkins needed "class appeal," and perhaps a dash of glamor. The buying public had to be educated—through broadcast advertising, said the agency to the fact that modern paper napkins could grace the best of tables. After all, reasoned client and agency, the educational job had been done before with facial tissues. International Cellucotton Products had introduced their facial tissues (Kleenex) into a market dominated by fabric handkerchiefs. Kleenex had been promoted so well that 90% of the women in America were buying facial tissues, and seven out of ten of those sales were packages of Kleenex. Maybe, figured Hudson, it could be done with paper napkins.

Before doing anything else, the merchandising situation of Hudson's brand of paper napkins had to be changed. The brand was relatively obscure, having received only minor advertising support in the past. Sales of the product were made largely to hotels and restaurants and the name "Hudson Paper Napkins" meant little, if anything, to the average homemaker. The client-agency problem then, was to raise the visibility of the Hudson brand name on paper napkins, and at the same time do a consumer promotion job.

Hudson decided to promote primarily the paper napkins, rather than Hudson facial or toilet tissues, or any of the other paper products in the Hudson consumer line. Since paper napkins were being largely neglected when it came to aggressive merchandising the field was clear for one firm to become the sales leader. Too, industry leaders, like Scott Paper, placed most of their selling emphasis on toilet and facial tissues, and on paper towels.

Hudson had been holding its own well in the competitive paper-products field for many years. The firm was an outgrowth of a paper business started in 1896 by Abraham Mazer, now board chairman of Hudson. The products had been promoted for years, beginning with industrial advertising for Hudson's gummed tape in 1929 and some minor consumer advertising for Hudson's household products that first appeared around 1940. The industrial paper products (they account for nearly half of Hudson's net sales) were sold and distributed nationally, and Hudson's reputation as a maker of an excellent grade of kraft paper, paper wrappings, gummed tape, and so forth, was very good. The consumer products—towels, tissues, napkins, wrappings, etc.—were being sold and distributed in New England and Middle Atlantic states as far south as Virginia, and as far West (although distribution was very spotty) as Chicago.

By 1945, after the Duane Jones agency had had the account for two years, Hudson's total net sales for that year were expected to top $6,370,000, and net income was due to be more than $340,000. This was a slight increase over the 1943 net sales figure of $6,000,000 and lower than the 1943 net income of $350,000. It was about time, the agency told Hudson, to apply tested merchandising formulas to the Hudson paper napkins.

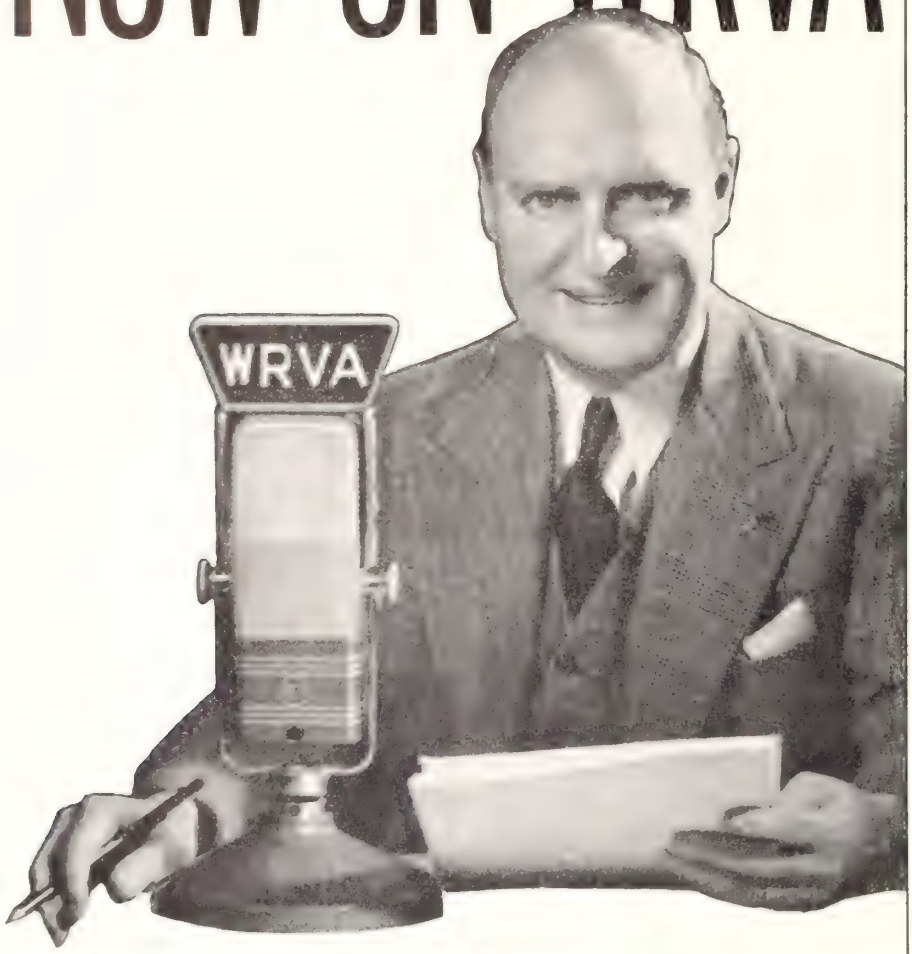


Publicizing its radio programs to retailers is part of Hudson's printed advertising



Premiums offered over air four times a year. They're stressed on Hudson Napkin boxes, too

NOW ON WRVA



GREGOR ZIEMER, NEWS COMMENTATOR

Educator, Foreign Correspondent, World Traveler, Lecturer; Author of "Education for Death" which was made into motion pictures "Hitler's Children" and "Education for Death."

Dr. Ziemer has talked with people in 42 different countries and has been an educator on three continents. He *knows* what he is talking about—and the people in this area *listen!*
For available time contact Radio Sales or WRVA.

The Edgeworth Broadcasting Service
Richmond & Norfolk, Va.

WRVA

About

DR. ZIEMER

AUTHOR:

"Two Thousand and Ten Days of Hitler," "Education for Death," made into two motion pictures, translated into 12 languages.

CONTRIBUTOR:

Saturday Evening Post, Reader's Digest, Town and Country, Collier's, Mademoiselle, Liberty, American Mercury, Look, Public Opinion Quarterly; Numerous Newspapers.

RADIO SPEAKER:

Over 1,000 successive radio programs on WLW. Appeared as Moderator and Speaker on America's Town Meeting. Substituted for H. V. Kaltenborn on N.B.C. Broadcast over B.B.C., Radio Luxembourg, C.B.S. and 25 other stations.

LECTURER:

Lectured at Town Hall, N. Y., and most important platforms from coast to coast. Series of 75 lectures in England, numberless lectures across Europe and Orient.

WHO'S WHO IN AMERICA:

"Ziemer, Gregor (Ze'mer) educator, author; b. Columbia, Mich., May 24, 1899; s. Rev. Robert and Adell Von Rohr (Grabau) Z.B.A., U. of Ill.; M.A., U. of Minn.; Ph.D., U. of Berlin; m. Edna E. Wilson, May 29, 1926; 1 daughter, Patsy. Mem. staff Park Region Junior Coll., head journalism dept.; supervisor of schls. Philippine Islands, 1926-28; founder, Am. Colony Sch., Berlin, 1928; Berlin corr., New York Herald, London Daily Mail, Chicago Tribune; lecturer, radio newscaster, (WLW, Cincinnati) in U. S. since Berlin Sch. closed by war, joined spl. war agency, June 1941, overseas with SHAEF served as lt. colonel 4th Armored Div. 3rd Army, 1945; mil. govt. work in Bavaria with SHAEF to help organize newspapers in Germany. 1946-1948 Educational Director Town Hall, N. Y. Mem. American Legion, Overseas Press Club, Arna (Association Radio News Analysts), Cuvier Press Club, Tau Kappa Alpha, Kappa Delta Pi, Beta Sigma Psi. Author (with daughter Patsy): Two Thousand and Ten Days of Hitler. Education for Death; The Making of a Nazi, 1941. Should Hitler's Children Live, 1946. (Motion Pictures) Hitler's Children; Education for Death. Contbr. to mags. Lecturer on Re-education of Germany.

Hudson came to radio first in the Boston market, as a trial run in 1945. The agency, after testing copy themes (via selective announcements) and preliminary premium pull in Boston, switched from straight announcement broadcasting to programing, and was ready to tackle the wheelhorse of the Hudson selling operation . . . New York.

Hudson napkins are bought primarily by women, so the program had to have a high feminine factor in its audience composition. The straight, "reason-why" copy used was aimed at women, and emphasis was divided between plugging the idea of paper napkins on the dinner table and stressing the quality, appearance, and disposability of the Hudson brand in particular.

Hudson's first real program purchase was newscaster Henry Gladstone on New York's WOR. Since the program ran on a daily 10-10:30 a.m. basis and had a preponderance of women in its audience, it was a good buy for Hudson. Like Peter Paul Candy, Hudson bought only a thrice-weekly portion of the program, in order to reach 90% of the average weekly audience (the daily turnover in regularly-scheduled newscasts is only 10%) at 50% of the regular weekly costs for the whole Monday-Saturday strip.

Since Hudson's initial use of radio, the air-selling has been on a straight basis for 40 weeks of the year. The remaining 12 weeks (actually the last three weeks of every 13-week cycle) are devoted to a self-liquidating premium campaign. The agency has found that the premium cost-per-inquiry is the cheapest form of forced-sampling of a full-sized package that can be obtained, usually running around 18¢ per return in selective broadcasting. This makes it considerably cheaper to reach new users for a packaged product by using broadcast sampling methods than by using other media. (Other average costs: magazines—$1:17; newspapers—22¢ to 36¢). It is far cheaper than free sampling on a door-to-door basis (either through the use of products or by couponing). The premiums that Hudson and most of the other premium-using clients at Duane Jones use usually cost the housewife 25¢ and a boxtop, and run to such things as jewelry, kitchen gadgets, knives, housewears and so forth.

The premiums on the Gladstone show, and on the other Hudson radio operations in the East, pulled well from the start. Out of every 10,000 premium returns that Hudson gets, the paper firm and the agency figure that 5,000 are from people sampling the product for the first time. Of this 5,000 group, half will stay on as loyal product users, and the other half will drift back to being members of the "floating" market, that is generally estimated to be around 30% of the total market for packaged products.

By 1946, Hudson's radio had been extended to most of the principal markets in its distribution area along the Eastern Seaboard. The programing axis still revolved around newscasts (unlike Peter Paul, the country's leading user of newscasts on a selective basis, Hudson had their newscasters doing the Hudson commercials from the beginning instead of hiring a separate announcer). But in 1946, Hudson made a basic change in their programing approach. They switched to a transcribed soap opera, *Aunt Mary*, that had done a successful job on the West Coast for another advertiser. The Duane Jones organization feels that serial dramas are among the most effective vehicles in broadcasting.

SURE,

some Chicago stations

can be heard in South Bend

. . . but the audience

LISTENS

to WSBT!

There's a whale of a big difference between "reaching" a market and *covering* it! Some Chicago stations send a signal into South Bend but the audience *listens* to WSBT. No other station—Chicago, local, or elsewhere—even comes close in Share of Audience. Hooper proves it.

WSBT
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

The transcribed soap opera ran for a 52-week period (using a five-times-weekly schedule) in five Eastern markets during 1946. In the remaining markets Hudson continued to use newscasts, announcements, and some newspaper space. While *Aunt Mary* was on the air for Hudson, it never achieved a high rating, one thing that made Hudson a little leery of the show. Also, it was difficult to promote to grocers in the East who stocked the Hudson line. Although the copy was aimed entirely at selling the paper napkins as a spearhead of the line (the other products are pictured on the box, with the box itself acting as a sort of salesman), the grocers couldn't get excited over a show that wasn't too well known, that didn't have a high rating, and which was on the air at an hour when few of them could hear it (around noon).

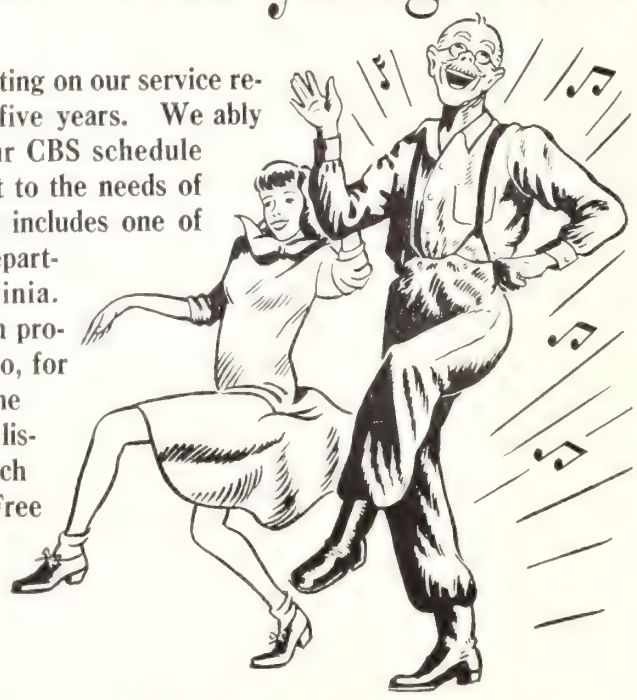
When the time came for Hudson to renew the contracts, the paper firm was busily considering the construction of a new paper mill in Florida, and wondering how to raise the money. A stock issue and an issue of $3,000,000 worth of debentures raised quick capital, but Hudson was in a position

(*Please turn to page 44*)

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

old-timer with young ideas

We're not resting on our service record of twenty-five years. We ably complement our CBS schedule with shows built to the needs of our region; that includes one of the top news departments in Virginia. We're strong on promotion, too. So, for your share of the near billion our listeners spend each year—contact Free & Peters!



Using total BMB coverage and Sales Management's market figures, WDBJ's area represents 35.73% of Virginia's (and 7.90% of West Virginia's) total buying power!

WDBJ
CBS • 5000 WATTS • 960 KC
Owned and Operated by the TIMES-WORLD CORPORATION
ROANOKE, VA.
FREE & PETERS, INC., National Representatives



COVERAGE MAPS

(*Continued from page 25*)

than satisfactory. Future BMB figures will present data for 1-2 times a week listening, 3-5 times a week dialing, and 6-7 times a week audience. The reason why this information has been added to the once-a-week listening figure is in order to show the relative impact of a station on a day-by-day instead of weekly basis. A *Grand Ole Opry* (WSM) or a *National Barn Dance* (WLS) can extend the listening of a station far beyond its regular day-by-day audience. This listening extends the regular station's coverage when the base is once-a-week dialing. A sponsor using a BMB map for any station that has an outstanding program which is not duplicated in its entirety by any other station will expect regular coverage for that station far beyond its hour-by-hour audience. This of course can also be true of an outstanding daily program, like the *Richfield Reporter* on the West Coast which is a tradition in many families and which is tuned regardless of how far away the station is over which it's broadcast.

A BMB daytime map is also heir to the disease which records as daytime listening the dialing before 8 a.m. and during the twilight hours when a sky-wave pushes a station's signal way beyond its normal daytime effective listening area. This has caused BMB plenty of trouble, since some daytime stations were reported as having nighttime coverage which they did have—in the summertime.

Under normal circumstances the habit of listening is steady. This gives some stability to a BMB report. However, a major shift of programs such as recently occurred from NBC to CBS will change a listening habit over night. When a major change like this takes place any coverage survey, made on a listening base and made before the change, is outmoded overnight. This underlines the major timebuying fact made earlier in this report. A coverage map is only a signpost on the timebuying road. Once the signpost is read, the need for rating figures for the hour and day becomes paramount.

6. Merchandisable area coverage maps well plotted are the clearest sign posts along the timebuying road. This is because they can and should show the area a station covers that is worthwhile merchandising. All mar-

(*Please turn to page 45*)

The World's **BEST** *Customer...*

...1948
CASH INCOME
(Average)
$8,200.00



The "WOW-LAND" FARMER!

For ANY product you have to sell—the WOW-Land farmer is the best customer in the world! His cash farm income in 1948 was $8,200 (average). In the aggregate this makes WOW-land . . .

A $2.6 BILLION DOLLAR FARM MARKET . . .

OR . . . nearly 10 per cent of ALL the 1948 cash farm income in the U.S.A.

This is not a new situation. The past ten years have been the biggest farm income years in WOW-land history. And there are 317,000 farms in the area served by WOW —32% of all farms in Iowa, Nebraska, Minnesota, Kansas, Missouri and South Dakota. The $8,200 average cash income figure is conservative, because WOW-land includes the better-than-average farm areas in the states it serves.

A recent rural survey gives WOW a 34% share of audience at points 65 to 100 miles from Omaha. **It is the ONLY advertising medium that covers ALL this area.**

RADIO STATION
WOW INC.
OMAHA, NEBRASKA
590 KC • NBC • 5000 WATTS
Owner and Operator of
KODY AT NORTH PLATTE

John J. Gillin, Jr., President & Gen'l Mgr.
John Blair & Co., Representatives

TWENTY-SIX YEARS OF SERVICE IN THE *RICH* MISSOURI VALLEY

ALL SERIOUSNESS ASIDE—IT'S

the Henry Morgan Show



. . . proving there's no better way to die
than laughing at happy Henry Morgan, back
on his favorite cigar-store corner
and putting the Indian sign on any
straight face, tight lip, or raised eyebrow
within earshot.

MORGAN'S CREW

. . . GERARD, famous for his unreconstructed
voice; for the face that frightened
guest-sponsor Fred Allen into remonstrating
"What *is* this? Give me a stick so I can
beat it to death!"

. . . LISA KIRK, singing sensation of
Cole Porter's "Kiss Me, Kate," and the
accomplished music of Milton Katims and
his orchestra.

. . . PATSY KELLY, uneasy owner of the cigar
store and hilarious hunter of men.

THE HENRY MORGAN SHOW has everything
—everything but a full-time sponsor
who won't flinch when his sales go up like a
jack-in-the-box.



an NBC PRODUCTION

THE HENRY MORGAN SHOW is one of the many choice NBC productions now ready for low-cost sponsorship. Information on these new programs is available on request.



Mr. Sponsor asks...

"Direct-mail selling—does it or does it not belong in broadcasting?"

Charles Sherman | Director of Advertising
Doubleday & Co., New York

The Picked Panel answers Mr. Sherman



Two questions deserve two answers: in this case, yes and no. If a radio station serves a rural area in which listeners are not close to retail outlets, and the station can offer its audience opportunities to buy meritorious products not available, for instance, in the country store, then the broadcaster is performing a definite service to his listeners, and should by all means carry direct-mail advertising.

On the other hand, if your station is located in an urban market that is highly competitive, and there are thousands of retailers in the area selling all kinds of merchandise, then the station might want to protect its local retailers from the direct-mail advertisers, because these very same retailers might be prospective sponsors on your own station.

Of course, another factor that determines whether a station will accept direct-mail business is the station's billings. If a station is in the "red," or close to it, then the average sales manager will grasp for any revenue at all, including direct mail. But a station with crowded commercial schedules and a generally healthy billing situation will not be inveigled into taking this type of account.

Here at WNEW, we have made a careful analysis of the problems involved in broadcast mail-order advertising, not only in the light of the history of such advertising, but also from the viewpoint of our current experience. For the most part, we have found mail-order acounts to be troublesome and highly transient. In view of these facts we recently established a new policy which states that WNEW will not sell time to advertisers whose only means of distribution is by mail.

IRA HERBERT
V.p., Ch'ge of Sales
WNEW, New York



When the DuMont Television Network embarked on its policy of regular daytime programing, it had no grandiose notions of commanding mass audiences for the morning programs. What we could and did promise our sponsors was low-cost advertising that would reach a specific audience with high impact.

What has resulted for DuMont since we went on in the daytime has proven to us that direct-mail advertising definitely does belong on the air—at least as far as we here at DuMont are concerned. Our mail pull shows us that direct-mail advertising is especially resultful when products can be viewed and demonstrated.

A few instances will prove the point: When Alice Burrows, who conducts a sewing program called the *Needle Shop*, offered viewers a free booklet, the client (American Lady Rug Company) received an immediate response of over 500 requests. The following week the sponsor asked that the offer *not* be repeated, due to his inability to handle the volume of requests.

On one of Kathi Norris' *Your Television Shopper* programs, a small sample of Coty perfume was offered; in less than a week, 10,107 requests had been received.

These results, and others, have convinced us that the combination of special interest programs and related products that are seen and demonstrated makes a selling combination that packs the same immediate effectiveness of a sale counter on the main floor of a department store.

TOM GALLERY
Director of Sales
DuMont, New York



Take a good look at the Sears, Roebuck catalog. Consider the part mail order has played in raising the living standards of rural America. Mail order puts the department store right in the nearest RFD box. In spite of good roads, automobiles, and increased distribution, there are still many, many families who do not have easy access to modern retail outlets.

Mail order is profitable to the advertiser, profitable to the medium, and is a desired service to a large segment of the public.

I can see no reason why legitimate mail order should be restricted to the printed media. Certainly it belongs on the air where and when it is profitable.

BARRON HOWARD
Business Manager
WRVA, Richmond, Va.



Everything points to the fact that in the switch from radio to television, radio is being threatened with losing its advertising revenue faster than its audience. Successful mail-order campaigns are a day-to-day testimonial of the continued effectiveness of radio as an advertising medium, and a continual reminder to those advertisers who cannot check their day-to-day response that they too will be wise to stick with radio.

In the long run the established mail-order operator and the station management have the same objectives. He finds that delivering full value and giving prompt delivery are equally important. The mail-order operator finds that censoring his own copy gives him a better-quality order and more repeat sales. He finds that sticking with the station and rotating offers gives him a steady volume of products, as well as giving the radio station steady billing.

It is important for the station operator to see that any listener who makes any purchase as a result of advertising over that station is satisfied. It is essential to the very existence of the mail-order advertiser that he so satisfies each purchaser that he has the maximum chance of follow-up sales.

Radio stations should watch carefully for fly-by-night and irresponsible operators of all products and services using their facilities. Because starting in the mail-order field requires little capital or overhead, there are fly-by-night operators who do not give full value to the customer. The radio station, by basing its acceptance of all products and services on the same principles, will automatically eliminate acceptance of such fly-by-night mail-order products and services.

CECIL C. HOGE
Partner
Huber Hoge & Sons, N. Y.

* * *



If you think a slip-of-the-hand can be tough for a "human fly," you ought to see what a slip-of-the-accent can do for a salesman in the deep South!

In the 23 years that we've been broadcasting to our four-state Southern area, we've built up an incomparable radio Know-How for our Southern audience. We know *what* our listeners want—know *when* they want it—know *how* they want it presented. We know the similarities and difference between our rural and city audiences; better still, we know how to program to both. In fact, we've learned just about all there is to know about top-notch broadcasting in this section of the South—and the result is a degree of listener acceptance that can't be matched in this area.

That sounds boastful, yes—but we'd certainly appreciate a chance to *prove* it to you.

KWKH

Texas
SHREVEPORT LOUISIANA
Arkansas
Mississippi

50,000 Watts • CBS

The Branham Company, *Representatives*
Henry Clay, *General Manager*

free with your subscription to SPONSOR . . .

83 TV Results

The only round-up of its kind.

83 TV results that in the past 11 months stood head and shoulders above hundreds researched.

83 TV results in more than 40 separate industry categories.

83 TV results you can readily adapt to your own advertising plans . . . immediately.

A price has not been set on this booklet. It has been designed as a premium for your subscription to SPONSOR * . . . $8 a year for 26 Every-Other-Monday issues.

* If you already subscribe you can get your copy of "83 TV RESULTS" by extending your subscription at this time.

SPONSOR
40 West 52 Street
New York 19, N. Y.

Send "83 TV RESULTS" to me as a gift for subscribing to SPONSOR now . . . only $8 a year for 26 Every-Other-Monday issues.

☐ Remittance enclosed ☐ Bill me later

NAPKIN SELLING

(*Continued from page 38*)

where they had to make every penny count. Hudson dropped the *Aunt Mary* show, and put the money into building the new plant. This despite the fact that the show had done well with premiums, the average cost-per-return being about 20¢.

Hudson, however, was in for a surprise. The first week after *Aunt Mary* was discontinued, some 2,000 letters were received, asking what had happened to the series. Later on, when the 1946 sales figures were in, the net sales were over $7,700,000 and the net income was up to $465,000. The show had done its job, even if Hudson hadn't realized it. Hudson made plans to go back to broadcast advertising as soon as the budget permitted.

When Hudson reached that point in mid-1947, they concentrated their radio efforts in New York with a telephone quiz show on WOR. The show was well-known among grocers, and had a higher rating than *Aunt Mary*. Its merchandising was high and this was the primary reason why Hudson bought it. At the end of the 13-week cycle, Hudson ran the usual Duane Jones premium promotion. The cost-per-return shocked Hudson. It was 60¢. Hudson cancelled the telephone quiz, and did some analyzing.

Hudson's next New York show was the *Kate Smith* noontime show on WOR, a high-cost feminine-appeal show that seemed to have great promise. The other radio efforts outside the New York market were resumed, using newscasts or announcements in Baltimore, Washington, Philadelphia, and Boston. These campaigns pulled well, although the main advertising market was still New York.

Kate Smith did a good job for Hudson, but the cost-per-return (due to Kate Smith's high talent fee) was high on premium offers. The new Florida plant added greatly to Hudson's ability to meet the increasing consumer demand for the product. Hudson's overall net sales, with the napkins acting as a come-on for the rest of the consumer line and the industrial sales jumping again with rising postwar production, nearly doubled in 1947, and ran about $14,000,000. That figure came near to doubling again in 1948 (when *Kate Smith* was selling for Hudson) and hit an all-time high of $24,745,000 in net sales, and $1,180,000 in net income.

By March, 1949, Hudson's radio effort had been expanded until it included announcement schedules in four major New England markets, programs and announcements in New York, and newscasts in Washington, Baltimore, and Philadelphia. An early-morning show featuring Leroy Miller is being sponsored in Philadelphia.

Hudson decided to drop the *Kate Smith* show on WOR, and use the radio money elsewhere in New York. The result today is a blend in New York of both these newscast and announcement operations, sharing time with Peter Paul on a thrice-weekly basis (TuThSat) using WNBC's early morning Charles F. McCarthy news show, WOR's *Rambling With Gambling* morning show, plus a moderate participation and announcement schedule and an additional newscast (Henry Gladstone) on WOR.

Hudson has found that broadcast advertising is doing the job that was needed. Hudson paper napkins today are the fastest-selling on the market, and the Hudson sales curve is steadily climbing. While the industry-average sales for similar products is currently in a slump, Hudson is up. Radio, Hudson feels, has done the job too in creating a demand for paper napkins generally and the market for them is widening every day. Already oversold in New York, Hudson is making gradual expansion plans, and is introducing the paper napkins in Cleveland, Buffalo, Cincinnatti, Toledo. Today, about 80% of the $400,000 Hudson advertising budget goes into broadcast advertising. The remaining 20% is in newspaper advertising designed as a supplement to the radio selling, or as a booster for the premium campaigns.

When Hudson opens up a new market, they use, as Gold Seal Glass Wax does, a heavy initial newspaper campaign to condition the dealers and jobbers in the area on the product, and to gain visual recognition for the package with consumers. But, after 13 weeks or so of building identification for the product, the emphasis is changed to the 80%-20% radio formula backed by newspaper advertising. Hudson intends to follow this radio pattern of mass-audience programing, following it up with premium campaigns, until the day as many people use paper napkins in their homes as now use paper facial tissues. ★ ★ ★

COVERAGE MAPS

(*Continued from page 38*)

kets are not profitable to sell. In many cases 30% of a territory may deliver 90% of the business of that area. The other 70% is territory that cannot be served economically and thus is outside the true merchandisable area of the station. Merchandisable area coverage maps, if adequately presented, show both the retail sales (per county or total area) and the population of the territory covered. These coverage maps thus clearly indicate how much it will cost an advertiser to reach a prospect. Most advertisers know what share of the retail dollar they can hope to snare. Having the total retail sales figure for a station's coverage area enables an advertiser to properly gauge his advertising costs on the basis of an actual sales objective. Thus a merchandisable area coverage map translates coverage, as far as any map can, in terms of what a station can deliver in sales. It does not guarantee complete coverage of the merchandisable area because only the actual rating for the time period bought can do that.

The perfect blueprint for a coverage map includes a merchandisable area contour, the retail sales figures for the area (preferably on a county-by-county basis) and the population of the area. The map should indicate the base upon which the coverage is determined, and the date on which the survey was made. To be truly helpful a daytime map should be based upon the hours between 8 a.m. and 6 p.m.

Coverage maps are still being sent timebuyers that are drawn with a compass and have no relation to any survey method. While it's true that the coverage of an FM or TV transmitter can be approximated by a compass as long as the height of the transmitter and the power are known, even an FM or TV station coverage is individual due to electronic freaks about which not even Major Armstrong (discoverer of FM) or the greatest TV engineers can be too certain. AM station coverage can never be plotted with a compass.

Standardization of coverage maps would be of great help to all timebuyers but that won't be possible until research has answered a great many questions which stand in the way of making any coverage map deliver the timebuying answers. ★ ★ ★

GAS AND OIL

(*Continued from page 28*)

reacted to it with much more enthusiasm than they had shown for *Highways*. Cities Service, like American Oil, does not use selective radio or TV, but it does offer dealers co-op assistance (a 50-50 split) and advice in getting on the air themselves. Many of the bigger ones are on radio, and one Cities Service distributor (Petrol Corp. of Philadelphia) is on TV with weekly two-hour-long boxing matches on WFIL-TV, Philadelphia.

American Oil and Cities Service are more or less the exceptions to the thought that direct selling is needed in gas-and-oil broadcast advertising. This does not, by any means, rule out oil's use of institutional air advertising, which has always played an important part with refiners, many of whom are still trying to live down the bad taste in the public's mouth caused by the trust-busting cases the government lodged against them in the early years of the 20th century. Institutional air campaigns, like those of Texas, Standard Oil, and Socony-Vacuum, lend considerable prestige to a firm with upper-income buyers and with important dealers.

Thus, the Texas Company, probably the largest dollar-volume advertiser in the oil industry, with a radio budget of over $4,000,000, feels that the broadcasting of the Metropolitan Opera's productions on a network of nearly 300 stations in the U. S. and Canada (See: *Oil and the Opera*, SPONSOR, January, 1948) brings them a large amount of good will—a public sentiment that Texas sees as being capable of conversion to profit at Texas' 36,000 dealers in the U. S. and 6,000 dealers of the McColl-Frontenac Oil Co. (Texas' Canadian affiliate). "Good will" is not enough for Texas. It sponsors the *Milton Berle Show* on ABC to do a selling job in radio whose direct approach complements the opera's institutional approach. Texas is also the proud owner of the highest-rated show on the visual air, *The Texaco Star Theater* (again with the ubiquitous Berle), and the integrated TV commercials with the Texaco pitchman bring in an eye opening sponsor identification that has run as high as 98.2. The two Berle shows have done wonders in upping Texaco sales, and Texas believes that its selling problems have been largely solved by the combination of the institutional operatic airings and the frankly direct-selling Berle shows.

Of the two remaining major oil firms who market their products (and air-sell them, or their firm names) on a near-national basis, one of them, Gulf Oil, uses much the same broad approach to air advertising that Texas uses. The other firm, Standard Oil Co. (N. J.) has been sponsoring the highly-institutional *New York Philharmonic Symphony* on 163 CBS stations to build public acceptance for the Standard Oil name. However, the various Standard divisions, subsidiaries, and related companies who use broadcast advertising do so on a primarily selling approach, via selective radio and TV, designed solely to bring in the business. The only exception to this among the Standard divisions is Standard of California, which follows the Texas formula rather closely, sponsoring *The Standard Hour* and *The Standard School Broadcast* regionally on the West Coast, but balancing this effort with a comedy show called *Let George Do It*, which carries the load of selling California Standard's line of automotive products.

Gulf Oil has learned its radio and TV formulas the hard way. Gulf has been a big airtime buyer since the early days of the medium. The firm's radio case histories have run the gamut, as is true of most of the major oil firms, from the initial days of "good music" programing, through the era of name bands and big nighttime comedy shows, to its present radio-TV presentation, *We The People*. The show at times has a faint air of public service about it, but generally the commercials are designed to help the thousands of Gulf dealers sell their stock. The company is also sponsoring a second TV show, *Gulf Road Show*.

It is with the smaller oil firms, who distribute and market their products regionally, or in a few states, that broadcast advertising designed to sell the product, rather than the firm name, is used to the fullest extent. Oil firms have definite regional marketing problems, and the selling done by Texas or Gulf at the national level can never be as finite (unless cut-ins are used) as that of the firm using selective radio or TV. For example, the business of plugging seasonal oil changes alone, or of selling the profitable sideline of insecticides, varies with different parts of the country as Summer or Winter sets in. At selective and regional levels, too, oil firms aim their

programing or selective campaigns at fairly specific groups, rather than shooting at the broad target and hoping to get gas-and-oil buyers in sheer weight of numbers.

This accounts mainly for the wide use of two programing types that are high in male appeal, namely, sports and news, by selective and regional users. Almost the lone exception to this is the Signal Oil Co. of California, which makes a compromise with the fact that approximately 85% of the gas-and-oil purchases in the country are made by men. Signal has been sponsoring for the past two years or so the high-rated *Whistler* on the Columbia Pacific Network. A suspense-type whodunit, *Whistler* attracts an audience that is mostly male, while being a show that lends itself well to promotion to dealers and to consumers.

The primarily masculine appeal of network and selective sports lies in back of their extensive use, year after year, by such leading regional sports sponsors as Atlantic Refining in the East, the Standard Oil Co. of Indiana in the Midwest, the Humble Oil Co. of Texas in the Southwest, and the Tide Water Associated Oil Co. in the Mountain and Pacific regions. These firms make a real promotional field day out of their sports sponsorship. Since there are just a handful of sports events that command national interest, the biggest interest in sports is in big regional sports events. The oil firms who are selling their product through sponsorship of these events have a promotional natural on their hands. Giving away football maps, prediction charts, score cards, and other sports promotional material at service stations is just one way of reaping the harvest of this tremendous interest. Stations are decked out with posters and displays, local contests with a sports theme are handled by the dealers, and the results are evident in greatly increasing sales of gas and oil. At the same time, the sponsorship of sports establishes favorable public relations for the oil firm.

Still the most widely-used form of regional and selective air selling in the oil industry is newscasting. Like sports, the basic reason for the extensive use of news is that it is a program type high in appeal to male listeners, although the ratio of male-female members of the average oil-sponsored newscast does not go as high as the 85-15% ratio that actually does the buying of gas-and-oil products.

The firm that sets the pace and is the most successful user of newscasts is Esso Standard Oil (See: *Esso News Reporter*, SPONSOR, March, 1947). Esso opened the way for the whole field of radio news sponsorship in October, 1935, when it made a deal with United Press for a series of five-minute news summaries that were the foundation of the now-famous *Esso Reporter* newscasts currently heard on 42 stations in the 18-state Esso marketing territory that runs from Maine to Louisiana. Esso backs this up with periodic selective campaigns in TV, sponsors regional sportscasts in Arkansas, and promotes the whole works so aggressively to dealers that today it is an integral part of the marketing system of Esso. So well has Esso done this job that several hundred Esso dealers are on the air with their own shows and announcement schedules, a higher percentage of the total number of dealers, incidentally, than for any other major oil firm.

The Esso formula of newscasting has been used by oil firms at all levels of broadcast advertising. Today, five major oil firms are using network radio newscasts to tell their sales story. Seven firms (in addition to Esso's *Esso Reporter*) are using newscasts, in varying amounts, on a selective basis.

At the network level, Pure Oil Co. sponsors H. V. Kaltenborn (MWF) and Richard Harkness (TuTh) on some 30 NBC stations, and supplements this with newscasts on a selective basis in two additional markets. The Skelly Oil Co. goes after early-morning audiences with NBC's *World News Roundup* on 23 stations, mostly in the Midwest. The Sun Oil Co., for years associated with radio news sponsorship (Lowell Thomas), bankrolls the nightly *Three-Star Extra* on 34 NBC stations in Eastern Seaboard cities. On the other side of the nation, the Union Oil Co., an aggressive California advertiser, uses *Fleetwood Lawton* nightly to reach Don Lee news audiences, and uses selective radio and TV to sell everything from its "Royal Triton" oil to its annual report, via TV films. The Richfield Oil Company's Western Division sponsors a nightly news roundup on the ABC Pacific Network, and has used periodic announcement campaigns in radio.

In selective broadcast advertising, the biggest newscast user is the Shell Oil Co., which sponsors 15-minute



STUMPED!

She says she'll marry me but refuses to leave town to go on honeymoon. Says she won't risk missing her favorite KXOK programs. What'll I do?

Anxious

Dear Anxious:

No reason why your bride should miss ANYTHING on her honeymoon. Go on your honeymoon anywhere from west-central Missouri to Indiana, from Iowa to Arkansas. KXOK's powerful signal can reach her any hour of the day or night, even into Tennessee and Kentucky. Any John Blair representative will gladly help set your itinerary.

KXOK, St. Louis
630 on your dial

Reminder...for a SOAPLESS DETERGENT manufacturer:



softens up hard-water markets fast!

ASK

REPRESENTING

YOUR

LEADING

JOHN

RADIO

BLAIR

STATIONS

MAN!

It's no secret that soapless detergents work best where water is hard. *They sell best there, too.* It's no secret either that Spot Radio puts advertising to work right where it does the most good—in this case where water is *hard* and prospects are *plentiful!*

Spot Radio sells — detergents, deep-freezes, or dancing lessons—because it is *powerful* yet *flexible.* Your John Blair man knows Spot Radio . . . *and* markets, *and* merchandising. He knows how to weld all three together . . . to build a potent, *profitable* selling force that squeezes the last penny's-worth from every single advertising dollar you spend.

Ask him how Spot Radio can sell *your* product!

JOHN BLAIR & COMPANY

OFFICES IN CHICAGO • NEW YORK • DETROIT ST. LOUIS • LOS ANGELES • SAN FRANCISCO

nightly news shows, and some five- and 10-minute news shows on about 40 stations in the East and Midwest. Standard Oil of Indiana, like Esso Standard, uses selective newscasting, but favors mostly the 15-minute roundup (rather than Esso's five-minute formula) on some 21 stations in the Midwest and Mountain areas. Socony-Vacuum Oil Co. uses 5-10-15-minute newscasts on 10 stations in New England and Eastern markets, plus some weather reports, and occasionally goes into network TV for institutional one-shots such as the recent *Julius Caesar* production from Washington, D. C. Continental Oil Co. uses newscasts on two stations, one in Minnesota and one in Nebraska. Pure Oil Co., Texas Co., and Atlantic Refining use selective newscasting on a limited basis to supplement their other broadcast activities.

Only one regional user of broadcast advertising has reversed the trend in recent years to selective news broadcasting. The Phillips Petroleum Co., formerly a sponsor of a series of nightly news roundups on some 30 stations in the Midwest, Mountain, and Pacific regions, last month entered network radio for the first time, purchasing the *National Barn Dance* on an extensive list of ABC stations in the same territories. It wasn't that radio news wasn't doing the job well for Phillips; it actually produced real results. But Phillips, which does its strongest business in the rich farming communities in these areas, felt that a high-rated folk music show would give it much the same audience that it had before, plus added farm audiences. It would also, Phillips felt, give a more unified handling of the simple Phillips commercials, as well as a good change of advertising pace that fitted into the current expansion of Phillips' distribution.

The oil industry has learned its lessons the hard way in the last two decades of broadcast advertising, but it has learned them well. Of the various industry categories that comprise the U. S. automotive industry, the oil industry is largely the pace setter and the most aggressive advertising group of those that use the air media to sell products to the American automotive consumer. * * *





With a Single Contract



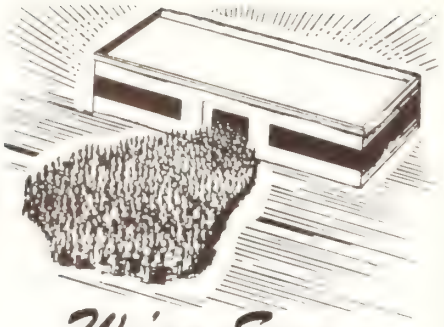
PACIFIC NORTHWEST BROADCASTERS

KXL	Portland	KXLK	Great Falls
KXLE	Ellensburg	KXLJ	Helena
KXLY	Spokane	KXLQ	Bozeman
KXLL	Missoula	KXLF	Butte

KING Seattle

EASTERN Sales Manager . . . Wythe Walker . . . 551 - 5th Avenue, New York City

WESTERN Sales Manager . . . Tracy Moore . . . 6381 Hollywood Blvd., Hollywood, Calif.



We're Sorry

about the traffic jam on State Street, March 19, when 3000 people tried to get into a new store which had advertised its opening exclusively on KDYL.

But can we help it if so many people insist on listening to this popular station?

Television, too . . . and availabilities are going fast!

KDYL
UTAH'S NBC STATION
AM-FM-TELEVISION

National Representative:
John Blair & Co.

BMI

SIMPLE ARITHMETIC IN MUSIC LICENSING

BMI LICENSEES	
Networks	25
A M	1,928
F M	411
T V	54
Short-Wave	4
Canada	150
TOTAL BMI LICENSEES	2,572*

You are assured of complete coverage when you program BMI-licensed music

*As of April 19, 1949

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

RTS . . . SPONSOR REPORTS . . . SPONS

continued from page 2

1949 radio and TV set sales will run $1,000,000,000

Combined sale of television and radio sets in 1949 is estimated at $1,000,000,000 by Department of Commerce, with approximately half in TV sales. Radio-set sales are being held back because high-priced consoles aren't selling. This is traced to public's worry about records requiring multi-speed motors and reproducing arms.

NBC leads in Hooperatings, CBS in Nielsen index

While 1949 U. S. Hooperatings list 11 NBC night-time programs among the "Top Twenty," the first Nielsen release of his new "national rating" lists only 4 NBC evening shows, with CBS placing 12 in Nielsen's "NRI Average Audience" ranking of first 20. Once again it's war of rating systems, with CBS being pro-NRI and NBC pro-Hooper.

Advertising no longer prohibited in new Armed Forces contracts

Orders for military equipment and supplies need not be placed without thought of advertising, under latest renegotiation ruling. While very little leeway is included in pending decision regarding broadcast advertising, it can be figured in production costs if it's necessary for the supplier to keep his "competitive position" in his industry. How far advertiser can go under this decision is anybody's guess.

Zenith still battling for consumer payment for TV movies

Five thousand telephone subscribers were questioned recently in 25 cities on willingness to pay $1 to see a motion picture at home on their TV receivers. Over 80% voted "yes" and indicated that less than 50% of 21 great pictures of past 10 years had been seen by respondents to survey. Survey was conducted by Zenith in order to push its phonovision.

Brewers lead in sponsorship of baseball broadcasts

In both radio and television, brewers are first among sponsors of both big and little league games. Warmup sessions have great variety of advertisers, with cigarettes, men's clothing, and soft drinks leading as SPONSOR goes to press.

No. 2 of a series proving why SPONSOR is your best buy

How're we doing at Y & R?

or at Beaumont & Hohman?

It's a safe assumption that if they're prospects of yours they're readers of SPONSOR.

And what's more, a heavy percentage are home readers.

Timebuyers, account executives, advertising managers, and heads of sponsor firms enjoy SPONSOR. They say they find it refreshing. They say they find it useful. That combination is hard to beat.

Despite a high subscription price (fifty cents a copy, $8 a year) SPONSOR's paid circulation has climbed impressively. Three out of every four copies (total guarantee, 8000) go to national and regional buyers.

If you want first-hand evidence of SPONSOR's pinpointed impact ask any timebuyer—or your national representative.

BEAUMONT & HOHMAN
SUBSCRIPTIONS TO SPONSOR: 7

Home	4	Office	3
Executives	2	Radio Dir.	1
Acc't Exec.	1	Others	1
Timebuyers	2		

Some Beaumont & Hohman clients that subscribe: Belmont Radio Corporation, Liberty Orchards, A. Schilling & Company.

YOUNG & RUBICAM
SUBSCRIPTIONS TO SPONSOR: 20

Home	12	Office	8
Executives	3	Timebuyers	9
Acc't Exec.	2	Others	3
Radio Dir.	3		

Some Young & Rubicam clients that subscribe: American Home Foods, Borden Company, Bristol-Myers, Cluett-Peabody, General Electric, General Foods, Gulf Oil, Johnson & Johnson, Lever Bros., Thomas J. Lipton, Purity Bakeries, Rath Packing, Packard Motor Car, Rosefield Packing, Hunt Foods.

You're sure to hit home with sponsors and agencies when you advertise in SPONSOR

SPONSOR
40 West 52 Street, New York 19

For buyers of Radio and TV advertising



Yeah, but can he lift a sales curve?

Facts don't count with a blowhard, but there is no disputing the plain fact that CBS advertisers win large, loyal audiences at the lowest cost in radio. Non-CBS advertisers can do likewise with such available CBS programs as Sing It Again which delivers each thousand families for under 15 cents per average minute.

The Columbia Broadcasting System

CBS

SPONSOR COMPARAGRAPH

May 1949

TV Comparagraph in next issue

PROGRAMS

Against the Storm	M-F	1:30 a.m.	
Ardrush Family	Th	8:00 p.m.	
Ave Abbey	Su	0:00 p.m.	
Am. Album Music	Su	9:00 p.m.	
Amer. Inventor of Air	Su	8:00 p.m.	
Am. Radio Workers	Su	10:30 a.m.	
Amos 'n Andy	Su	7:30 p.m.	
Armstrong Theatre	Su	12:00 noon	
Aunt Jenny	M-F	1:15 p.m.	
Aunt Mary	M-F	4:30 p.m.	
Anne Ashby	Su	8:00 p.m.	
Backstage Wife	M-F	4:00 p.m.	
Back to God	Su	1:00 p.m.	
Bandstand America	Su	2:00 p.m.	
Bed Rock	M-F	0:45 a.m.	
Bob Emery	Su	7:00 p.m.	
Bob Burns	M-F	3:30 p.m.	
Bride & Groom	W	9:00 p.m.	
Betty Crocker	M-F	10:15 a.m.	
Bright Star	M-F	7:00 p.m.	
B. B. the Club	Su	10:30 a.m.	
Big Story	M-F	10:00 a.m.	
Big Sister	M	10:00 p.m.	
Big Town	Tu	10:00 p.m.	
Blondie	W	8:00 p.m.	
Blue Book of Sports	F	10:00 p.m.	
Bishop Sheen	F	0:00 p.m.	
Break the Bank	W	9:00 p.m.	
Breakfast Club	M-F	9:00 a.m.	
Breakfast Time	Th	9:45 a.m.	
Bride & Groom	M-F	1:15 p.m.	
Brighter Day	M-F	10:45 a.m.	
Burns & Allen	Th	8:15 p.m.	
Catherine Lewis	Su	6:00 p.m.	
Cavalcade Sports	Sa	2:45 p.m.	
Casey Jones	Su	9:30 p.m.	
Chicago Theatre	Su	9:30 p.m.	
Chicago Symphony	Su	4:00 p.m.	
Chicago Theatre	Su	8:30 p.m.	
Chicago Theatre	Su	9:30 p.m.	
Chicago Theatre	Su	10:30 p.m.	
Chicago Theatre	Su	11:30 p.m.	
Chicago Theatre	Su	12:30 a.m.	
Chicago Theatre	Su	1:30 a.m.	
Chicago Theatre	Su	2:30 a.m.	
Chicago Theatre	Su	3:30 a.m.	
Chicago Theatre	Su	4:30 a.m.	
Chicago Theatre	Su	5:30 a.m.	
Chicago Theatre	Su	6:30 a.m.	
Chicago Theatre	Su	7:30 a.m.	
Chicago Theatre	Su	8:30 a.m.	
Chicago Theatre	Su	9:30 a.m.	
Chicago Theatre	Su	10:30 a.m.	
Chicago Theatre	Su	11:30 a.m.	
Chicago Theatre	Su	12:30 p.m.	
Chicago Theatre	Su	1:30 p.m.	
Chicago Theatre	Su	2:30 p.m.	
Chicago Theatre	Su	3:30 p.m.	
Chicago Theatre	Su	4:30 p.m.	
Chicago Theatre	Su	5:30 p.m.	
Chicago Theatre	Su	6:30 p.m.	
Chicago Theatre	Su	7:30

SPONSOR
COMPARAGRAPH
May 1949
TV Comparagraph in next issue

SPONSORS

[illegible]	M-F	6:30 p.m.	
[illegible]	Su	6:45 p.m.	
[illegible]	M-F	7:00 p.m.	
[illegible]	M-F	7:30 p.m.	
[illegible]	MWF	10:00 p.m.	
[illegible]	M-F	8:00 p.m.	
[illegible]	M-F	7:30 p.m.	
[illegible]	M-F	2:00 p.m.	
[illegible]	M-F	4:00 p.m.	
[illegible]	M-F	1:00 p.m.	
[illegible]	2 nos	2:00 p.m.	
[illegible]	M-Sa	8:00 p.m.	
[illegible]	M-F	1:45 p.m.	
[illegible]	M-F	5:00 p.m.	
[illegible]	M-F	7:45 p.m.	
[illegible]	M-F	6:00 p.m.	
[illegible]	M-F	1:45 p.m.	
[illegible]	M-F	3:00 p.m.	
[illegible]	W	9:00 p.m.	
[illegible]	F	10:00 p.m.	
[illegible]	Sa	10:30 a.m.	
[illegible]	Sa	9:00 p.m.	
[illegible]	Su	8:00 p.m.	
[illegible]	M-F	3:00 p.m.	
[illegible]	M-F	10:45 a.m.	
[illegible]	F	8:00 p.m.	
[illegible]	M	7:30 p.m.	
[illegible]	F	9:00 p.m.	
[illegible]	F	9:30 p.m.	
[illegible]	TuThS	10:30 p.m.	
[illegible]	TuThS	10:30 a.m.	
[illegible]	MWF	8:45 p.m.	
[illegible]	Su	10:30 a.m.	
[illegible]	Sa	7:30 p.m.	
[illegible]	Sa	10:00 p.m.	
[illegible]	M-F	9:45 p.m.	
[illegible]	W	9:00 p.m.	
[illegible]	M-F	4:45 p.m.	
[illegible]	M-F	2:45 p.m.	
[illegible]	M-F	3:45 p.m.	
[illegible]	M-F	6:45 p.m.	
[illegible]	Th	8:00 p.m.	
[illegible]	Su	7:30 p.m.	
[illegible]	Su	3:30 p.m.	
[illegible]	Su	10:30 p.m.	
[illegible]	Tu	10:30 p.m.	
[illegible]	Su	8:00 p.m.	
[illegible]	M-F	3:15 p.m.	
[illegible]	M-F	5:45 p.m.	
[illegible]	M-F	7:15 p.m.	
[illegible]	M-F	3:00 p.m.	
[illegible]	W	9:00 p.m.	
[illegible]	F	10:00 p.m.	
[illegible]	Sa	10:30 a.m.	
[illegible]	Sa	9:00 p.m.	
[illegible]	Su	8:00 p.m.	
[illegible]	M-F	3:00 p.m.	
[illegible]	W	8:00 p.m.	
[illegible]	F	8:00 p.m.	
[illegible]	M	8



Heseman's Dog Sled Team at Ashton* Station WHEC In Rochester . . . . . .

. . . . FIRST BY LENGTHS!

* In the spectacular 27th annual American Dog Sled Derby at Ashton, Idaho, the huskies of E. Heseman's team covered the icy 10 mile course in a sizzling 47m 4s, — again upholding their reputation of *sweeping* these rugged sporting events *by lengths!* In Rochester, WHEC, too is well out ahead,— *sweeping* all three Hoopers—morning, afternoon and night *by lengths!*

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated!

Furthermore, Station WHEC is one of the select Hooper "Top Twenty" stations in the U.S! (Morn. Aft. and Eve.)

Latest Hooper before closing time.

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 A.M. Monday through Fri.	43.1	22.6	6.1	4.7	17.2	5.1
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	35.0	25.8	7.1	14.7	13.7	3.0
EVENING 6:00-10:00 P.M. Sunday through Sat.	38.1	30.2	6.9	9.7	14.1	Station Broadcasts till Sunset Only

JANUARY-FEBRUARY HOOPER, 1949

Latest before closing time.

BUY WHERE THEY'RE LISTENING:—

CBS

WHEC of Rochester

MEMBER GANNETT RADIO GROUP

N. Y.

5,000 WATTS

Representatives: EVERETT & McKINNEY, *New York, Chicago,* HOMER GRIFFITH CO., *Los Angeles, San Francisco*



minimum cost is possible with a one-man show like Bob Howard's on CBS. Bob plays the piano, sings, and announces



production's high on all the multiple set programs like dramat presentations (Philco Theatre, Ford Theatre

TV costs { *Sponsor pays more, gets more*

Cost per thousand viewers is going steadily down in TV. Costs of buying time and talent are just as consistently going up. While average half-hour rates at the three oldest stations in New York have doubled in the past 16 months, from $815 on 1 January, 1948, to $1,650 on 1 May, 1949, sets in homes in the metropolitan New York area have increased over six times. Cost per thousand TV-equipped homes for time on a half-hour program was $6.80 at the beginning of 1948. It's $2.85 as SPONSOR goes to press. The cost of programing has not doubled in the 16 months, but the quality of programs has increased, and it therefore costs more to attract an audience, due to competition.

In New York the cost of a one-minute selective film announcement has jumped from $102 to $240 with the cost per thousand homes for announcements dropping from $.83 to $.45. This is not as great a drop as in the case of half-hour programs, and the reason is simple—one-minute commercial spots are increasing in cost. It's possible to purchase a one-minute film on WATV for as low as $100, but rates on other stations are considerably higher.

Outside of New York a one-minute commercial median figure is $50, excluding Chicago, where costs range around $70. These costs include film studio, generally. The cost of making a one-minute film commercial runs the gamut. Some effective minute movies have been made as low as $200 each, and others have run as high as $1,500. There is no ceiling or floor for minute films, or, for that matter, for any TV films.

A great deal of interest has been manifest in television station-break commercial time. Bulova has pioneered in ten-second breaks for which no station has as yet established a card rate. Minimum length of time on regular rate cards is 20 seconds, and while many stations still ask the full minute rate for a 20-second break, the tendency is to charge 60 to 80% of the minute rate. Less than one-minute commercials are faced with the normal expectancy of having another commercial film right next to it. Stations are operating at a loss and must take every opportunity to make that extra buck. Most agencies advise against less-than-minute commercials for this very reason.

Minute commercials have been very productive for local-retail and national selective advertisers. With more and more coaxial cable circuits being opened, less and less premium time is available for local programs on network-affiliated stations. As each city joins the cable chain some local agencies find that they have to curtail TV activities. This is especially so in the Midwest, since there is only one West-



n quiz programs like Firestone's Americana are production budget-ers since questions are asked visually with use of actors and sets



talent's high on programs like "The Hartmans" (above) and many of the star-studded telecasts being networked by NBC and CBS

to-East cable, and sponsors feel that they'd like their programs to originate in the talent capitals of the U.S.

A half-hour of premium time on the networks using a combination of co-axial cable and kinescope recordings to cover the non-connected towns where TV stations are on the air runs around $6,500 gross. This will cover generally 28 of the 34 markets now viewing TV. The TV homes in these areas currently exceed 1,250,000, and this figure increases monthly. Most buyers of network TV time are protected for a period of 12 months, with very few contracts extending protection beyond that time. The reason for this is obvious. Time costs are based upon TV-equipped homes. In many cases, they are set at a figure that does not cover operating costs of the station. In New York it costs a station (according to an unreleased NAB survey) on an average of $30,000 a week to operate even on the limited schedule that most of them have. The average station in the U.S. has an operating nut of $5,000, has 47 full-time employees and 22 on part time. None of them is really in the black at the present writing, although several have announced that they are. They made this announcement because they did not figure their original installation costs or amortization of their initial investment in putting the station on the air. What they mean is that they're not in the red on their operating expenses.

While time costs continue to increase at a much slower rate than the TV homes in the areas served, production costs are still a great question mark. A recent survey of network offerings indicates that not a single commercial program is being produced within the estimate made by the agency when the program was sold. This is neither the fault of the agency nor the network. It's the natural outgrowth of a medium that is out of three-cornered pants before anyone knows how to mother it.

Another reason for the increasing costs of production can be traced to the fact that talent is generally no longer interested in appearing in TV in order to obtain "experience." The $75 minimum established by the four unions covering performers in TV is now actually a minimum, not a maximum as it was for a long time.

In the musical field TV talent rates are two-thirds what they are in network radio, or what they would be on an equivalent radio station.

Stations and agencies have discovered that short-changing a production by calling a minimum stage-and-camera crew doesn't work out. As a result, shows that have started out as Textron's *The Hartmans* telecast have had practically to double their rehearsal time and increase their crews by one-third.

While there is no such thing yet as a smooth "first" telecast, agencies are trying their best to make the initial scanning of each new sponsored series as professional as it can be. The result is a very expensive procedure, with rehearsal costs that have given advertisers' comptrollers huge headaches trying not to exceed their budgets. There is little that can be done about this. Only the simplest programs can be done without considerable rehearsals, and the extra hours pay-off is in increased audiences and increased commercial impact. One floor-covering firm has tried recently to cut down rehearsal time, with the result that its commercials aren't worth the time they take on the air. A TV commercial is either smooth or it's ineffective.

The cost of commercials on film is still so much higher than live commercials at present that most programs continue to present their selling live. Viewers are very conscious of inferior filming, and sponsors report that they receive numerous letters every time a poorly-produced film is telecast.

One method of keeping down program costs where the program is filmed is by spreading the cost of the production over a number of airings. American Tobacco has bought first and second rights for a number of films at fees which are below the actual cost of the films because the producers feel that they will be able to use the material with revised commercials for another sponsor in a few years from

(*Please turn to page 62*)

RESPONSIBILITY IS HERE IN TV FILMS

. . . at Video Varieties it's Undivided from script to finished print

THE most needed element in television film production is the responsibility of the producer.

That's why Video Varieties puts such emphasis on responsibility. We have made sure that there is adequate experience, enough trained manpower, sufficient capital, and the modern facilities necessary to provide undivided responsibility for every detail of any film you may require, from script to finished print.

That's why we have directors, script writers, set-designers and constructors, cameramen, sound and studio technicians, and editors on our own payroll.

That's why we own and operate 17-year-old West Coast Sound Studios with its experienced manpower and complete facilities.

From this background, we solicit your inquiry regarding any film production you may have in mind. Our executive and sales offices are at 41 East 50th St., and our studios at 510 West 57th St., New York. Please phone MUrray Hill 8-1162, write, wire or call in person.

RESPONSIBILITY MEANS BETTER FILMS

On Estimates and Schedules . . V V
On Script and Casting . . . . V V
On Set Design and Construction . . . . . V V
On Direction and Supervision . V V
On Editing and Print Delivery . V V

V V DOUBLE CHECKS RESPONSIBILITY

VIDEO VARIETIES CORPORATION

41 East 50th STREET • NEW YORK 22, N.Y.

SYMBOL OF VV RESPONSIBILITY

CUSTOM CUT STEEL

SPONSOR: Toledo Iron & Steel Co. AGENCY: Placed direct

CAPSULE CASE HISTORY: Comparatively new to the field of TV advertising, this firm has had results from its three-times-a week evening announcements on WSPD-TV which has it believing that TV can sell anything. Company's business in steel strips, rods, and other types of steel products, individually custom cut for all purposes, has increased 15% during the current 13-week video series. According to the firm's president, Edward Arenson, the number of phone calls and resultant sales each week are phenomenal.

WSPD-TV, Toledo, Ohio PROGRAM: Announcements

LADIES' WEAR

SPONSOR: Miriam's Ladies' Wear AGENCY: Placed direct

CAPSULE CASE HISTORY: This apparel shop for women went on video for the first time with one two-minute participating spot on KDYL-TV, and, like so many local advertisers making their initial venture into the new medium, met with immediate and surprising success. The two-minute plug was on a fashion telecast, and used a live model to demonstrate a $179 Spring coat. The next morning a number of customers came into the store to see (and in most cases, buy) the coat that had been demonstrated the night before.

KDYL-TV, Salt Lake City, Utah PROGRAM: Announcements

TV results

MILK PRODUCTS

SPONSOR: Pet Milk Company AGENCY: Gardner

CAPSULE CASE HISTORY: A mail-pull record for WLW-T was established by a single one-minute announcement on the station's "Kitchen Klub". The announcement, sponsored by the Pet Milk Company, offered a Mary Lee Taylor recipe book, integrated into the baking of a cherry cream pie. The one announcement drew 615 replies from viewers. It was a Washington's Birthday feature of "Kitchen Klub," which is the oldest commercial program on WLW-T, and which now has seven different food sponsors daily across the board.

WLW-T, Cincinnati PROGRAM: "Kitchen Klub"

RECORD ALBUMS

SPONSOR: None

CAPSULE CASE HISTORY: Paul Brenner, conductor of the years-old "Requestfully Yours" record show on WAAT, Newark, New Jersey, has, on WATV, a live interview-type program which also involves musical film shorts of the featured guest stars appearing with Brenner. For the past several weeks record albums have been given away to the first ten people writing in for them, the postmark being the time criterion. In response to one announcement, running less than a minute, 1,355 replies were received.

WATV, Newark, New Jersey PROGRAM: "Respectfully Yours"

APPLIANCES

SPONSOR: Shea's Appliance Store AGENCY: Placed direct

CAPSULE CASE HISTORY: The tremendous pulling power of Erie's WICU television advertising was recently demonstrated in a "sell-out performance" by a 75-word announcement. Officials of Shea's set a daily announcement schedule over the station, for the first of which the TV camera was focused on one of 18 receivers on hand at the store. Next day the store claimed the demonstration model, with the apology that all 18 had been sold, and a customer was waiting for even the one which had been televised.

WICU, Erie, Pennsylvania PROGRAM: Announcement

FOOD RETAILER

SPONSOR: Donahoe's Food Stores AGENCY: Placed direct

CAPSULE CASE HISTORY: This food retailer tried a five-minute TV news show with the following results: First week, 80 people responded within 24 hours of an offer of a free pound of macaroni to anyone asking for a cheese "special" advertised on TV; following week, within the same time and due to a similar offer regarding candy, 153 persons asked for the "TV special," third week, 213 customers took advantage of a bargain on catsup and tomatoes; fourth week, TV plugging of Donahoe's coffee resulted in the sale of 600 pounds.

WDTV, Pittsburgh PROGRAM: "Pitt Parade"

CUSTOM TAILOR

SPONSOR: James Scali AGENCY: Placed direct

CAPSULE CASE HISTORY: Scali, custom tailor for women on fashionable 57th Street, New York, some weeks ago became the first ladies' tailor with a small but exclusive clientele to advertise via TV. Participating on "Fashions on Parade," Scali found the outcome so gratifying that he cannot handle "all the orders that have resulted." After the first three weeks, 50 new customers visited Scali's salon, an overwhelming response for a small production business of intricate, high-styled, detailed work.

WABD, New York PROGRAM: "Fashions on Parade"

TV COSTS

(*Continued from page 59*)

now. In order to spread the cost of film programs over a number of years, it's necessary to watch with eagle eyes for any material which dates the program. By shooting stories that are not topical and which will be as good ten years from now as they are today, sponsors find costs materially cut for them. Talent costs for these films are quite higher than they are for live telecasts, but the feeling is that they're worth the difference. A live telecast is dead once it has been aired. The use of kinescope recordings is limited for the most part to areas not interconnected with the network telecasting the program. It's generally understood by the talent involved that the programs are for one-time airing only. Kinescope recordings are like off-the-line recordings in radio, and if they are to be used as "open-end" films the talent will have to be paid as it is for the off-the-line disks (once for live program and once for filming).

TV costs can only go up. That's certain. It's just as certain that the cost-per-viewer will continue to go down. ★ ★ ★

SOAP OPERAS

(*Continued from page 31*)

Man group, comprising 65% of the population. This group is defined on the basis of occupation, source of income, house type, area lived in, and education. Based on the Index of Status Characteristics previously developed on the five points listed above, 15% of the population belongs to the upper and upper-middle class group above the Common Man group, and 20% to the group below it.

In the Common Man group of listeners, Mrs. Average Housewife was discovered to have low powers of imagination, and consequently to have limited resources within herself for solving problems. She normally tends to suppress strongly spontaneous impulses, of both feeling and speech, even in the realm of imaginative expression.

She sees her relationships with other persons in a stereotyped pattern, and is painfully shocked if events don't follow the pre-conceived pattern. She's



Profits are Prolific, too

. . when WTAR sells the Norfolk Metropolitan Market for you

Most of the folks in Norfolk, Portsmouth, and Newport News, Virginia, listen most of the time to WTAR.

Hooper says WTAR's Share of Audience was 44.2 on weekday mornings, and 47.0 weekday afternoons. Sunday afternoon was 31.8 and daytime Saturday 31.0. In the evenings 50.2. Closest competition was never more than 22.4. (Station Audience Index — January-February, 1949.)

Mate the mighty potential of the Norfolk Metropolitan Market with WTAR's listener preference. Check the cost per listener. Easy to see why WTAR makes sales soar and profits more so. May we tell you more?

5,000 WATTS
DAY AND NIGHT

WTAR
WTAR-FM
WTAR-TV (CP)

N.B.C. AFFILIATE

Nationally Represented by EDWARD PETRY & CO.

WANNA
GIT
THE
REAL
McCOY (Ky.)?

If you're hankerin' to reach the genuine McCoy (Ky.), it can be arranged. But not by WAVE — we doubt that we can be *heard* down there, even if they ain't feudin' and fussin' . . . .

But around Louisville, it's different! WAVE does a *terrific* job throughout the 27-county Louisville Trading Area — *and our unarmed listeners have 16% more spending power per family than the people outside our area!*

So forget the McCoys, Pal, and let us give you the folks you really need in Kentucky — the law-abidin', *money-spendin'* people around Louisville!

LOUISVILLE'S
WAVE
NBC AFFILIATE . . 5000 WATTS . . 970 KC
FREE & PETERS, INC.
National Representatives

had enough experience, however, to be aware that life doesn't always follow the ideal (to her) pattern: so most of her relationships, even within her family, have an element of fear and strain.

Warner and Henry discovered that daytime serials fall naturally into a number of basic types. One of the most important, because of the number of problems aired and the great number of listeners, is that designated by Warner and Henry as the Family Type.

In this type the family provides the leading characters, and the center of interest is a woman, usually the wife and mother to other important figures in the story. The majority of listeners —most of them from the Common Man group—listen to a Family Type program like *Big Sister*, for example, because the personalities and plot action prove that good wives and mothers are always victorious in their family activities.

The primary theme always triumphs over the counter theme of danger to security and family ties. It seems to be a psychological necessity for the women in the Common Man group to be reassured endlessly, through identification with the model heroine, that their position is safe.

The themes of *Big Sister*, to use that program again as an example, express the restrictive virtues of American middle-class morality. New themes may not be added without distracting from the unifying psychological purpose of the drama. By identifying themselves with the characters and action, women are soothed and reassured (healthily, according to Warner and Henry) through the triumphs of the virtuous heroine.

A survey of leading serials reveals that their themes all deal with the normal hopes and anxieties of their listeners in such a way as to encourage them and make them more satisfied with their lots. The major appeal of the serial strip, however, is by no means confined to the thematic element, and it would be easy to overemphasize its importance.

Although the answers to the direct question, "Why do you listen?", come phrased in many ways, it is clear that, in addition to the psychological release and what listeners think they learn from the programs, a major factor is sheer entertainment value. The main element in the entertainment is the pleasurable, conscious, emotional response or feeling, induced by the program as a whole. This effect is induced, for example, when lawyer Portia pleads a case the listener knows Portia can't win since the evidence against her client is "framed."

It has been argued by some producers that it is impossible to extend the audience of the daytime serial. Philip Morris recently bought Sandra Michael's *Against The Storm* on the theory that the serial audience *can* be extended. The show will be aired across the board on MBS starting 1 May in half-hour segments instead of the customary quarter-hours.

Miss Michael disclaims projecting a specific theme in *Against The Storm*, and objects to its being classified as a "soap opera."

Considerable evidence has developed since the war that both theme and treatment of the story can be made to extend the audience to which the daytime serials appeal. Another report in this series will explore this possibility. More than 50% of the available women listeners in the daytime don't turn on their radios at all. That's a profitable margin of prospects to shoot for.

* * *

"WRAP 'EM BOTH UP, SISTER!"



Whether we're shoppin' for ourselves, our farms *or* our wives, us Red River Valley farmers in North Dakota ain't a bit stingy! *We don't have to be!*

Our average Effective Buying Income per family (Sales Management, 1948) is *$5599—29.9% higher than the $4309 average for the U.S.A. as a whole!*

WDAY's amazing popularity in these parts is even *more impressive* than our listeners' income. The latest Conlan Study shows that for the *entire survey* (morning, afternoon and evening), WDAY has more than *3½ times as many listeners as the next station!*

Ask us or Free & Peters for *all* the facts!

WDAY

FARGO, N. D.

NBC - 970 KILOCYCLES

5000 WATTS

FREE & PETERS, INC.
Exclusive National Representatives

THE UNIVERSAL LANGUAGE

(Continued from page 23)

Hay went on immediately after, opening his show by saying, "From here on out, folks, it will be nothing but realism of the realest kind. You've been up in the clouds with grand opera, now get down to earth with us in a performance of *Grand Ole Opry*."

It is that homey and homely philosophical approach to listeners that in the intervening years has turned country-type shows into the programing backbone of a good many local stations throughout the country.

The folk-music program pattern doesn't vary much. On long, three- and four-hour programs like *Dance* and *Opry* it includes square-dance calling, folk-song artists, yodeling, novelty vocal acts, and instrumental specialities. On the five- and 15-minute daytime hillbilly broadcasts heard on most of the nation's stations one or more of these types of folk entertaining can be found. The usual format for less ambitious Western programs takes in a single singer or a small group (trio or quartette). But however big or small a hillbilly show is, the same informal, down-to-earth quality remains.

The appeal of country music on the air is not limited to live-talent programs. Some of the most potent shows in point of mail pull and direct-sales results are disk jockey programs which confine themselves exclusively to the playing of leading folk and Western artists' recordings. Typical of this sort of show is Nelson King's *Jamboree* on WCKY, Cincinnati. Running three hours and 45 minutes seven nights a week, the show is routined by mail requests, and it has become so important to record companies that often ascetate dubbings of recording sessions are sent to the station before release of the regular commercial pressings. Significant is the fact that in two years *Jamboree* went from an hour-and-a-half show to its present considerable length.

The success of King's recorded program of all-hillbilly music in a metropolitan area is duplicated, even more surprisingly, in the completely cosmopolitan atmosphere of New York City. Several folk-music programs are heard in and around New York, one of the most successful of which is Rosalie Allen's *Prairie Stars* on WOV. According to Arnold Hartley, the station's program director, "New York seemed to be quite unconscious of hillbilly and cowboy music at the time (1943) we decided to program that type at WOV. It was in the nature of an experiment then, but now hillbilly is an integral part of our programing." WOV, as have many stations in the U.S., learned that hillbilly-program listeners constitute a definite segment of the radio-listener whole, that they show up in their own right, not merely as representatives of the great unknown general listening public, but as a positive-preference group.

To list in detail all the folk programs—recorded and live—on local stations from Maine to California would require a small almanac. To detail all the direct sales results achieved by local advertisers using these shows would call for several large ones. In its 23 May issue SPONSOR will run some of the more outstanding instances of what using folk artists has accomplished for local advertisers on such leading folk-music stations as WRVA, Richmond (Va.); WWVA, Wheeling (W. Va.); WNAX, Yankton (S. D.); WLS, Chicago; and WSM, Nashville.

There is also a personal-appearance angle to folk artists which helps them, stations, and advertisers. That angle will soon be particularly effective, as state and county fairs are held around the country starting in June and continuing through the Summer months. In its next issue SPONSOR will report on the summer-selling advantages to local advertisers when the hillbilly shows they sponsor appear in person at these fairs.

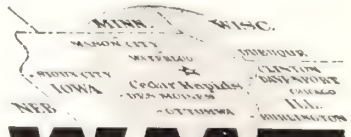
All in all, many a local advertiser on the nation's leading folk-music outlets has found out what national sponsors and their agencies apparently have still to learn—that thar's sales gold in them thar hillbillies. ★ ★ ★

WMT plows fertile ground in Oasis (IOWA)



You gotta look fast when you pass Oasis. It's small . . . and it sort of blends into the rest of Iowa, which is all oasis anyway. But don't let anyone throw sand in your eyes about the importance of Oasis as a market for your goods. When the Oases of WMTland put their collective purchasing power together, the aggregate is fertile ground indeed.

There are 1,121,782 people within WMT's 2.5 mv line—well-heeled citizens whose standard of living is high, whose income is high—and whose affection for WMT stretches from day to night and back again. Tell your sales story to this loyal audience on Eastern Iowa's exclusive CBS outlet—WMT. Ask the Katz man for full details.



WMT
CEDAR RAPIDS
5000 Watts 600 K.C. Day & Night
BASIC COLUMBIA NETWORK

5TH YEAR AS CANADAS TOP 250 WATTER
Now 1000 WATTS CKNW

OPEN LETTER TO THE BAB

Your initials are new.

But the need for a Broadcast Advertising Bureau is old.

SPONSOR *has worked for the formation of a BAB for the past two years. We have repeatedly urged its formation in editorials and articles. We have repeatedly pointed out the strides being made by the black and white media to the disadvantage of radio.*

Now that the start is made we congratulate the NAB.

We congratulate advertisers and their agencies, too. For they will reap the harvest in better understanding and more efficient use of broadcast advertising.

You have our enthusiastic well wishes and our promise of cooperation. May we join hands often.

Sincerely,

NORMAN R. GLENN
Publisher



BAB

A new era has come to the broadcast advertising industry.

A start has been made. The Broadcast Advertising Bureau is on its way.

The $220,000 at its disposal in 1949 is little more than a start. It can't begin to compare with the $1,000,000 budgeted to the newspapers' Bureau of Advertising, nor with the annual allotment of a *Life* or *SEP*.

But a small budget can go a long way under the right direction. And we have high regard for Maurice B. Mitchell, the man who has been chosen to head BAB. If he doesn't build his acorn, resultwise and budgetwise, into a sturdy oak within the next two years we'll be surprised.

We see BAB as the most promising business investment the industry has yet made.

And, amid the clamor for abolition of the annual NAB Convention on the basis of non-accomplishment (a point of view not without merit), we maintain that the creation of the BAB justified the 1949 session.

The BMB Situation

Seldom has there been as much controversy among members of the NAB as that created by the Broadcast Measurement Bureau at the recent Convention. The best of friends have fallen out because of BMB research policy and management. As recently as March, BMB subscribers were called upon to guarantee $100,000, should the decision of the Internal Revenue Bureau find that BMB was not entitled to tax-free status.

As reported (SPONSOR, 28 March), the subscribers came through nobly. Unfortunately, more money is needed than was anticipated at the time the first call for pledges was made. Once again the subscribers are being asked for a pledge, this time to forego the escape clause in their contracts,* and to continue to pay to the end of the contract (June 1950). Pledges are coming in rapidly (20% of the BMBers signed at the NAB convention), and the NAB has agreed, under certain conditions, to advance the necessary money for current expenses.

Under these circumstances Ken Baker, acting president of the research organization, feels that the continuance of an industry-controlled coverage-research organization is assured.

There have been a lot of loose words thrown around about how BMB has spent money during its first few years of operation. SPONSOR feels that now is the time for BMB to make a detailed financial report to all who are interested in broadcast advertising.

Full revelation, not only of research data but also of what it costs to obtain it, is healthy and, in the present case, essential to the continued operation of an industry-sponsored coverage-research organization.

Summer daytime listening

Daytime serials prove that Summer broadcasting is profitable. While other forms of the commercial air seem to lose part of their audience, the soap operas, rated in big cities, decline in rating only around 20% or less from the high of the year. If a survey were made of Summer homes, it no doubt could prove that there's more listening by America's housewives who go to the beach or the mountains than there is when they are home.

While there may be some loss in over-all listening during the Summer months, it's more than made up for financially by the discounts which accrue to 52-time advertisers. These facts are a matter for SPONSOR's *Summer Selling* issue (9 May).

Don't sell radio short—in the Summertime.

* Permitting subscribers to cancel their contracts with 90 days notice.

Applause

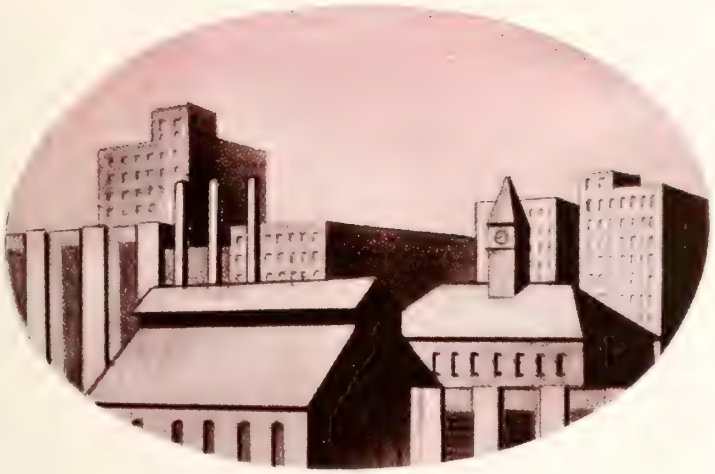
They Stole the Show

The broadcasters without network affiliations proved their vitality at the convention of the National Association of Broadcasters just recently completed. Whereas the agenda of the convention itself was diffused and erratic, as most industry conventions have been since time immemorial, the unaffiliates' day was well organized and down to earth. The only section of the independent program that might be tagged as being incongruous was Judge Justin Miller's speech, *Who owns and controls radio broadcasting in America?* It had little to do with the problems of independent broadcasters. The judge used the unaffiliates' luncheon as a sounding board for his favorite subject, free radio.

Broadcast advertising faces new crises daily. It must be serviced by an alert management. The independent station is becoming increasingly important in the schedules of national, regional, and local advertisers. Numerically the independents are as important as their network counterparts. In numerous areas the non-network station is proving that it is as important as any station in town.

No better proof of this could be found than the convention program of this group at the NAB. It was a business session in a sea of political intrigue. It was a gathering of station managements that exist 100% on their own. It was a meeting of that segment of radio broadcasting that looks towards expanding its services while the rest of the aural broadcasting world is preparing for curtailment.

The battle for radio's share of the advertising dollar is becoming more furious daily. The independents, during their day at the NAB, proved that they're to be reckoned with.



WORCESTER

A Test Market.... Tested and Opportune

Worcester and Central New England offer an effective test market, completely covered by both WTAG and WTAG-FM.

Study these Important Basic Factors!

Each one influences Test Market selections!

- 3rd largest New England City
- 17th ranking industrial area in the nation
- Over 100,000 different products
- Value of products $330,935,000 annually
- 67th county in nation in farm income $19,761,900
- 26th county in population in the nation — 552,900*
- 35th county in total income — E.B.I. $661,409,000*
- Average industrial wage (1st 11 months 1948) Worcester $57.10 (nation $52.83)
- Average food sales per Worcester family annually — $1,220 (52.2% above nation)*
- 82 new industries in Worcester since V-J Day
- Construction activity 1948 (10 months) 41% over 1947
- Bank debits 1948 (9 months) 12.7% over '47 (N.E. 7.9%)
- 147,800 families in a compact trading area with 54 cities and towns
- Served by three major railroads and over 50 major trucking companies
- 1500 retail grocery outlets
- 205 retail drug outlets
- Not dominated by chain stores

*Copr. 1948, Sales Management Survey of Buying Power; further reproduction not licensed.

WTAG WORCESTER
580 KC 5000 Watts

WTAG-FM

PAUL H. RAYMER CO. *National Sales Representatives.*
Affiliated with the Worcester Telegram — Gazette.





CUT YOUR OWN SLICE —TAKE ALL OR PART!

Standard Network offers 3 to 22 stations strategically located to give comprehensive "Home-Town" coverage of all or any part of Ohio.

★ With WJW, Cleveland's Chief Station, as the originating station you can now cover all or any section of Ohio you desire. This offers advertisers an unparalleled opportunity to gear their time buying to specific areas that correspond with product distribution. In addition, the Standard Network provides a sure-fire, economical method of testing radio programs and plans . . . you can buy from 3 to 22 stations. Rates and specific recommendations will gladly be given. Phone or write WJW, Cleveland 15, Ohio.

BILL O'NEIL, *President*

WJW

CLEVELAND

BASIC
ABC Network

850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

9 MAY 1949 • $8.00 a Year

SPONSOR

For buyers of broadcast advertising

BALTIMORE MD.
RECEIVED MAY 12 1949
GENERAL LIBRARY

acts about summer listening—p. 23
Baseball's greatest season—p. 30
operas in the summer-time—p. 32
Folk music out-of-doors—p. 27
Radio is c... attraction at beaches—p. 23



KGNC

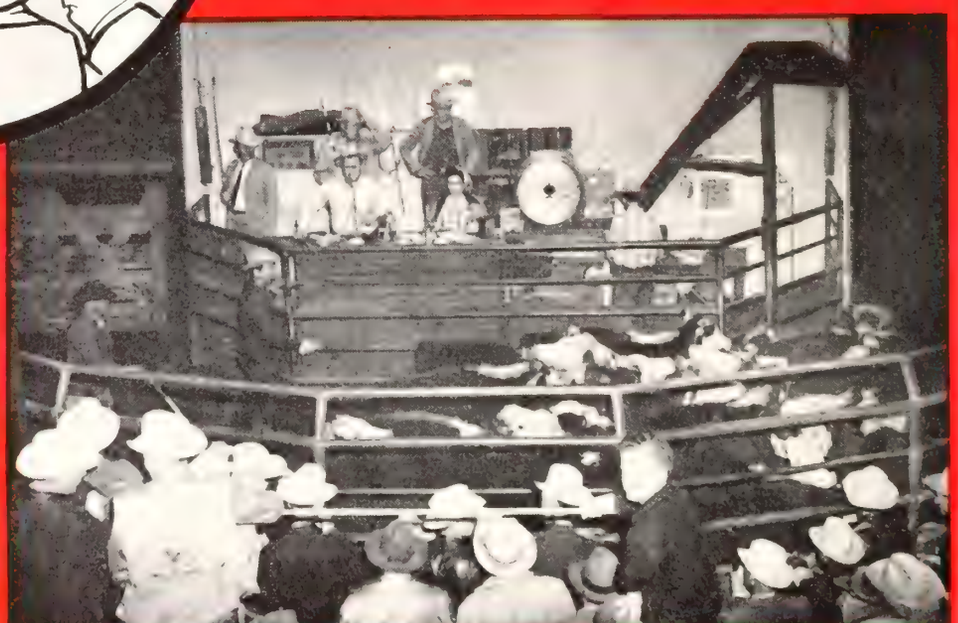
YOUR FIRMEST GRIP ON THE FABULOUS PANHANDLE

10,000 WATTS NIGHT AND DAY—710 K. C.



16,443 HEAD OF CATTLE SOLD for over 2 MILLION dollars in 7 days!

KGNC CONTROLS TRAFFIC OF COUNTRY'S LARGEST* CATTLE AUCTION DURING RECORD-BREAKER!



AUCTION IN FULL SWING! EVERYTHING SMOOTH THANKS TO KGNC

THE PROGRAM THAT PUT IT OVER!

"THE TRADING POST"

WITH

UNCLE JAY

SPONSORED BY THE AMARILLO LIVESTOCK AUCTION COMPANY

HERE'S THE STORY:

On Sunday morning, March 13, it looked as though all the Panhandle cattlemen had decided to truck in stock to Amarillo for auction.

The pens of THE AMARILLO LIVESTOCK AUCTION COMPANY were filling up fast . . . allowing for trucks currently on the road, all pen space was taken.

At 12 30 Sunday, KGNC flashed the news that the auction pens were filled, and that UNCLE JAY would keep them posted on the regular Monday and Tuesday programs of THE TRADING POST.

At 2 00 P.M. Sunday, the cattle trucks stopped coming.

On the following Tuesday, UNCLE JAY announced that pen space would be available after 3 00 P.M. that day. Promptly at that hour, the cattle trucks began to roll in again.

KGNC's control performance is now recognized as an essential part of THE AMARILLO LIVESTOCK AUCTION COMPANY's operation. Over two million dollars business (March 14, 15, 16, 21, 22, 23, 24) is powerful evidence that it is paying off for both client and cattlemen!

HERE'S WHAT THE SPONSORS SAY:

"I wouldn't attempt to run this business without the support of our program, THE TRADING POST, on KGNC."

—Jay Taylor

"If you don't think the people in this whole country listen to KGNC, you're 'plumb' crazy. We KNOW they listen."

—Eddy Johnson

Jay Taylor and Eddy Johnson are co-owners of THE AMARILLO LIVESTOCK AUCTION COMPANY

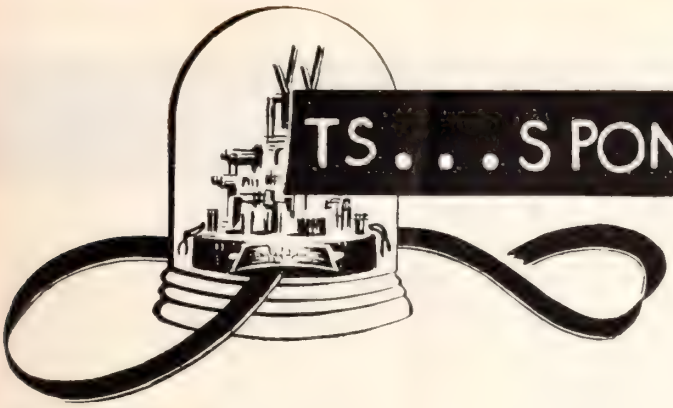
KGNC

AMARILLO, TEXAS

* [illegible] ACCORDING TO [illegible] OF AGRICULTURE

AFFILIATED WITH NBC **MEMBER OF LONE STAR CHAIN**

NATIONALLY REPRESENTED BY TAYLOR-BORROFF & CO., INC



TS...SPONSOR REPORTS...

..SPONSOR REPORT

9 May 1949

Transportation organizations fight tax

Tax on transportation is getting intensive going-over by railroads and plane companies via air advertising and direct handouts at ticket windows. Mail pressure on Congress as direct result is tremendous.

-SR-

Fall business trend may be determined this summer

Future business trend will be determined this summer, according to many financial authorities. Ten out of U.S.'s top 50 business organizations are revising their summer advertising schedule at present. Earlier contracts for returning big-time programs may be in works if talent can be convinced. Policy men feel that intensive summer selling may ease fall decline.

-SR-

Will Congress investigate insurance?

Insurance companies continue to be investigable in a big way. Fact that they control amazing part of U.S. capital is something Washington worries about. Most advertising campaigns of insurance organizations will carry copy this fall explaining how they handle policy holders' money.

-SR-

Fulton Lewis has 750 sponsors

Effectiveness of network cooperative programs at local level is seen in recent Mutual network announcement that Fulton Lewis is now heard commercially over 306 stations with 750 sponsors.

-SR-

Lower-cost-of-living needs better press

Cost-of-living continues down, but there's little in newspapers or on air to bring fact home to general public that doesn't see overall picture. Even big advertisers, definitely affected by consumer mental approach to buying, haven't been doing selling job on fact that lower living costs are equivalent to upped wages.

-SR-

Art Nielsen answers comics on program ratings

A. C. Nielsen, who doesn't usually come to defense of ratings, has answered comics who hit indicies when they aren't on top. While sales are great index of program effectiveness, he said in cleancut statement, maybe good sales record of program would be better if program had better rating.

-SR-

KYW buys time on WPTZ-TV

Fact that TV and radio can and will live together was indicated recently by KYW buying announcements on Philadelphia's WPTZ (Philco television) to focus attention of listeners and viewers on KYW's top radio shows.

-SR-

Transitradio gets riders' O.K.

Survey of transit travelers in District of Columbia by Ed Doody indicates that preponderance of Washingtonians enjoy music in buses and street cars--and that they don't object to transitradio commercials.

SPONSOR, Volume 3, No. 12, 9 May 1949. Published biweekly by SPONSOR Publications Inc., 32nd and Elm, Baltimore 1, Md. Advertising, Editorial, Circulation Offices 40 W. 52 St., N. Y. 19, N.Y. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. post office under Act 3 March 1879

P&G feels Tallulah suit only Bankhead publicity

Procter & Gamble does not feel that "Tallulah, the Tube," ridicules Tallulah Bankhead or any other Tallulah of whom it claims there are plenty, including spring water, soft drink, brand of canned goods, and oil tanker. P&G uses the "TtT" character in radio commercial to good effect.

-SR-

Campbell Soup nearly slapped at award time

Slap by Peabody Awards Committee at Campbell Soup's singing commercials was deleted from award citation corporation received for sponsoring Edward R. Murrow. Committee called spots "soupiest commercials on the air."

-SR-

TV fan papers getting heavy play

TV fan publications all over nation are growing by leaps and bounds. Television set owners don't feel that newspaper listings of programs are complete enough, and are subscribing in solid numbers to any local publication that gives detailed information on what's available for viewing.

-SR-

Quiz shows block programed

Block programing of audience participation programs for two-hour stretch is being tried by WOR, N.Y. Since block or mood scheduling has worked for other types, feeling is that quizzers will also increase listening by being placed back-to-back.

-SR-

Opticians come back to air

Opticians, who as a group have been off radio in most areas for some time, are coming back. Community Opticians, one of largest users of air-time before war, is back on WNEW. Same thing is happening all over nation.

-SR-

TV weather forecasts spreading

Weather station breaks are becoming just as big in TV as they are in radio. Harry Goodman's unique puppet-films are sponsored by packing firm in St. Louis, bank in Boston, brewer in Pittsburgh. Columbus reports sponsorship, too.

-continued on page 40-

capsuled highlights

IN THIS ISSUE

Summer listening is the great unresearched section of broadcast advertising. What has been uncovered thus far is reported in this issue. **page 23**

Fall buying is not conceived in the fall. Consumers' minds are made up in July and August, which is why it's profitable to broadcast in the summertime. **page 26**

Folk music moves outdoors in the summer and shakes hands with its fans. **page 27**

Baseball is bigger, as a broadcast advertising vehicle, than ever before. "Play ball" sells to men and women all over the U.S. **page 30**

Fifty-two week schedules for daytime serials are no accidents. Why the soap operas stay on and on and on is part three of SPONSOR's latest program study. **page 32**

IN FUTURE ISSUES

Cuticura on the air **23 May**

Puerto Rico, American outpost **6 June**

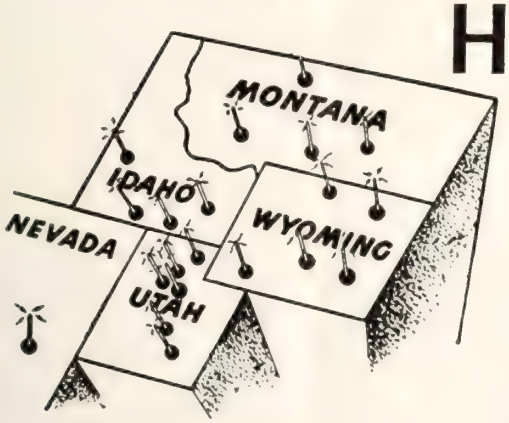
Broadcast advertising audiences, AM, FM, TV **23 May**

Conti, how they sell soap **6 June**

Selling Polaroid lenses **6 June**

One of a series. Facts on radio listening in the Intermountain West

INTERMOUNTAIN NETWORK DOMINATES TERRIFICALLY HIGH TUNE-IN



Daytime tune-in nearly equal to nighttime listening outside Salt Lake metropolitan area

The only complete survey ever made showing the size of audience in the Intermountain West was the Winter, 1947 Hooper consisting of 58,163 coincidental telephone calls.

Comparing the sets-in-use in the Salt Lake City metropolitan area with the sets-in-use for the 13 outside Intermountain cities, it was found that there were 52.6% more sets-in-use in the 12:00 Noon to 6:00 PM period, and 100% more sets-in-use in the 8:00 AM to 12:00 Noon period!

In these 13 cities the Hooperating for the morning was 11.9 for the Intermountain Network stations which had 42.2% of the audience. In the afternoons the Intermountain Network stations had a 14.5 Hooperating with 49.7% of the audience.

SETS-IN-USE
Monday through Friday—Winter, 1947

TIME	SETS-IN-USE 13 INTERMOUNTAIN NETWORK CITIES OUTSIDE OF SALT LAKE CITY	SETS-IN-USE SALT LAKE CITY
8:00 AM—12:00 Noon	28.3%	14.0%
12:00 Noon—6:00 PM	29.2%	19.2%

The high daytime tune-in in the beyond metropolitan areas of the Intermountain West means that in many areas the daytime advertiser on Intermountain Network secures sets-in-use equal to night-time listening in the Salt Lake metropolitan market.

SETS-IN-USE
Winter, 1947 Hooper Survey

CITY	EVENING SETS-IN-USE SUNDAY THRU SATURDAY 6:00 PM—10:00 PM	DAYTIME—MONDAY THRU FRIDAY, 8:00 AM—6:00 PM
Salt Lake City, Utah	35.6	
Rock Springs, Wyoming		32.7
Price, Utah		40.0
Billings, Montana		37.8
Casper, Wyoming		31.7
Idaho Falls, Idaho		32.2
Powell, Wyoming		32.2
Miles City, Montana		28.8

20 HOME TOWN MARKETS COMPRISE THE INTERMOUNTAIN NETWORK

UTAH
KALL, Salt Lake City
KLO, Ogden
KOVO, Provo
KOAL, Price
KVNU, Logan
KSVC, Richfield

IDAHO
KFXD, Boise-Nampa
KFXD-FM, Boise-Nampa
KVMV, Twin Falls
KEYY, Pocatello
KID, Idaho Falls

WYOMING
KVRS, Rock Springs
KOWB, Laramie
KDFN, Casper
KWYO, Sheridan
KPOW, Powell

MONTANA
KBMY, Billings
KRJF, Miles City
KMON, Great Falls
KYES, Butte*

NEVADA
KRAM, Las Vegas

KALL
of Salt Lake City
Key Station
of the
Intermountain
Network
and its
MBS Affiliates

* Under Construction.

THE INTERMOUNTAIN NETWORK Inc.

MUTUAL

Concentrated Coverage where the people live

Avery-Knodel, Inc. National Representatives

New York — Chicago — Los Angeles — San Francisco — Atlanta

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9 MAY 1949

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SPONSOR PUBLICATIONS INC.

40 West 52nd

PROMOTION HELP!

There's been a question I've been wanting to ask, one that I feel sure many small stations would like to have solved by the timebuyer.

When the timebuyer requests the station to contact dealers or distributors in order to coordinate promotion with their commercials, the timebuyer, as a rule, supplies no list.

For example, to run down a comprehensive listing of every dealer who handles margarine is one of those tasks for which a 1,000-watter is not staffed.

Could the sponsor be persuaded of the importance of attaching dealer or distributor lists to their contracts? Local mailings from the station then could follow through with ease.

VIRGINIA ALLEN
Ass't to the Mgr.
WHFB
Benton Harbor, Mich.

RE REPRINTS

Your survey titled "The Automotive Picture" in the March 14 issue of SPONSOR is an extremely good one. May we obtain 50 reprints of the article, or, failing this, may we have permission to use parts of the article?

JOE MIDMORE
Promotion Manager
CKWX
Vancouver, Canada

May we have permission to reproduce in a weekly radio column "Will There be 3000 Stations in 1955" in whole or in part?

Full credit, of course, would be given SPONSOR.

BERNEY BURLESON
Assistant Manager
WETB
Johnson City, Tenn.

• In reply to many inquiries, SPONSOR does not permit partial reproduction of its stories. Permission for complete reprint with credit is generally granted on request.

TV AS SALES TOOL

We would like to have any information on TV as a tool in selling to national and local markets, such as articles, editorials, case histories, etc.

We are contemplating preparing an article for one of our clients discussing

(Please turn to page 6)

ONE STATION in Houston leads all others

KPRC

FIRST IN BMB

FIRST IN HOOPER

FIRST IN THE SOUTH'S FIRST MARKET



To sell Houston and the great Gulf Coast area

Buy KPRC
FIRST
in Everything that Counts

KPRC HOUSTON
950 KILOCYCLES - 5000 WATTS

NBC and TQN on the Gulf Coast
Jack Harris, General Manager
Represented Nationally by Edward Petry & Co.

RECEIVED
MAY 12 1949
NBC GENERAL LIBRARY



Magic FINGERS

More than hands on a keyboard! In seven years of broadcasting, Hugh Waddill of WFAA has played more than 7,000 programs. He has drawn mail from every state in the union . . . from countries ranging from New Zealand to Germany. Hugh's popularity is proof that WFAA has the best organist in radio . . . that the WFAA organ, synchronized with WFAA acoustics, is an incomparable instrument . . . that WFAA's power to entertain is matchless.

WFAA

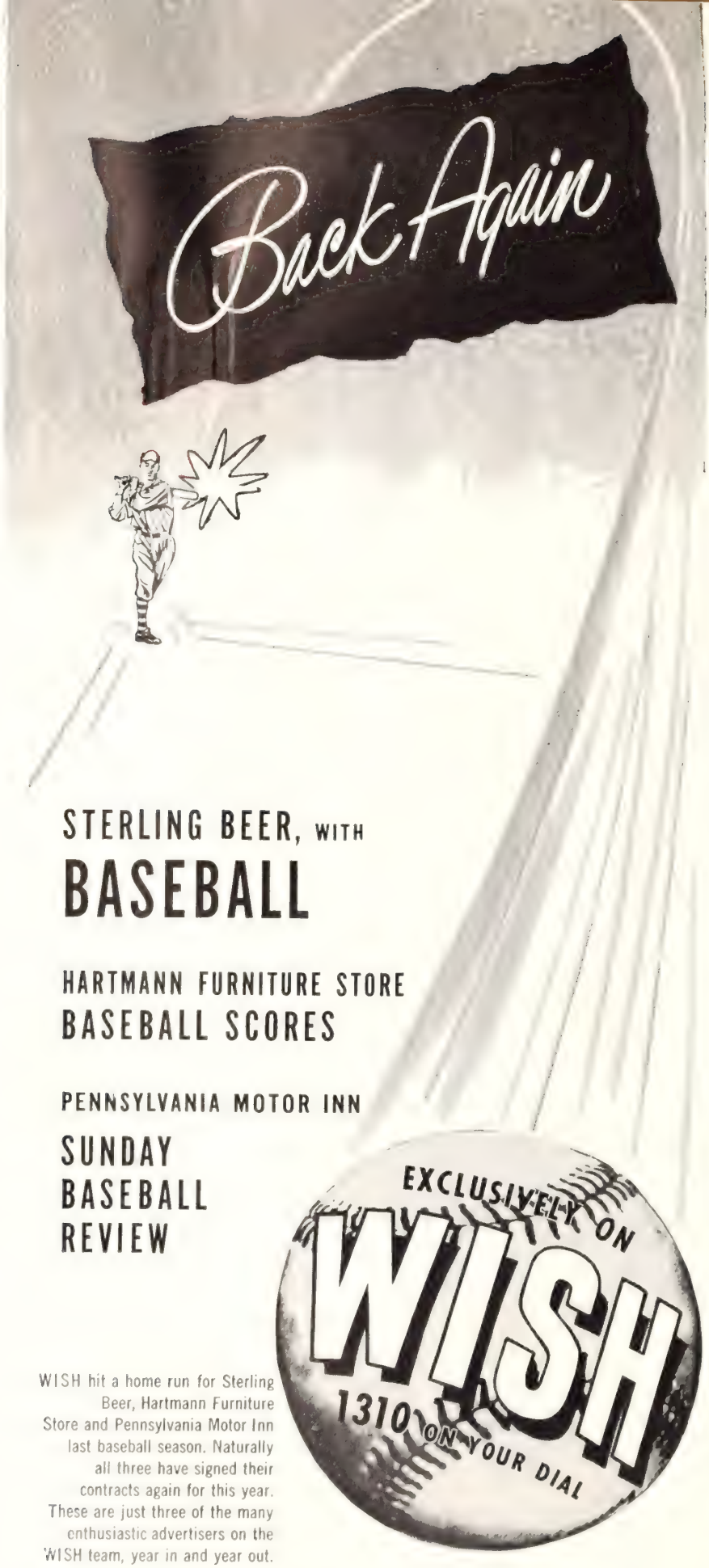
DALLAS and WFAA FM

820 KC • NBC • 570 KC • ABC

TEXAS QUALITY NETWORK

Radio Service of the DALLAS MORNING NEWS

REPRESENTED NATIONALLY BY EDWARD PETRY and COMPANY



WISH hit a home run for Sterling Beer, Hartmann Furniture Store and Pennsylvania Motor Inn last baseball season. Naturally all three have signed their contracts again for this year. These are just three of the many enthusiastic advertisers on the WISH team, year in and year out.

1310 kc INDIANAPOLIS · A-B-C NETWORK

FREE & PETERS, *National Representatives*

40 West 52nd

(Continued from page 4)

their use of TV as a selling tool and its use in overall selling capabilities as viewed through the eyes of a national advertising agency. The theme of the proposed article would be "missionary" in approach in selling TV as a potent sales tool for both large *and* small advertisers.

NORTON J. BOND
John Falkner Arndt
Philadelphia

PRINTLESS PAGES

Did you ever start on a tedious three-hour trip with a favorite trade magazine and no other reading material, get settled as comfortably as possible, and then find that the articles you were interested in were started or continued on pages sans print?

This happened to me with the 11 April issue of SPONSOR.

Please let me have a new complete copy, or pages 24, 25, 28-29, 32-33, 36-37, 76-77, 80-81, 84-85, as soon as possible.

JOHN E. BALDWIN
All-Canada Radio Facilities
Vancouver, B.C., Canada

"HAPPY GANG" LIKED

I would like to add my thanks for one of the most refreshing stories ever done on our *Happy Gang*. I, myself, thoroughly enjoyed every paragraph. It was, indeed, a job well done—interesting, informative, and keenly analytical. The picture lay-out was particularly good—and the whole story is, and will remain, a source of great pride and pleasure to me.

BERT PEARL
The Happy Gang
Toronto, Canada

WTAX OMISSION

In a recent issue of SPONSOR, I noticed a story and table dealing with BMB's test reports on average daily audience in 28 cities. Springfield, Illinois, happens to have been one of the test cities, and you included two station reports on Springfield coverage (one of them an "outside" station), but omitted any mention of WTAX.

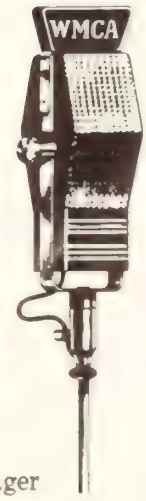
(Please turn to page 74)

Don't take our word for it!

Compare official maps filed with the FCC
and learn for *yourself* that . . .

WMCA reaches more radio families and more unduplicated radio homes* than any New York independent station!

*WMCA—570 kc. *first* on New York's dial—delivers five-state coverage including 403,000 homes unduplicated by the stronger of two 10 kw stations . . . 190,000 homes unduplicated by the stronger of two 50 kw stations!



wmca

FIRST ON THE DIAL . . . FIRST IN COVERAGE . . . FIRST IN DOLLAR-VALUE

Represented by FREE & PETERS

NORMAN BOGGS, General Manager



"Have a wonderful time"

THIS SUMMER, TAKE 13 WEEKS WITH PAY...ON WCCO

Stay on WCCO all year 'round—*without a Summer hiatus*—to have a wonderful time! Summertime in the Northwest is just what the doctor ordered.

BIG SALES! Throughout the 6-state WCCO territory, retail sales are just about as high ($699,000,000) in June, July and August as they are in any other season. Northwest farmers harvest cash crops of $865,927,000 in these three months, and more than two million vacationists bring in (and gleefully spend) an additional $212,000,000.

BIG LISTENING! WCCO delivers an average daytime Twin Cities Hooper of 6.0 in the Summer—58% better than any competing station. (Throughout the 6-state area surveyed by the CBS-WCCO Listener Diary,* WCCO averages 200% more listeners than any other Twin Cities station.)

BIG PRECEDENT! Last year, 48 blue-chip local and national spot advertisers (30% more than the year before) stayed "on the job" all year 'round on 50,000-watt WCCO. As they'll do again this year...having a wonderful time, making sales while the sun shines.

You'll find, as they have found, that the 13 Summer weeks on WCCO are *13 weeks with pay*. For reservations, see us or Radio Sales.

50,000 watts **WCCO**

Minneapolis-St. Paul • CBS

Represented by RADIO SALES



*May 1948. All source material available on request.

Forecasts of things to come as seen by SPONSOR's editors

Outlook

Drive to up U.S. consumption of fish under way

Biggest drive in food market this summer will be to increase America's fish consumption. While meat-eating has increased 15% and chicken on the table 30%, fish has continued rather static. Fish industry on both coasts is now engaged in intensive promotion which includes radio and television. Frozen fish has extended fish sales possibilities to entire nation. Shipments from Massachusetts to Chicago alone are nearly double last year's.

Furniture sales off, with "borax" lines suffering most

There's practically no segment of industry that hasn't been affected by current trend of consumers putting locks on their purses. March furniture sales, which started easing last November, are off 10% from a year ago. Decline is particularly noted in non-advertised lines, with "borax" furniture suffering most. "Borax" sales go to low-end buyers. It is this group that's putting-by most for the forthcoming rainy days that they are hastening by their saving.

Toothpaste firms add a new appeal to ads

Toothpaste industry finds itself facing another revision in appeal due to publicity on ammoniated tooth powders. Most leaders have brought out, or are about to bring out, a product with the new ingredient that is supposed to counteract tooth decay. There are no plans on the part of big firms to drop current products.

New lines have something that old pastes and powders never did, ingredients that dentists feel will actually help the teeth.

1,200 hose firms find going heavy

Less than 20 firms do 50% of all the hosiery business in the U.S. Field is crowded with 1,200 mills, but the advertisers do the business. Retailers are asking for more ad support this summer to counteract the bare-leg "menace." Manufacturers will bring out the sheerest of hosiery for the summer, but the very sheerness makes the long-wearing plus of nylon of questionable value. Radio will be used to sell Miss America on wearing hose for "your audience's sake." Current business is about 10% off of last year's.

Advertising liquidating Waltham Watch's big inventory

Waltham Watch, America's current example of what happens to a non-aggressively advertised product, will come out this fall with an entire new line. Liquidation of present over-stocked line is being carried out through widely advertised sales like those recently handled by Boston's William Finene. It takes advertising even to liquidate. New Waltham line will be well-advertised, if present indications are any index of the future.

Cigarette production continues to expand, as does tobacco advertising

While most industry is cutting down and down, cigarette production continues to jump. March was 6.9% above 1948, and February was up 8.6% over a year ago. Advertising budgets of tobacco leaders are up over 1948 also, but definite figures were not released. Radio is now a cornerstone in any cigarette advertising campaign.

Trucking industry now ready to step out and advertise

Trucking industry now feels that it is in a position to advertise competitively with railroads for business. Seventy percent of all new automobiles are now distributed by truck, and one such trucking firm will approach $3,000,000 gross this year. Trade association in trucking industry is seeking a radio formula which will reach its prospects with a minimum of waste, and still condition consumers not to regard the giant trucks only as road "hogs."

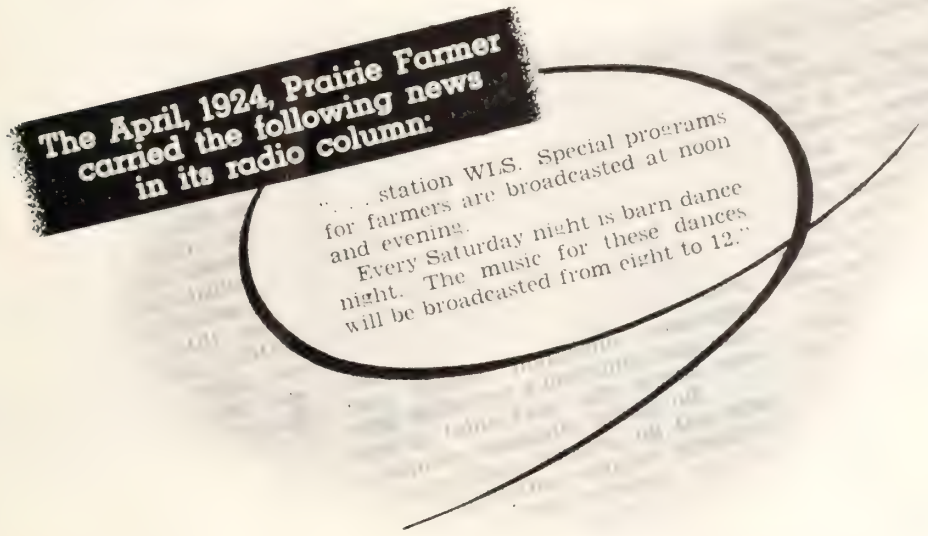
European travel still not helped by U.S.

European tourist travel still is without support of many governmental departments. Latest setback is decision of the Civilian Aeronautics Board not to permit a "tourist rate" for airlines serving the Continent. ECA head Paul Hoffman has been doing his best to get American dollars into Europe without loaning or leasing them. Tourist agencise advertising locally recently reported great interest in touring Europe this summer and the need for better breaks for tourists. Short-term vacationeers want to fly in order to be in Europe as long as possible. Lifting of Berlin blockade is another incentive to travel in Mid-Europa. Only three weeks remain during which loosening of European travel restrictions will mean anything for this year. It's now or never—in 1949.

Radio helps Hunt Foods hit a better sales figure

Hunt Foods, one of the most consistent West Coast air advertisers, is one of the few foods processors who have announced sizable sales increases for the first four months of their fiscal year. Hunt recently tested New York radio in a big way for their canned peaches, although New York is not generally a test market. Hunt is now checking the results of its New York test and the next move will be based on what the New York experiment has indicated.

A 1949 News Item Published in 1924!



APRIL 12, 1924, WLS began its policy of service and down-to-earth entertainment for the family people of the Middlewest, as reflected in the April, 1924, radio pages of Prairie Farmer, excerpts from which are above. Dinner Bell Time, America's oldest farm service program—Homemaking programs—the one and only WLS National Barn Dance—market services—weather—WLS pioneered them all in 1924—but what is more important, *continues* them all in 1949 on a bigger scale, constantly improved to meet the growing needs of Midwest America. 1924-1949—years of service and years of learning to serve *better,* and to serve an ever-growing audience throughout Illinois, Indiana, Michigan and Wisconsin, and border counties of the states around.

1924—1949——25 years of service and entertainment.

A Clear Channel Station

WLS CHICAGO 7 The PRAIRIE FARMER STATION

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

For Profitable Selling

INVESTIGATE

WDEL
WILMINGTON
DELAWARE

WEST
EASTON
PENNSYLVANIA

WKBO
HARRISBURG
PENNSYLVANIA

WORK
YORK
PENNSYLVANIA

WRAW
READING
PENNSYLVANIA

WGAL
LANCASTER
PENNSYLVANIA

Clair P. McCollough
Managing Director

NBC AFFILIATES

Represented by
ROBERT MEEKER
ASSOCIATES
Los Angeles
San Francisco
New York
Chicago

STEINMAN STATIONS



Mr. Sponsor

Harold R. Deal

Manager, Advertising & Sales Promotion
Tide Water Associated Oil Co. (Associated Division), San Francisco

To Associated's office on New Montgomery Street late this summer will come the top radio and TV sportcasters, officials, and college football and basketball coaches in the West. It will be Hal Deal's show all the way. For a couple of days, his map-hung office will sound like a happy blend of an Army staff meeting and Stillman's Gym. The more than 100 football games and 250 basketball games (plus bowl events and playoff tourneys) that Associated will sponsor during the 1949 season on 150 or so radio and TV stations will be discussed in minute detail. Transcriptions of last year's sponsored games will be played back, and Deal, a former semi-pro ball player who somewhat resembles General Eisenhower, will be quick to point out the flaws caught by his sensitive ear.

Tireless, effervescent Deal knows what he's talking about. He joined Tide Water as assistant ad manager in 1921, later masterminded its entry into sportcasting in 1926. Today, that sports sponsorship annually blankets 11 Western states during the fall-winter season. It accounts for 30-40% of a $1,500,000 ad budget, but Deal swears it's worth every penny of it.

Few advertising executives integrate their broadcast advertising efforts into the firm's over-all marketing operations as well as does Hal Deal. The straight, factual copy that his announcers and sportcasters use is only a small fraction (3%) of the total airtime, but the regional identification of advertiser and program is tremendous. Deal promotes the Associated-sponsored sports shows vigorously to the firm's 3,500 dealers, and follows through to the public via give-away game schedules, booklets, high-powered sports contests (which gave away 14,000 footballs last year), window posters, and 17 film libraries of highlights of Associated's games.

Deal is the first to admit that he can't always trace a direct sales value to the firm's sportcasts. In fact, there are many areas served by the broadcast games where Associated has no marketing facilities at all. But, Deal is quick to point out, in terms of prestige and good consumer-dealer relations the Associated Sportcasts really pay off.



WHAT ARE YOU DOING THAT FOR?

The little fellow's question is a good one. The Grocer's answer is a good one, too. He's building that island display to tie-in with a well planned, well placed advertising program. The reason? He knows from experience that "merchandising" national advertising at the point of purchase means more sales, *more profits.*

As grocers have come to rely on "national" advertising to sell their merchandise they have also become more critical of it. Timing and replacement are important. They know which station their customers prefer and they are inclined to back up that station's program with extra promotion.

Wise grocers in North Dakota know that programs aired over KSJB will give them the support they need. That is why the chances are good that your salesmen will be well received when they detail a program using KSJB.

Added proof of KSJB's potent power can be seen in the *latest* survey taken in seven key North Dakota counties. Any Geo Hollingbery representative will be glad to show you the complete study.

—KSJB's—

LATEST RATINGS

	Morning	Afternoon	Evening
KSJB	54.4	46.5	49.6
Station A	18.0	21.4	23.5
Station B	19.3	25.5	17.7
All Others	8.3	6.6	9.2

Survey taken in Stutsman, Barnes, Griggs, Foster, Kidder, Logan, and LaMour counties, North Dakota

KSJB, 5000 Watts at 600 KC, the CBS station covering "The Top Of The Nation". Studios in Jamestown and Fargo, North Dakota



PIONEER SUBSCRIBER. Leadoff subscriber Howard Roberson of KFDA, Amarillo, Texas, says, "I urged co-operative production ten years ago. BPS has justified my faith in its feasibility."

IVORY TOWER LAMENT

By BRUCE EELLS

WHEN I was Sales Manager of KHJ, I worshipped at the new MBS shrine, and later as Business Manager of Young & Rubicam's West Coast radio I reverently annointed the feet of



the wizards who jockeyed for scarce network availabilities. Just at first did I try to tell 'em how we used to do it in Sioux City. I soon learned that unless a man were a network or agency executive ensconced in Los Angeles, San Francisco, Chicago or New York (later we forgot Chicago and San Francisco) he simply couldn't have his finger on the pulse of the people in Cedar Rapids. When I remembered that "Bubbles" Dean had managed KSCJ from scratch into a station where an advertiser could make $25.00 per week return $2,000 in sales, I decided he didn't really know what the listeners wanted; he was just lucky—consistently. I had to learn that I was now on the "national level."

After 10 years of this I was bright as a new dollar. Closest I got to Sioux City were the times I flew over it on the way to New York to find out what we planned there for the entertainment and sales edification of people—in Sioux City—for the coming year. In 10 years I successfully avoided asking people like Howard Roberson what went on in Amarillo. It was less distracting that way. Besides, how could Howard know how to please the people he lived with, without having gone to New York to find out what they wanted in Amarillo.

Finally, a cousin of mine in Sioux City came out to California to see me. He'd built a several million dollar wholesale grocery business in Sioux City—using local radio time the networks didn't preempt. He said he didn't have an advertising agency but that the local station manager "was as smart as a whip." I didn't want to embarrass him so I didn't tell him about how you couldn't really be that smart unless you lived in an ivory tower in Los Angeles, Chicago or New York. During his visit I introduced him to Jack Benny, Burns and Allen, Eddie Cantor and Red Skelton. I would have introduced him to some more—but it was too embarrassing. Why? The ratings of the programs he sponsored *were higher than theirs*—in Sioux City.

Seems Jimmy was using transcribed shows he and some other advertisers around Iowa had pooled their resources to produce on a cooperative "cost-plus" basis. The character of



NEWEST MEMBER, Gene Trace, WBBW, Youngstown, Ohio: "Would've joined earlier, but didn't understand I would get 'the whole works' for the one fixed fee. The shows are worth a fortune."



ENTHUSIASTIC MANAGER, S. U. Oppenhuizen, WFUR, Grand Rapids, Michigan: "We should have little difficulty securing 500 stations. Success for one means success for all."



NBC AFFILIATE OPERATOR Karl Wyler, KTSM, El Paso, Texas waited until Syndicate had proved itself; came in with flags flying. Pleased with programs.



EARLY SUBSCRIBER "Red" Moss, WITR, Bloomsburg, Pa.: "*The Pat O'Brien* series alone is worth more than our fee. *Frontier Town* and *Adventures at Frank Race* will bring revenue like mad."



HARD-HITTING Earl Smith, WLCS, Baton Rouge, La.: "I joined the plan while Eells was field-testing it. The Syndicate's program output more than justifies my early faith in the idea."



ILLINOIS LEADER, W. Kenneth Patterson, WSIV, Pekin, Ill.: "We are using three of the shows. Everyone at the station agrees that the quality and production is the best of any transcribed shows we have heard."

Local Dollars vs. Network Pennies

the programs was based upon the judgement and opinion of station managers "on the local level." Seems that, ignorant as they were about how those things were figured out "scientifically" in Los Angeles, Chicago and New York for network advertisers, those managers somehow staggered along on what they knew about people in their own bailiwicks.

I began to entertain the treasonable thought that "Bubbles" Dean of KSCJ might make a pretty good network executive. In a moment of weakness, I even thought of several network and ad agency executives who might find some small merit in spending a few days loitering around the drugstore where George Volger's announcers hang out in Muscatine. Fortunately, I pulled myself together, perished these errant thoughts, re-read the office copy of "The Huckster," and returned to my deliberations as to the best means for inducing one of our national advertisers to include all the basic "required" stations of a certain network notwithstanding he had no distribution in the areas covered by 38 of them.

One day I got a letter from Jimmy so intelligently written it might have been prepared by one of our ivory tower group. It stated in essence that they were short of good talent, whereas Hollywood was loaded with the best; that most transcribed programs were too expensive to come out on; that local advertisers represented a purchasing power far in excess of *all national* advertisers put together; that if good—really good—transcribed shows were made available at a *reasonable* cost, local advertisers would spend more in radio and less in newspapers, and that *national* advertisers would divert *millions* of *dollars per year* from network and put it into spot radio at full *national* rates—buying *only* the markets they wanted; that stations individually would cooperate in every possible way in any effort that succeeded in bringing them 100% of their time card—instead of 35%. He urged that I get into the business of producing top-quality, top-talent shows via transcription for local advertisers and for national advertisers on a spot basis.

Jimmy Moore had passed away by the time I got to Sioux City. I'm sorry he didn't live to learn that I did leave Young & Rubicam and that my organization now produces top-grade *network-calibre* transcribed shows for NBC, CBS, MBS, and ABC affiliates and independent stations in 40 states and 8 Canadian provinces—on *his* "cost-plus" basis; that I drove a station-wagon over 12,000 miles last summer to get the advice of over a hundred of the smartest operators in the radio industry—*the local station managers;* that the advice and help they gave me has set a cooperative pattern that national advertisers applaud and networks are studying with interest.

Of tremendous interest to Jimmy would be the revelation that—together—our stations can finance and produce *more* and *bigger* radio shows than can be financed and produced by networks whose substance is being drained off by television; that there are many hundreds of AM and FM stations in markets that will not be covered by television for five years, that represent investments that must be protected, and that *working together* under their own cooperative production plan, the Broadcasters Program Syndicate — they'll make *local* radio pay off more heavily than ever before. They'll take over the national advertiser's dollar on a *local* basis and when they're ready, they'll take over television on the same basis.

The ivory tower days are over. "Local level" operators are *taking* over.



ASTUTE OWNER, A. J. Mosby, KGVO, Missoula, Montana: "BPS programs afford our local advertisers the same weight and quality we carry for network advertisers."



UNIQUE PRINCIPLE of no sales staff overhead is explained by Eells to John D. Keating, KPOA, Honolulu, and Paul Oliphant, WLAC, Nashville, Tenn., as Broadcasters Program Syndicate convention mascot Miss Alyce Cougis beams approval.

BROADCASTERS PROGRAM SYNDICATE
Success Story...

BROADCASTERS PROGRAM SYNDICATE
COOPERATIVE PROGRAM SYNDICATION PLAN

Since its organization less than a year ago, the Broadcasters Program Syndicate has built a success story unparalleled in the history of radio.

Operating on a subscription basis exclusively, the Broadcasters Program Syndicate is essentially of, by, and for station subscriber-members.

*A single weekly fee** equal to the subscribing station's national one-time class A quarter-hour rate entitles the station to the Syndicate's *entire output* of network-calibre programs. All current programs—*plus* every additional series produced by the Syndicate in the future.

To Syndicate member-stations, the PAT O'BRIEN—FROM HOLLYWOOD, FRONTIER TOWN, and ADVENTURES OF FRANK RACE series substantiate long-held convictions that—working together—millions of dollars in program values could pour into the coffers of each.

ALABAMA
WKAX, Birmingham
WEBJ, Brewton
WABB, Mobile MBS
WAPX, Montgomery ABC

ARIZONA
KAWT, Douglas
KTAR, Phoenix NBC
KYCA, Prescott NBC
KGLU, Safford NBC
KTUC, Tucson CBS
KYUM, Yuma NBC

ARKANSAS
KVLC, Little Rock

CALIFORNIA
KERN, Bakersfield CBS
KOON, Monterey
KXOA, Sacramento MBS
KUSN, San Diego
KCBS, San Francisco CBS
KXOB, Stockton MBS
KVVC, Ventura

COLORADO
KFXJ, Grand Junction MBS
KGHF, Pueblo ABC

CONNECTICUT
WTOR, Torrington

FLORIDA
WEUS, Eustis
WMBR, Jacksonville CBS
WCNH, Quincy

GEORGIA
WGPC, Albany CBS
WRFC, Athens
WCON, Atlanta ABC
WBBQ, Augusta MBS
WRBL, Columbus CBS

IDAHO
KRPL, Moscow
KLIX, Twin Falls ABC

ILLINOIS
WSIV, Pekin

INDIANA
WHBU, Anderson ABC
WEOA, Evansville CBS
WFBM, Indianapolis CBS

IOWA
KFJB, Marshalltown MBS
KWPC, Muscatine

KENTUCKY
WLEX, Lexington
WINN, Louisville ABC

LOUISIANA
WLCS, Baton Rouge ABC
KSIG, Crowley
WDSU, New Orleans ABC
KSYL, Alexandria NBC

MICHIGAN
WFDF, Flint ABC
WFUR, Grand Rapids
WKNX, Saginaw

MINNESOTA
KROC, Rochester NBC
WEBC, Duluth NBC
WMFG, Hibbing NBC
WHLB, Virginia NBC

MONTANA
KANA, Anaconda
KBMY, Billings MBS
KOPR, Butte ABC
KXGN, Glendive
KOJM, Havre
KXLO, Lewiston
KPRK, Livingston
KRJF, Miles City MBS
KGVO, Missoula CBS

NEBRASKA
KOLT, Scotts Bluff CBS
KOIL, Omaha ABC

NEVADA
KOH, Reno NBC

NEW YORK
WCSS, Amsterdam
WINS, New York City

NORTH CAROLINA
WLOS, Ashville ABC
WCPS, Tarboro

OHIO
WSAI, Cincinnati ABC
WJW, Cleveland ABC
WWST, Wooster

OREGON
KWIN, Ashland
KOOS, Coos Bay MBS
KOIN, Portland CBS

PENNSYLVANIA
WLTR, Bloomsburg
WCPA, Clearfield
WSCR, Scranton
WIP, Philadelphia MBS

SOUTH CAROLINA
WMRA, Myrtle Beach

SOUTH DAKOTA
KDSJ, Deadwood
KOTA, Rapid City CBS

TENNESSEE
WTJS, Jackson ABC
WROL, Knoxville ABC

TEXAS
KBKI, Alice
KFDA, Amarillo ABC
WRR, Dallas MBS
KTSM, El Paso NBC
KFJZ, Fort Worth MBS
KXYZ, Houston ABC
KOLE, Port Arthur
KABC, San Antonio ABC

UTAH
KUTA, Salt Lake City ABC

VERMONT
WSKI, Montpelier

VIRGINIA
WCYB, Bristol
WGH, Newport News ABC
WRNL, Richmond ABC
WSLS, Roanoke ABC

WASHINGTON
KJR, Seattle ABC
KXLY, Spokane CBS
KIMA, Yakima CBS

WEST VIRGINIA
WOAY, Oak Hill
WLOH, Princeton

WISCONSIN
WHBL, Sheboygan ABC

WYOMING
KVOC, Casper ABC
KFBC, Cheyenne ABC
KODI, Cody
KPOW, Powell MBS
KWYO, Sheridan MBS

BERMUDA
ZBM, Hamilton, Bermuda ABC-MBS

CANADA
ALBERTA
CFCN, Calgary CBC
CFRN, Edmonton CBC

BRIT. COLUMBIA
CJDC, Dawson Creek
CKOV, Kelowna
CKNW, New Westminster

MANITOBA
CJOB, Winnipeg

ONTARIO
CKOC, Hamilton
CFPA, Port Arthur CBC
CHUM, Toronto

QUEBEC
CFCF, Montreal CBC-ABC

SASKATCHEWAN
CFQC, Saskatoon CBC
CJGX, Yorkton CBC
CKCK, Regina

*If your quarter-hour rate, for example, is $25.00, you as a member of the Broadcasters Program Syndicate would receive the Syndicate's ENTIRE OUTPUT of programs—plus all future programs—for $25.00 per week.

JOIN OUR FAMILY of prestige stations, and share in this fast-growing programming jack-pot. Auditions available.

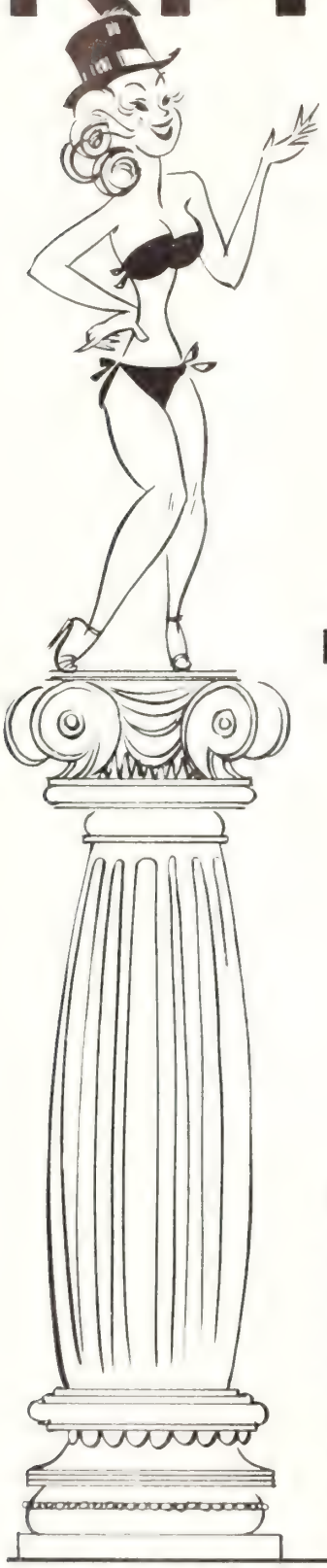
BROADCASTERS PROGRAM SYNDICATE

Under Direction Of

BRUCE EELLS & ASSOCIATES

2217 Maravilla Dr. • Hollywood 28, Calif. • HO 9-5869

KFH IS TOPS



STATIONS WITH BEST LIKED WICHITA FARM SERVICE PROGRAMS

HAS BEST FARM NEWS

KFH		10.8
RADIO STATION	B	3.3
RADIO STATION	C	.—
RADIO STATION	D	.—

HAS BEST GRAIN AND LIVESTOCK MARKET REPORTS

KFH		17.5
RADIO STATION	B	3.7
RADIO STATION	C	.—
RADIO STATION	D	.—

.— Named by less than 1% of regular customers

Data is from "The Kansas Radio Audience of 1948" published by Dr. F. L. Whan for Station WIBW. The figures given here are based on number who usually listen to the type of program indicated.

KFH is TOPS in Wichita's farm market – the figures quoted here are a striking indication of the farm audience that is available to KFH advertisers. The KFH area is tops in "per farm income," in "retail sales per family" and by other indicia that determine the value of a market for sales development. Consider KFH for your radio program – it's TOPS by every standard.

5000 Watts - ALL the time

KFH CBS

WICHITA, KANSAS

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

SPONSOR

New and renew

New on Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Albers Milling Co	Erwin, Wasey	NBC	12	Elmer Peterson; WThF 5:45-6 pm pst; Apr 20; 52 wks
General Foods Corp	Benton & Bowles	ABC	9	Surprise Package; TuTh 2:05-2:15 pm pst; May 17; 20 wks
Gillette Safety Razor Co	Maxon	CBS	168	Preakness Stakes; Sat 5-5:30 pm; May 14
Gillette Safety Razor Co	Maxon	CBS	168	Belmont Stakes; Sat 4:30-5 pm; June 11
Philip Morris & Co Ltd Inc	Cecil & Presbrey	MBS	384	Against the Storm; MTWTF 11:30-12 noon; Apr 25; 52 wks
Stanley Home Products Inc	Direct	ABC	260	Northfield Choral Festival; Sun 3:30-4 pm; May 15

(Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period)

Renewals on Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
D. L. & W. Coal Co.	Ruthrauff & Ryan	MBS		The Shadow; Sun 5-5:30 pm; Sep 11; 39 wks
Philip Morris & Co Ltd Inc	Cecil & Presbrey	MBS	384	Queen For A Day; MTWTF 2-2:30 (alternate 15 min); Apr 18; 52 wks
Pure Oil Co.	Leo Burnett	NBC	33	Kaltenborn Edits the News; MWF 7:45-8 pm; May 2; 52 wks
Pure Oil Co.	Leo Burnett	NBC	33	Harkness of Washington; TuTh 7:45-8 pm; May 2; 52 wks
Seeman Bros Inc.	William H. Weintraub	ABC	257	Monday Morning Headlines; Sun 6:15-6:30 pm; May 29; 52 wks
Toni Inc	Foote, Cone & Belding	CBS	163	This Is Nora Drake; WTWTF 2:30-3:45 pm; May 9; 52 wks

National Broadcast Sales Executives (Personnel Changes)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Noel C. Breault	WFCI, Providence R. I.	WNOC, Norwich Conn., sls mgr
J. Allen Brown	NAB, asst dir of broadcast adv	WPIK, Alexandria Va., adv, sls mgr
Charles H. Cowling	KOWL, Santa Monica Calif., sls mgr	KMPC, L. A., national spot sls dir, acct exec
Robert M. Hetherington	KSTL, St. L.	WIL, WIL-FM, St. L., sls mgr
Robert Z. Morrison, Jr.	WFIL, Phila., in chge sls development	WFLN, Phila., sls mgr
William T. O'Connor	—	WNAV, Annapolis Md., sls mgr
Henry R. Poster	Thomas B. Noble Associates, N. Y. slsman	Headly-Reed, N. Y., slsman
Willis Searfoss	WLOU, Lousiville Ky., sls rep	Same, sls mgr
Morton Sidley	KXOA, Sacramento Calif., mgr	KXOA, Sacramento, KNOB, Stockton, KXOC, Chico Calif., vp, sls dir
Bill Sinor	KOPP, Ogden U., natl sls mgr, asst gen mgr	KGVO, Missoula Mont, KANA, Anaconda Mont., natl sls mgr

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harold S. Birkby	—	Peerless Mills Co, N. Y., gen sls mgr, adv dir
Jon Jacob Black	May's Department Store, N. Y., gen mgr	Alexander's Fordham Store, N. Y., gen mgr
Roy Boscow	Nash-Kelvinator Corp (Nash Motors div), Detroit, adv, sls prom dir	Magnavox Co, Fort Wayne Ind., gen sls mgr
L. A. Brodsky	—	Golden Oak Packing Co, Chi., adv mgr
Russell Brown	General Mills, Mnpls.	Dad's Root Beer Co, Chi., adv, mdsg mgr
Richard W. Clare	New England Confectionery Co, Cambridge Mass., sls mgr	Same, marketing mgr in chge sls
Joseph G. Csida	Billboard, N. Y. vp, editor-in-chief	Radio Corporation of America (RCA Victor div), Camden N. J., asst pub rel dir

● ***In next issue: New National Selective Business. New and Renewed on TV Advertising Agency Personnel Changes. Station Representative Changes***

Sponsor Personnel Changes (Continued)

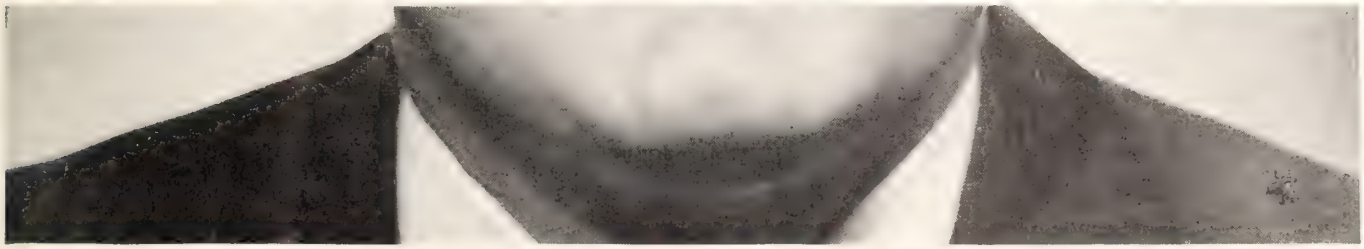
NAME	FORMER AFFILIATION	NEW AFFILIATION
John P. Cunningham	Newsweek Magazine, N. Y., adv staff	Same, adv mgr
O. L. Forster	—	F. W. Cook Co Inc, Evansville Ind., gen sls mgr
Jack Gilbert	—	Roney Plaza Hotel, Miami Beach Fla., adv mgr
George N. Hawley	Southern California Edison Co, L. A., industrial sls mgr	Same, adv mgr
Wade H. Jones	New England Confectionery Co, Cambridge Mass., mdsg mgr	Same, sls mgr
Lucien E. Liddy	—	American Home Foods Inc, N. Y., adv mgr for Clapp's baby foods, Duff's baking mixes, G. Washington's instant coffee, broths, Chef Boy-ar-Dee foods, Burnett's food flavors
Eugene B. Lucas	—	Walco Inc, E. Orange N. J., natl sls mgr
Tom Mason	Avco Mfg Corp (Crosley div), Cinci., Central regional mgr	Same, sls prom mgr
Frederick J. Nabkey	—	American Home Foods Inc, N. Y., sls prom mgr
Ellis L. Redden	Avco Manufacturing Corp (Crosley div), Cinci., adv, sls prom dir for appliances, radio, TV	Motorola Inc, Chi., adv, sls prom dir
Keith Stone	Socony-Vacuum Oil Co Inc (White Star div), Detroit	Same, adv dept mgr
Robert C. Taft	Mellon National Bank & Trust Co, Pittsb., vp	Stromberg-Carlson Co, Rochester N. Y., pres
Lee Walsh	Washington Daily News, Wash., woman's page ed	Julius Garfinckel & Co, Wash., adv, publ dir

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Benson & Hedges, N. Y.	Benson & Hedges Private Blend	Al Paul Lefton, N. Y.
California Cotton Mills, S. F.	Cotton Mills	Brisacher, Wheeler, S. F.
Case's Tangy Pork Roll Inc, Trenton N. J.	Meat packer	Weightman, Phila.
Chemicals Inc., Oakland Calif.	Dura Starch	Garfield & Guild, S. F.
Cribben & Sexton Co, Chi.	Universal Gas Ranges	Christiansen, Chi.
Frank J. Curran Co, Aurora Ill.	Insecticides	Schoenfeld, Huber & Green, Chi.
Dunn's Restaurant, N. Y.	Restaurant	Altomari, N. Y.
Emerson Radio & Phonograph Corp, N. Y.	Radios, phonoradios, TV sets	Foote, Cone & Belding, N. Y.
Empire Milwork Corp, Corona N. Y.	Lumber, bldg needs, ready-to-finish furniture	Rose-Martin, N. Y.
Golden Oak Packing Co, Chi.	Smoked meats	Shrout, Chi.
Vic Hendler, Phila.	Appliances, tires	Weightman, Phila.
Hotel Chelsea, Atlantic City N. J.	Hotel	Seidel, N. Y.
Lever Bros Ltd, Toronto	Good Luck Margarine	Ruthrauff & Ryan, N. Y., for Canadian adv
Joselli Suits Inc, N. Y.	Women's suits	Dorland, N. Y.
Kaiser-Frazer Corp, Willow Run Mich.	Automobiles	William H. Weintraub, N. Y.
Anne Graham Logan, Hamilton, Can.	Electrolysis	Garry J. Carter, Toronto Can.
Lord & Taylor, N. Y.	Department store	William Warren, N. Y. for TV
Marin Dell Milk Co., S. F.	Dairy prods	Russell, Harris & Wood, S. F.
Milwaukee Launderers Assn, Milw.	Institutional	Loise Mark, Milw.
Mark Morris Tire Co, S. F.	Tires	Wakefield, S. F.
Nordis of Dallas Inc, Dallas Tex.	Women's sportswear	J. B. Taylor, Dallas Tex.
Pla-Buck Auction Enterprises Inc	Co-op promotional plans for Southern Calif. merchants	Irwin-McHugh, L. A.
R. J. Reynolds Tobacco Co, Winston Salem N. C.	Cavalier Cigarettes	William Esty, N. Y.
Roman Meal Co, Tacoma Wash.	Breakfast cereal	Guild, Bascom & Bonfigle, S. F.
S. & C. Motors, S. F.	Ford dealer	Garfield & Guild, S. F.
San Francisco Chronicle, S. F.	Newspaper	J. Walter Thompson, S. F.
Schine Organization, N. Y.	Hotel chain, Wiggins candy	Robert W. Orr, N. Y.
Sherwin-Williams Co, Cleve.	Paint products	Fuller & Smith & Ross, Cleve.
Smax Co, Marion Ind.	Smax-cheese-toasted corn chips	W. Earl Bothwell, Chi.
Snellenburg's Department Store, Phila.	Department store	Philip Klein, Phila.
Southern California Fish Co, L. A.	Blue Sea Tuna	Glasser-Gailey, L. A.
Spirit Inc, Malden Mass.	Spir-it, Icing-les prods	John C. Dowd, Boston
Standard Brands Inc, N. Y.	Tenderleaf Tea	Compton, N. Y.
Tailored Woman, N. Y.	Women's store	Gordon & Mottern, N. Y., for radio, TV
Tee-Off Inc, N. Y.	Golf-eze men's slacks	Lue H. Witt, N. Y.
United Expositions Corp, N. Y.	First International Inventors Exposition	Gordon & Mottern, N. Y.
U. S. Beet Sugar Assn	Institutional	Foote, Cone & Belding, S. F.
Walco Inc, East Orange N. J.	TV enlarging lenses, filters, phonograph needles	H. W. Hauptmann, N. Y.
Ward Laboratories Inc, N. Y.	Hair tonics	Frederick-Clinton, N. Y. for radio
Welch Grape Juice Co, Westfield N. Y.	Grape juice, jelly	Lennen & Mitchell, N. Y.



ARE YOU A TIME BUYER WITH A 9-MONTH MIND?



For nine months each year, you're a keen-minded customer. You scrutinize and analyze with slide-rule precision and accuracy. Facts alone govern you. And we like it that way.

But when you think about summer, we still haven't figured out what strange metamorphosis takes place. Logic goes by the boards; and belief in the old saw, "business falls off in summer," holds sway.

As a matter of fact—and a fact is a fact even in June, July and August—business is better in the Duluth-Superior Market in summer. Your advertising dollar actually can bring you a bonus return. Because all summer long we're host to hundreds of thousands of free-spending tourists. And they're probably more susceptible to your advertising then, because the vacation spirit offers less restraint to the impulse to buy.

Give us credit for knowing you too well for nine months of the year to try fooling you about the other three. You can take what we've said as fact. So why not take advantage of the summer business bonus in the Duluth-Superior Market? There's still time.

WEBC NBC ★ **DULUTH-SUPERIOR** MINNESOTA WISCONSIN ★ **KDAL** CBS

Remember when



junior wore diapers



then short pants . . .



then long pants?

It's a proud day for a boy when he first gets long pants and feels like a grown man! We're proud of WWDC's growth, too. Starting out small, WWDC has grown into a man-size station in the rich Washington market. Your Forjoe man will give you the story.

WWDC

AM-FM—The D. C. Independent

Represented Nationally by

FORJOE & COMPANY

New developments on SPONSOR stories

p.s.

See: "Margarine Makes Good"

Issue: 11 April 1949, page 30

Subject: Margarine Congressional victory sparks renewed radio promotional campaign

Heartening effect of the margarine interests' recent victory in the House of Representatives is becoming increasingly visible in radio advertising of the butter substitute. Margarine, governed by Federal laws regulating its sale and manufacture since 1866, and handicapped by stiff U. S. and state taxation, took an important step forward last month when the House passed a bill to abolish all Federal levies against the product. If the measure gets by the Senate, margarine for the first time will be able to compete with butter on an equal basis, except for states taxes and minor regulations on labelling, packaging, and restaurant serving.

On the strength of the House victory, margarine producers have stepped up their broadcast promotional campaigns. Safeway Stores, Inc., using four Los Angeles stations to advertise meat and grocery products, started a series of one-minute announcements for its house-brand margarine, Sunnybank, on one L. A. station, KTSL. Standard Brands' Blue Bonnet margarine, on and off WLW's (Cincinnati) *What's Next?* program on a haphazard schedule, is now advertised regularly three times a week on the show, with an additional Saturday a.m. announcement. Delrich, Cudahy's margarine entry, has a regularly-scheduled hitchhike on *Nick Carter* (MBS), while Swift's Allsweet, after sporadic plugging on *Meet the Meeks* (NBC), now receives spotlighted attention in the commercials.

Although this hypoed radio campaign on behalf of America's most persecuted food product still doesn't include all its leading manufacturers, it nevertheless is a significant weathervane as to which way the wind will blow if and when the Senate passes the tax-free bill.

p.s.

See: "Why sponsors change agencies"

Issue: December 1947, page 15

Subject: Do radio programs still cause more advertisers to change agencies than other advertising media copy?

While recent agency changes haven't been as spectacular as the switch of American Tobacco to BBD&O, from Foote, Cone and Belding, during the past year, there have been a number of switches that can be traced, at least in part, to failure to develop a top radio or television program. BBD&O's Dennis James half-hour which lasted on TV for one consecutive performance for General Electric may not have been the reason why Young & Rubicam now has the hour-long Sunday night Fred Waring show for GE, but it is at least a contributing reason. BBD&O's substitute for the lamented James one-timer also was a continuous headache, despite the fact that is was produced by one of TV's better-organized independent producers, World Video. A young fortune is being poured in the Fred Waring presentation which didn't impress viewers on its debut. Waring is a top-flight visual-minded music man, and there is little doubt that his Sunday evening stint will keep that part of the GE account at Y&R.

Switch of Tenderleaf Tea (Standard Brands) from J. Walter Thompson to Compton cannot be attributed to radio 100%. But the fact that *One Man's Family* never did sell the tea too well, and the added fact that Standard Brands is currently anti-radio-minded, had a bearing on the shift.

(Please turn to page 50)

No other station has a better who's who



BMB—STUDY NO. 1—1946

Represented Nationally by NBC Spot Sales

We are one of 39,000 families who live in Berkshire County. Our name is Gilson. Last year the 6 of us spent $5000.00 approximately for necessities. My four sons and I listen to Bob Bender and enjoy the "famous" of the sports world we've met through his program. Bob is our favorite because he gives us first hand information about winter and summer sports.

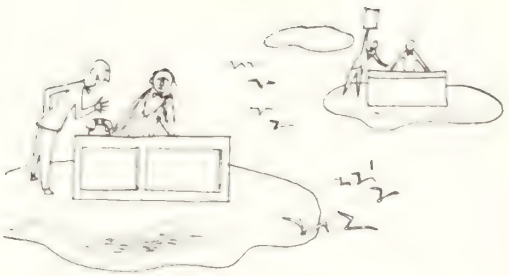
Charles D. Gilson

810 on your dial
50,000 Powerful watts
affiliated with NBC

WGY

A GENERAL ELECTRIC STATION

KEY TO SYMBOLS ★ Over 250,000 ■ 100,000—250,000 ● 50,000—100,000 ◉ 25,000—50,000 ◎ 10,000—25,000 O Under 10,000





Mr. Jamison sells no Blue-Sky

In the pleasant month of May (or in any other month for that matter) there is nothing vague about the way our man Jamison does things. People advertise on the air, Mr. Jamison feels, for the purpose of making money. And that's the only basis on which he sells radio and television time.

"Radio is a fascinating medium," he says with reason. "There are hundreds of fabulous success stories associated with it. By dwelling on them in a general way, I imagine I could *peddle* more time than I do now. But I wouldn't *sell* near as much. For in the business of national spot representation, THE ONLY REAL SALE IS ONE OF MUTUAL ADVANTAGE. Both my advertisers and my station clients would find this out soon enough.



"It might be possible, for instance, to sell a lot of New England time to a maker of cowboy boots, and get away with it once or twice. But matching the message, the market and the money is a better way.

"That's how we feel about it at Weed and Company, anyway. Maybe that's why we're doing more business for all of our clients (stations and advertisers alike) than ever before."

Weed and company

radio and television station representatives

new york • boston • chicago • detroit
san francisco • atlanta • hollywood



MILLIONS OF SUN LOVERS WILL ENJOY FAVORITE PROGRAMS AT BEACHES THIS SUMMER WITH PORTABLE RADIOS BY THEIR SIDES

Don't underestimate summer listening

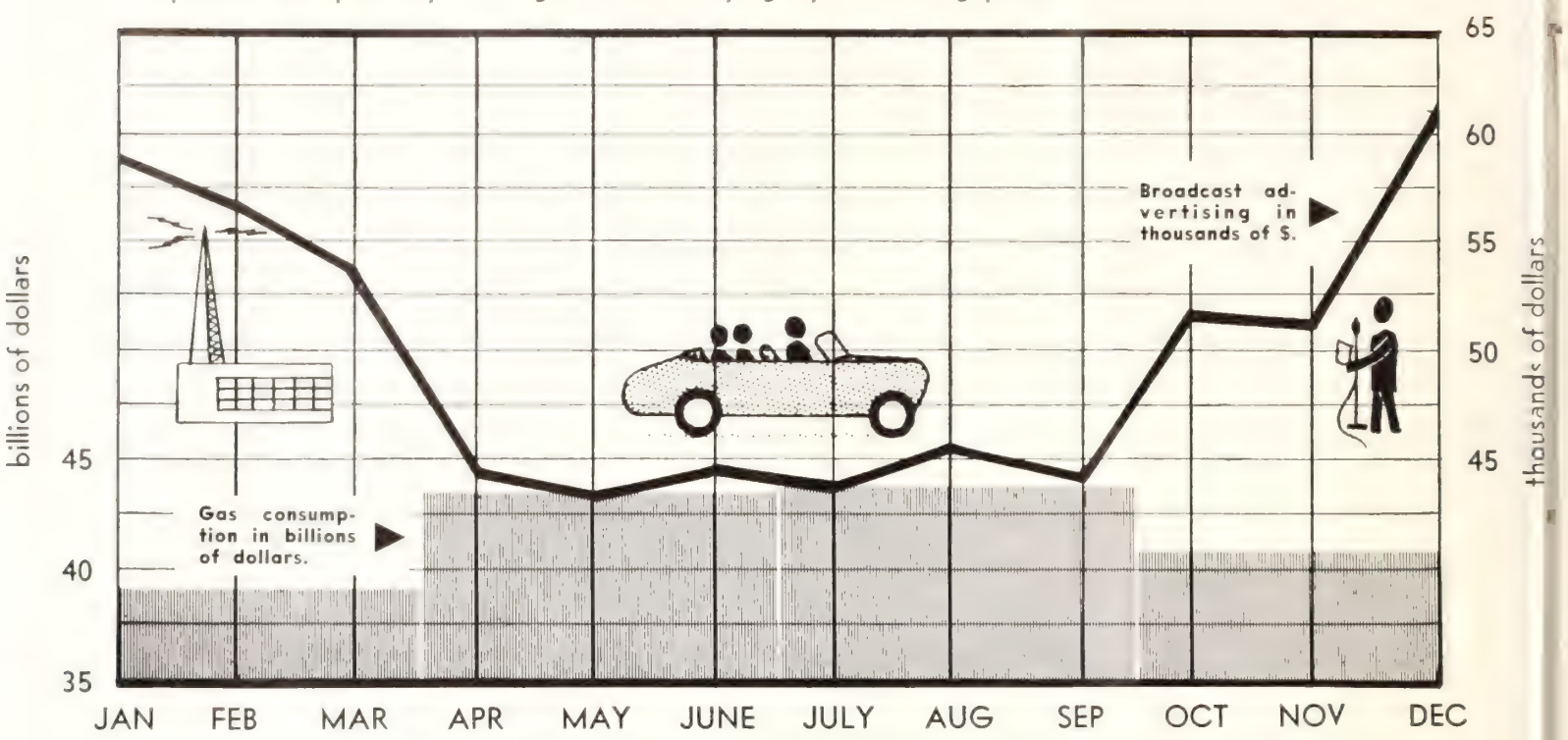
What the statistics reveal about listening in the good old summertime

Overall There are only 13.3% less people at home in metropolitan telephone homes during summertime evenings (July-August) than there are at night during the peak winter month, January (70.0 vs. 80.8 of the total homes). The comparatively slight difference, between the audience available in the frigid months and those who could listen if they wanted to, is accented in the summer daytime when the July-August available homes (68.7) are only 6.6% less than are available during the peak daytime month (February).

These are the C. E. Hooper figures that indicate that if metropolitan listening goes down during the dog days, it's only partially due to prospective listeners not being available for dialing. This fact is further accented by a special study financed by NBC and CBS and made by the Psychological Corporation. The PC figures indicate that only 6.8% of the nation is on va-

Gas and oil air advertising for 1948

compared with quarterly retail gas and oil buying by consuming public



based upon Department of Commerce figures for the period covered

cation at any one time during the 13 weeks that make up summer (July 1 to Labor Day). Of this 6.8% only 1.4 is away from home. The vacation facts, according to this study, are that a little more than one-third of the two-weeks-with-pay-contingent do not leave town but relax at home. This does not mean that they are continually available to listen to radio, but that they *are* adjacent to their home sets a certain part of the time. They swell the potential radio audience, but they do not mean as much to the actual audience as the men and women who go out of town on their vacations. This is because a limited survey made of listening in bungalows and on portable radios in hotel rooms indicates that leisure listening is at least 25% more than the dialer would do at home.

That it isn't more can be traced to the generally poor quality of summer commercial programing. Eighty-one percent of the men and women questioned in the Psychological Corporation survey indicated that they'd listen just as much, if not more, in the summertime as they do in the cool months—if the shows were of equal quality.

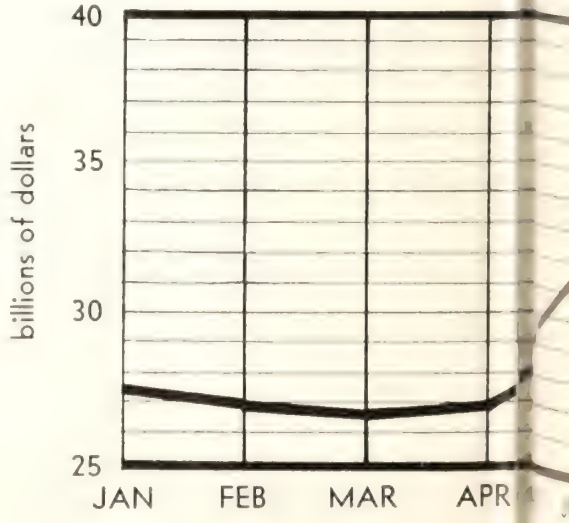
A limited summer-bungalow-colony diary study conducted by a graduate student at one of the Midwest universities (the sample was only 100 homes with 158 diaries, the extra 58 records being kept for multiple sets in the 100 homes) indicated that use of radio sets in these 100 homes was up 23% in the daytime, down 7% between six and 8:30 p.m., and up from eight to 14% from the latter hour until 11:30 p. m. Summer-resort listening continues for at least a half-hour longer than in-town radio habits, despite the fact that literally hundreds of thousands of men commute during July and August who don't during the other ten months. Theoretically, the male of the species, having to travel on an average of two hours more back and forth from the bungalow than he does from his winter home, should retire earlier in the summer than he does during the winter. The reverse is true. (This may be one reason why production per man-hour at many factories is less during July and August than it is during the rest of the year.)

The programs that are bungalow-listened-to do not fall into the same categories that are dialed in the year-round home. Variety programs that reach the bonus-sized audiences during the major 39 weeks of the year do not get the big resort listening. It's the mysteries that pull the big shirt-sleeve-and-open-neck brigade. The summer diary report indicated that program interest in the 100 homes (158 diaries) was reported (percentagewise) as follows: (If all 158 diaries would have reported listening to any one program-type, the rating would be 100%.)

Type	*Rating*
1 Mysteries	92%
2 Quiz programs	82%
3 News	68%
4 Daytime serials	52%
5 Situation comedies	42%
6 Popular music	38%
7 Concert music	22%
8 Various	18%

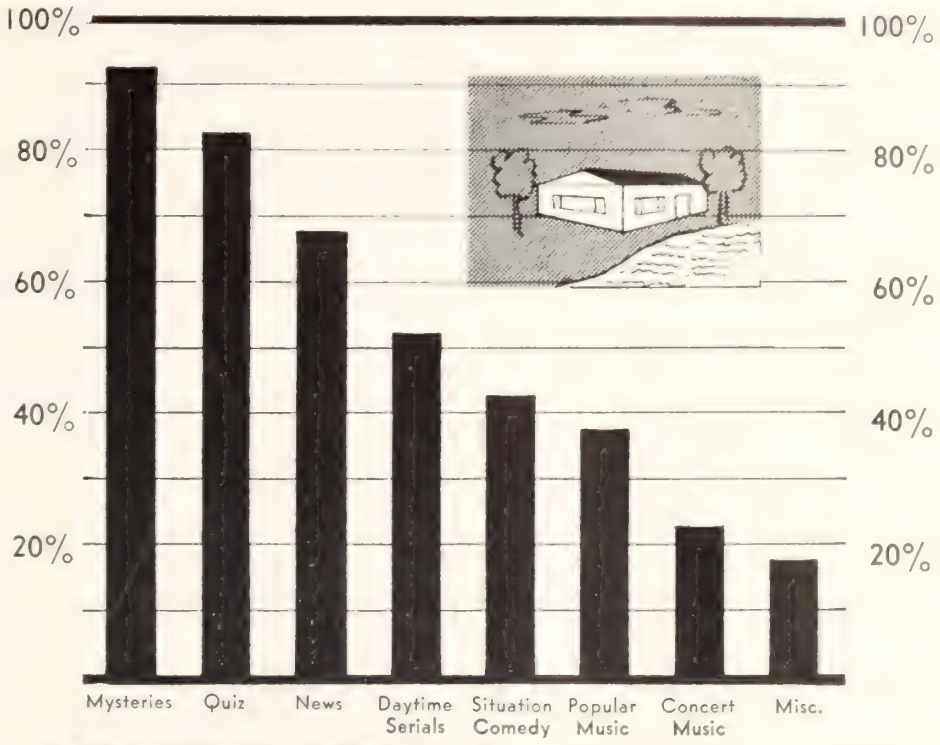
No attempt in the above has been made to separate the daytime and evening listening, except in the case of the soap opera, which, being a class of entertainment all its own, naturally is reported individually.

U.S. total wages an



Summer colony listening by type

Homes that listen, least once a week, to specific program



This chart is based upon a small diary study made in a Midwest bungalow community. The findings are not conclusive

Because hot-weather listening is the great unresearched section of broadcast advertising, even the 100 diary study of a graduate student is important. Average length of time spent with the radio by bungalow-listening families was 5⅓ hours. This compares with December, 1948, listening per day reported by C. E. Hooper of 4¼ hours per day in the 36 cities in which the *Program Hooperatings* are made twice a month. In other words, listening in this bungalow colony, if the diary sample is to be believed, and it was more accurate than usual diary studies, since the graduate student personally did a call-back cross check on the accuracy of each of the 158 completed diaries, was one hour and five minutes a day longer than in December big-city telephone homes.

There was special provision in these special diaries for squawks. Number one summer complaint was a lack of good comedy programs on the air. The number two complaint was that little or nothing was done by stations and advertisers to let listeners know what good programs were on the air. Since many of the bungalow colony were beyond the normal service areas of some of their favorite stations, it was necessary for them to develop new dialing habits, although frequently to the same network programs or replacements to which they listened at home. However, the "local" stations had programs of their own about which the summer visitors weren't aware. In a number of cases, the diary keepers reported that it was six to eight weeks before they discovered a specific program they liked. (The diary week was the ninth of the ten-week summer-resort season.)

Popular music was dialed a great deal more that the 38% index indicated. This is because most of the 38% not only listened to popular music, but listened to it a great deal. It was frequently, of an evening, danced to in bungalows by as many as ten couples. Despite the dancing crowd, this multiple listenership of necessity was reported as one radio set. Popular music listeners are strong radio fans.

The 22% percent who reported listening to concert music, when cross checked, indicated that concert music was anything from *Alice Blue Gown* to *Madame Butterfly*. Concertizing to this bungalow colony was anything it classed as "good" music.

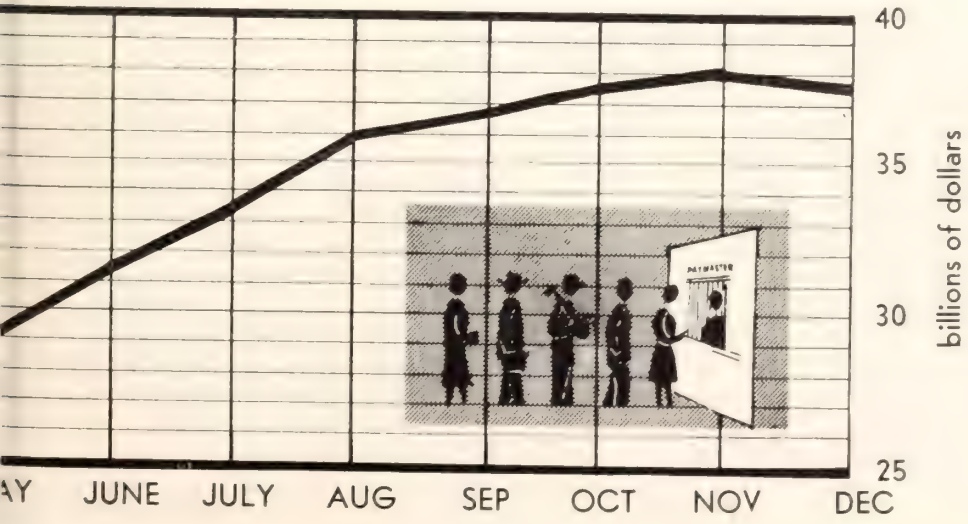
The graduate student reported that only three bungalows in the colony of 858 homes were without one or more radio receivers. This, in terms of coverage, means that over 99.5% of the summer homes had radios.

Possession of a radio at a summer resort means more than the possession of a radio in the city. The reason for this is that very few sets are permanently located in a bungalow colony. They have to be brought to it from the city. It's a deliberate move, an indication of a desire on the part of the set owner to use it. Seventy percent of the bungalow colony, used for this Midwest survey, brought their sets with them, and 30% used sets that were left at the bungalow during the winter. Quality of reproduction was noticably better in the 70% homes.

There are many other forms of summer listening which are not indicated in any Nielsen or Hooper report. In areas near the oceans, lakes, or navigable streams, radios on pleasure boats get very intense usage. During the past nine years since WOR had the American Market Research Service conduct a survey to show listening to broadcasts on boats in and around New York City, there are indications that the 60% coverage which AMRS reported in 1940 has increased to 85. Information (not official) reported by

(Please turn to page 46)

alaries for 1948





FALL SUITS, LINENS, APPLIANCES, ARE TOP BUYS IN SEPTEMBER. BRAND CHOICE IS AN AUGUST DECISION FOR ALL THREE

They buy in the fall, but decide in the summer

Overall Only October and December exceed the retail sales total of September, according to the figures of the United States Department of Commerce. October exceeds September by only a little over $400,000, and the holiday month, the biggest retail sales month of the year, is only $2,146,000 ahead of September.

While July and August retail buying is ahead of most months of the year, aside from the last third of each year, September is the period during which the housewife buys a great number of products which she needs for her home and herself. The decision on what to buy, what brands, and where to buy is made, according to two department store surveys (one in Milwaukee and one in San Francisco), on major purchases 80% in the latter part of July and August. These major purchases include appliances, linens, and women's and children's clothing (dad's fall wearables are not a summer concern, according to the survey made by these two department stores).

The survey, which was of a confidential nature, now determines the advertising policy of not only the two stores which made the survey, but of practically the entire chain of great retail firms of which they are a part. Newspaper copy is geared apparently to persuade the reader to come in and buy now, but it's actually directed at conditioning the reader for her fall purchasing.

"It's too late," states the vice-president in charge of merchandising of the San Francisco store, "to wait to sell a major investment until the family is back in fall harness. Then the different pulls—the problems of the family and the home, with the children returning to school—make selling through advertising twice as difficult as it is when the purchasing agent of the household has the leisure to be intrigued with the possibility of owning a particular product, dress, or adjunct to better living. We budget part of our August advertising against our September merchandising costs. It's difficult to convince some of our department heads to advertise in August for September selling. Department stores are advertising-geared to today's expenditures paying off with tomorrow's sales. This may be satisfactory for all the other 11 months of the year but it isn't for September. We have our records on

(Please turn to page 68)



Howdy Neighbor

Warm-weather outdoor events bring entertainers and listeners face-to-face

PART TWO
OF A SERIES

over-all Of all types of radio programing, perhaps none can get closer, through personal appearances. to its broadcast audience than a folk-music unit. And at no time of the year is that more apparent than during the summer months when touring hillbilly performers and their radio listeners meet personally at the hundreds of state and county fairs held annually from June through September around the U. S. When this folk talent-audience personal contact is made—particularly in the natural setting, for country music, of a country fair—very few better summer-selling jobs can be done by radio artists for their sponsors, both directly and in good will.

Breaking down the normal live-audience barriers of a personal appearance isn't nearly as difficult for folk-music groups as it is for any other kind of radio performer. That's entirely due to the nature of the entertainment itself. The greater rapport between listeners and folk-program personalities lies in the informal, homey quality of these shows over the air. With that easy informality established in the minds of folk music's wide audience (urban, just as well as rural), the in-person reception accorded hillbilly units is always warm, no matter in what locale the appearance may take place.

Broadcasting before live audiences from theaters or auditoriums is an all-year-round adjunct of the country's top folk-music shows. WSM's *Grand Ole Opry* plays to about 5,000 people every Saturday night in Nashville's (Tenn.) Ryman Auditorium. Better than a couple of million persons have sat in front of WLS's (Chicago) *National Barn Dance* in the Windy City's Eighth Street Theater since 1932. The WWVA *Jamboree*, in Wheeling's



grandstand overflows to greet folk-music artists at county fairs throughout U.S. during the summer months



parades including barn dance and hoedown performers, march to their ground calling attention of townfolk to opening of rural America's fun-tim

(W. Va.) Virginia Theater draws an average crowd of 2,000 each Saturday night. *Old Dominion Barn Dance*, on WRVA, Richmond, Va., has filled the WRVA Theater (formerly the old Lyric) to the limit of its 1,300-seat capacity in the past three years of Saturday evening broadcasts.

The story is the same, in varying degree, for all other established folk programs. And along with set weekly appearances at broadcast time, hundreds of hillbilly acts tour theaters, tent shows, auditoriums, etc., extensively throughout the year. Prominent among complete broadcast units which travel intact is the *Missouri Valley Barn Dance* of WNAX, Yankton, S. D. Every Saturday night the entire talent staff of this program takes its folk songs and comedy—warm-up, hour-broadcast, and dance-till-tired—to a different town in South Dakota, Nebraska, Minnesota, or Iowa; SRO crowds turned out during the past winter, the Midwest's worst recorded one. WNAX currently reports enough requests for tickets to fill Saturday engagements for the next two years.

In many cases small units which make up the roster of these complete programs appear on stations as separate attractions during the daytime. Building their own followings in this way, they often tour as individual acts—not only because of their own popularity, but also because touring every unit comprising a large show would disrupt a station's schedule, if they were all away at the same time.

But of all the good will and actual sales revenue for local advertisers to be derived from the in-person appearances of the folk-music groups they sponsor on the air, probably the greatest benefit comes when the personal appearances are made at fairs, state or county.

Size of attendance is one factor. State and county fairs are of the utmost importance in the lives of ruralites, who frequently travel hundreds of miles to be part of the festivities. Because of the holiday mood, their reception of the hillbilly singers and instrumentalists they have heard throughout the year on the air is even warmer than under normal in-person circumstances. Local advertiser identification with the various folk units is built up more readily; the groups' music folios, featuring their individual theme songs, sell better—and supply a constant reminder of sponsor identification for the next 12 months.

There is also a climatic affinity between folk-music programs and the warm months during which fairs are staged. They tend to belong more to the sunny balminess of a country fair than a vast auditorium in the midst of a blizzard. The relationship is only an intangible, and yet it has a bearing on the added popularity of folk-music artists at rural fairs—and the subsequent added benefit for the artists themselves, the local advertisers who sponsor them through the year, and the local stations on which they appear.

While the actual money to be made by large folk programs playing fairs is so negligible that not very many of them go in for such bookings, nevertheless individual groups can and do find fairs profitable. Outfits like Buck Turner and His Buckaroos, a folk music staple of WREC in Memphis, put on performances at virtually every county fair in the state of Tennessee: *Sagebrush Roundup*, of WMMN, Fairmount, W. Va., makes as many as four local fairs a week in between its Saturday night broadcasts; *Brush Creek Follies*, which has hung up an SRO sign as a combination air-and-stage show for 12 years over KMBC, Kansas City, sends various of its component parts out on fair bookings; KWTO's (Springfield, Mo.) *Korn's-A-Krackin'* roadshows from late May into the fall, hitting many fairs along the way. These represent a tiny percentage of the total number of hillbilly groups and acts which play state and county annual outdoor get-togethers.

Only the practical angle that fair dates are not too profitable for big folk units keeps programs such as *Grand Ole Opry* and *National Barn Dance* from regular bookings in that field. *Opry* is not booked into fairs except when WSM sets it into one as a good-will gesture, or it is booked as a free act by some large regional fair. WSM management has found that very few fairs can match, in terms of actual profit for so large a show as *Opry*, the $29,000 recently grossed in five days of playing theater and auditorium one-night stands in Missouri and Kansas.



radio playhouses are focal points at many county fairs. Listeners meet their favorites there, cementing good will for sponsors



talent performs wherever a platform can be set up and there's enough room for a control unit

WRVA's *Old Dominion Barn Dance* is another large unit which finds playing high schools, Legion halls, and baseball parks more profitable than most fairs. This program's only fair bookings this year are in Mineral, Virginia, and Louisa counties, in Virginia. WLS's famous *National Barn Dance* also typifies the financial feeling of most big folk shows; it generally makes only one appearance yearly at the important Illinois State Fair.

There are those folk programs, however, which go in for fair bookings in a big way. WLW's (Cincinnati) *Midwestern Hayride* has an ambitious schedule lined up for fair appearances this summer. As SPONSOR goes to press, this hillbilly troupe is set for 16 fairs in as many towns in Ohio and Indiana from 20 July to 28 September. Still further bookings will be made between now and the beginning of the fair season. Most important of the dates will be played on 27 August at the Ohio State Fair in Columbus, the highlight of which will be a telecast of *Hayride* over WLW-T.

KSTP, St. Paul, has a folk program noted for its traveling and far-flung personal appearances. Since 1940, when the show first went on the station for a "trial engagement," more than a half-million people have seen *Sunset Valley Barn Dance* in 250 towns throughout KSTP's listening area. This summer will find the show at three fairs in Minnesota, three in Wisconsin, and one in North Dakota, with several more dates to be booked.

County and state fair appearances for WNAX's *Missouri Valley Barn Dance* have not been definitely set thus far, but it is likely that repeat dates will be scheduled for the Clay County (Iowa) Fair, Kidder County (North Dakota) Fair, and the South Dakota State Fair.

In-person appearances of folk talent are so frequent and so beneficial to local stations and advertisers that many stations maintain their own artists' bureaus to handle the volume of bookings. KWTO (Springfield, Mo.) and KMBC (Kansas City) are typical examples of local stations whose artists' bureaus meet innumerable requests from church, civic, Legion, and other community groups, as well as local fair managements, for personal appearances of all types. Of this constant demand singers or instrumentalists featuring folk music are requested in a three-to-one ratio to any other kind of performer.

Some stations find that their folk talent gets around even without being handled by a local artists' bureau. WOW, Omaha, is a notable example of a station which does not operate such a bureau, but which nevertheless has its folk performers making fair appearances on a private basis.

But, whether or not a station cares to go to the trouble and expense of setting up its own artists' bureau, personal appearances, station-sponsored or otherwise, are greatly encouraged among folk-music programs, and with good reason. The results are severalfold: p.a.'s enhance performer popularity, thereby cementing established listenership and acquiring new dialers for the station represented by the talent; they help local-advertiser identification with the particular program or talent, through the obvious personal contact with audiences.

Local advertisers using hillbilly talent on the air have long known the power of such talent to do a strong selling job. When these "barn dances," singers, yodelers, and instrumentalists go out on the road—and especially when they tie in with state and county fairs—the selling job they do achieves further impetus. More than anything else, it's the down-to-earth approach of this form of entertainment to an audience that makes that audience almost universal. When the remote barriers of broadcasting are removed, and the contact between talent and listeners becomes a live, personal thing, the homey informality that gives folk programs their widespread appeal is complete.

One other thing stands out in the friendly rapprochement between folk entertainers and audiences. Like old friends, folk artists "wear" with the same listeners for years—and increase in popularity and in their ability to deliver commercial results. Dialers may not "accept" a new act or personality for several weeks or even months, but, once accepted, that act or personality becomes as a much a member of countless families as Aunt Minnie or Uncle Charlie. * * *

The sponsor hits a home run

Baseball sponsorship booms, as proof of its impact spreads

Over 2,000 stations have sold sponsorship of some form of baseball broadcasting—live play-by-play, reconstructed play-by-play, or round-ups. There are very few independent stations, standard radio, FM or TV, that aren't collecting upon the fact that each year the nation's men, plus an important segment of their wives and daughters, listen to the call of "batter-up." The Madison Avenue agencies only think in terms of big leagues, but many of the independent stations dominate their daytime listening because they air not the major leagues but semi-pro and even school games.

While coast-to-coast web stations have gradually, in many cases with sincere regret, dropped out of the competition for baseball sponsorship, independent stations like WHDH (Boston), WWSW (Pittsburgh), and WITH (Baltimore) step out of being also-rans in their areas, and frequently dominate listening in the summertime.

Baseball stations point to the fact that it's no more logical to judge them by their non-baseball season ratings than it is to judge network stations by their hiatus time.

Baseball is not a 13-week broadcast event. It starts with the training season in February, and ends with the World Series in September-October. Thus, it's a continuing six-month high-spot event, and on many stations pulls a solid audience for seven months or longer.

There are stations throughout the country, like WCPO in Cincinnati, which having achieved fantastic shares of audiences like 61.0 on Sunday afternoons and 48.0 for all daytime Saturdays have added more games to their schedules to further dominate hot weather listening in their areas.

There are a number of independent stations that shift their daytime ball-game airings to affiliated AM and FM stations in order not to disturb their all-year 'round daytime programing. They are contrasted with the WHDH type of sports-news-music operation that uses baseball, plus other out and in-door sports, to pull a steadily high following all year 'round. In the summer, WHDH is first in Boston, and credit must be given to the Atlantic Refining and Narrangansett Brewing sponsorship of the Red Sox and Boston Braves home games. However, WHDH can't be ignored in the accolade routine, since in most areas covered by Atlantic, the oil company owns the broadcast rights of the sporting events it sponsors. In the brown-bread area, it's WHDH that controls the baseball broadcast rights rather than the advertiser who makes the airings possible.

There are a little short of 200 stations that tie themselves to major league broadcasts. That figure may be startling since there are only 12 cities in which major league baseball is an in-town factor. Even this puts Brooklyn and New York in the category of different cities.

The figure accents the impact of major league ball. While it is not permissible for the games of one major league team to be broadcast in the home city of another major league (unless the teams are playing each other), it's possible to set up an extensive regional network, covering the distribution of a brewer or a gas refiner, which does not touch the territory of competitive teams. Thus, the Goebel Beer-Detroit Tigers network is composed of an increasing number of stations each year so that currently it's the biggest special regular network of its kind in the nation—and only the Detroit team's games are broadcast.

Whereas for years baseball games were single-station air events, they are now more and more special regional network daily airings. This is true of the Atlantic Refining presentations of the Boston, Philadelphia, and Pittsburgh teams. It's true of the Guenther, Narragansett, Standard, Griesedieck, as well as Goebel, beer broadcasts of teams in their merchandising areas. The networks run as high as 54 stations and as low as three.

While brewers rank first among major team sponsors, tobacco, drugs, gasoline, dairy, and food manufacturers are also important advertisers using both big and little teams to spread the good word about their products. There was a time when a cereal manufacturer (General Mills) dominated the baseball broadcast picture to such a degree that its agency (Knox Reeves) set up a New York office for the sole purpose of obtaining co-sponsors of the games G. M. sponsored. It was General Mills research which proved that co-sponsorship was effective, and that each of two sponsors of a baseball game received the advertising advantages of sponsoring the entire season. Thus

(Please turn to page 66)

WMGM's "red head" (Walter Barber) gathers as great an audience as any other sportscaster, when he broadcasts the play-by-play antics of the Brooklyn Dodgers ▶


MARLIN
SHAVE ELECTRICALL
ABE STARK

PART THREE
OF A SERIES

Serials are hot in the summertime

Daytime dramas prove that they listen throughout the sultry months

Not even during the summer weeks need housewives go without the consolation that romance may still be theirs at 35 or after . . . or that a good, clean-living woman is more than a match for anything that may threaten home, husband, or career, from she-wolf to shyster. Drug, food, soap, and other advertisers take advantage of unslaked desires for psychological reassurance, provided by the themes of a majority of the serials, by keeping them on the air around the seasonal clock.

Vacations and other influences do not dent serial audiences to nearly the extent that evening and other daytime audiences are affected. (Chart shows how serial listening compares with other daytime listening.)

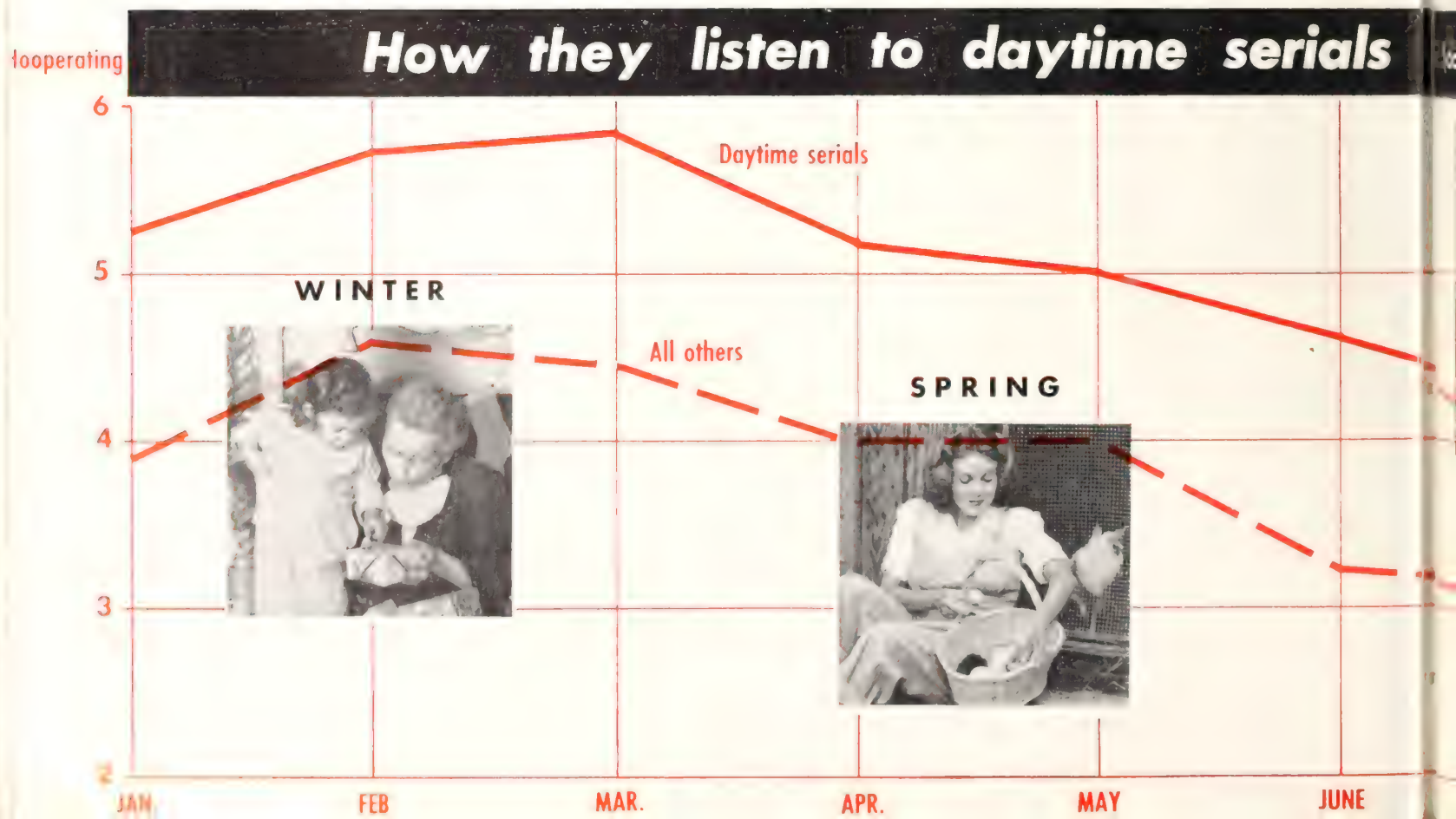
One reason listening to America's daytime folk-tales holds up so well during vacation time is the habit of listening established with the five-a-week non-stop broadcast. Another seems to be the programs' effect in soothing normal anxieties and helping maintain a sense of security.

A Washington, D.C., station made a pilot diary study of summer radio habit in three nearby vacation areas. Findings strongly indicated that women in vacation bungalows in the areas studied tended to follow the same pattern of radio habits as at home. One woman's remark pretty well summarizes the general attitude revealed in this survey: "I turned off my radio at 5:30 in the city—I turn off my radio at 5:30 here."

This three-area pilot investigation indicated these vacationers used their radios 40% more than they normally did at home. Women listened to more episodes of their regular serials, they said, because life in the bungalow was less distracting.

Despite the over-all increase of time spent in listening to the radio, there was no definite indication that women tended to add new cliffhangers to their regular listening lineup. Less than 5%, in fact, reported they became interested in a new daytime serial.

Mr. and Mrs. America frequently undergo certain rigors in "getting off" on that vacation trip, or in making various adjustments as one season



slips into the next. Not so the characters in soap opera. For one thing, time in drugtown, cerealtown, or soaptown isn't the same as calendar time.

Still, despite classic examples of characters' taking weeks to get through a revolving door, days to shave a single customer, etc., writers are primed far in advance to make soap-opera time coincide with national holidays. The truth is that weather as part of the settings of serial dramas is seldom important. Settings are severely slighted in favor of the stark action that illustrates the underlying theses.

Time may move jerkily in the complicated lives of serial characters; but time keeps adding new listeners to share their perplexities, as well as new listeners to all of radio. Nearly 10,000,000 new radio homes contributed their quota of new serial devotees during the last ten years. 1949 is expected to raise the total of radio homes to upward of 39,000,000.

Whether making the storyline jibe always with the seasons would be important to other than those listeners who send presents to the story characters, when they marry or have babies, is a question. But there are many fans like the alert listener who put the finger on the murder suspect in one serial. This civic-minded fan decided to expose the fellow when she detected his voice under another name on another program. For these fans, producers will likely keep insisting their writers keep the story in season, however erratically days and hours may move.

Listening "regulars" affectionately consider "Ma," "Bill," "Mike," "Ellen" in the category of their intimates. Their amazing loyalty to the programs has lead to the popular misconception that serials reach mainly a static group and attract few new listeners.

But the same people don't always send the presents. The NBC research department reveals in a special Nielsen study of *Pepper Young's Family* and *Right to Happiness* (P&G sponsored shows) that in September-October, 1948, each show played to 37% *new* homes not reached in the same period in 1947.

Even though no widely definitive study has yet been made of the radio habits of serial devotees on vacation, there's a good deal of evidence that either away or at home they are the most consistent of all fans—day or night—in listening to their favorite programs. For example, the high point of listening in 1948 to serials throughout the country, according to Hooper figures, was in March, with an over-all average rating of 5.8. The high mark for all other daytime shows was 4.6.

The July-August trough for all daytime programs other than serials plunged 34.8%, while the low point (July-August) for serials dropped only 22.4%. Tuning to other daytime programs fell off a third more than to soap operas in year 'round homes.

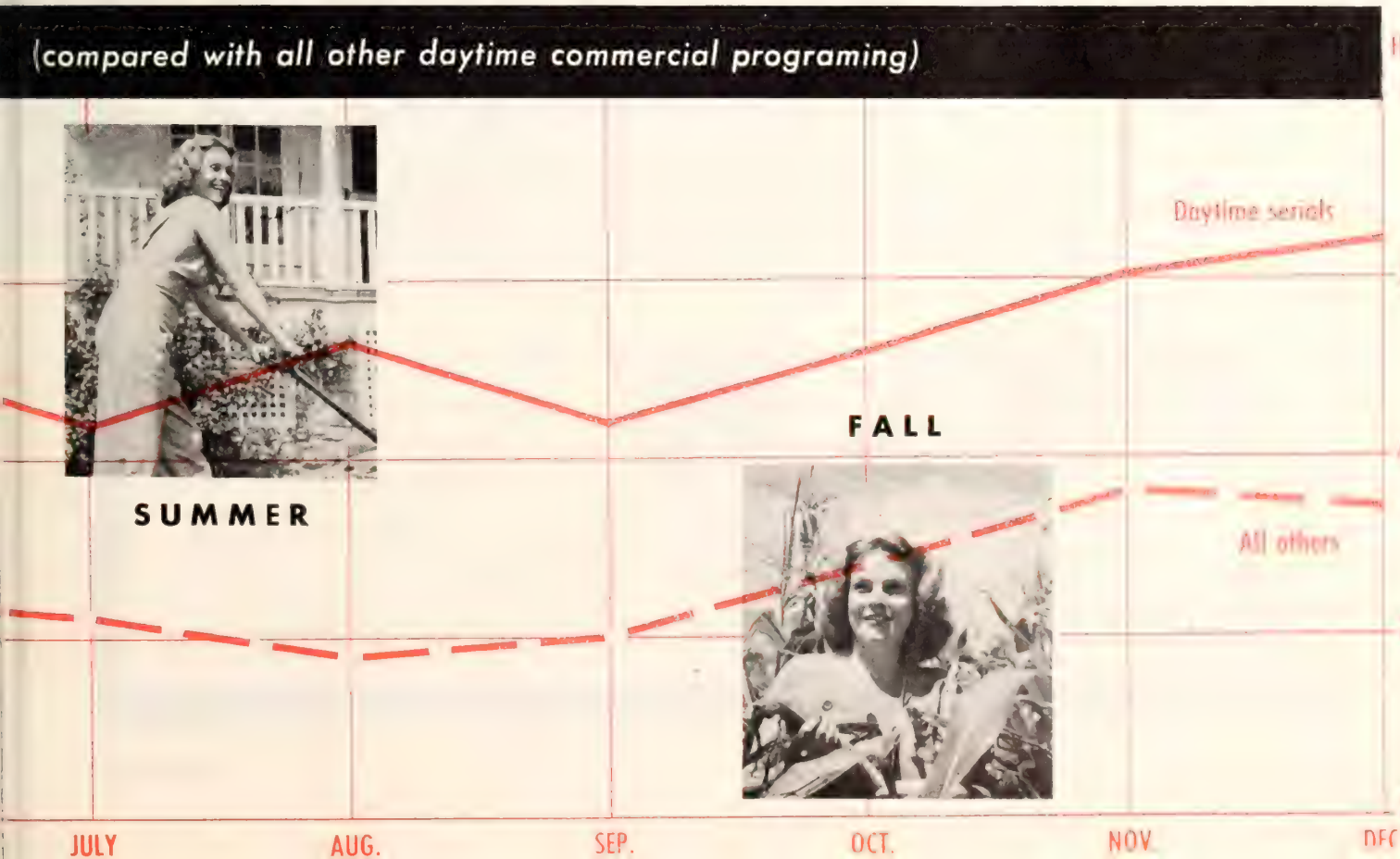
But the spirit of devotion isn't found alone among listeners. Many soap-opera actors and actresses, apparently aware of the unique meaning of their efforts to 20,000,000 housewives, have been known to go several years without vacations, rather than be written out of a story sequence (one of an endless series of complete narratives that make up the continuing series) to which their roles seemed important.

Deep-voiced Jim Goss, who used to play "Uncle Jim" on *Jack Armstrong* (a juvenile strip listened to by many adults) is said to have gone three or four years without missing a broadcast. Lucille Wall, who is Portia in *Portia Faces Life*, has also gone several years at a stretch without time off.

Extremists among listeners are no more surprising in their concepts of the reality of soap-opera characters and events than are occasional members of the casts. One actress became so imbued with the feeling for her part that she carried it right over into her real life. It must be reported that her efforts to solve the problems of friends and strangers alike were not as successful as when backed up by the good right arm of her script writer.

Another actress became outraged during a rehearsal when the actor play-

(Please turn to page 52)



SOON! SOON!

CKLW goes 50,000 WATTS at 800 kc.

★

The Detroit Area's GREATER Buy!

JUNE!

From 5,000 to 50,000 watts, in the middle of the dial, and at the lowest rate of any major station in this region. Start scheduling this *greater* value *now!*

CKLW

GUARDIAN BUILDING,
DETROIT 26, MICHIGAN

J. E. Campeau, President

Adam J. Young, Jr., Inc., National Representative
H. N. Stovin & Co., Canadian Representative

MUTUAL BROADCASTING SYSTEM



Jack Benny will vacation again this summer, but will pop up as a guest star during hot months

The summer replacement problem

There's nothing wrong with summer listening that good programing won't cure

As they did in 1948, and have for the past half-decade, nearly a third of the evening programs in network radio have now made their final preparations to leave the air during the hot-weather months of 1949. For the first time, too, a similar trend is appearing among the leading high-rated, high-budget shows in television. The prime reason behind these "vacations" is still the same: summer audiences, say nearly all sponsors whose shows go off the air for the summer, are not sizable enough to warrant continuing a high-budget show. And, as an afterthought, most of them admit that their stars have insisted on a summertime rest.

This now-annual mass exodus of some of broadcast advertising's best evening shows means many things to many people.

It means vacations away from the grind of microphones for eight to 16 weeks during the hot weather for top-name stars. It means anything but a vacation for network program departments, who have to fill on an average of one out of two vacated time slots with sustaining network-built packages that range from elaborate productions (being showcased hopefully for possible fall buying) to the most inexpensive musicals and AFRA-minimum-cast whodunits.

It means the annual chase after the hard-to-sell summer advertisers in American business by network and station sales departments, armed for the most part more with hope than with fact. It means, for agency radio heads, a long session of auditioning new package shows for the year-round advertiser who wants to give his star and cast a hiatus—but who also wants a good summer replacement in the time slot to earn the healthy 52-week discount networks offer as an inducement

Replaced



Ed Gardner (Archie) stops managing Duffy's Tavern



Bob Hope says goodbye to his Tuesday night show



Amos 'n' Andy won't be settling darktown problems

Their replacements



and Henry Morgan fills his spot with different humor



while Dean Martin and Jerry Lewis tearfully fill in



but the cast of "Call the Police" starts sleuthing

to stay on the network air. For station reps, timebuyers, and station managers, sweating out selective schedules designed to sell products to Americans at home, or in the hills and at the beaches, the hot-weather merry-go-round means long hours of revising and re-revising schedules as audience potentials of adjacencies go up and down like a roller coaster.

As SPONSOR goes to press, the summer pattern of radio and TV has already begun to take its final form. Two out of every three shows listed in the top-rated "First Fifteen" of the 1-7 April Hooperating will be off the air for the summer. Every one of the "First Five" (*Winchell, Lux, Benny, McGee & Molly, Irma*) is due for a hot-weather layoff. Three of these five shows will have a carefully-selected summer replacement (paid for by the regular sponsor), and the other two (Lever's *Lux Radio Theatre* and *My Friend Irma*) will have their time slot filled by CBS-built packages now being promoted aggressively.

Kaiser-Frazer, sponsor of the top-rated Walter Winchell show on Sunday nights, feels, as did Jergens when they sponsored Winchell, that there is a high summer potential for the product, as well as a sound listening habit built up for the Winchell spot. This summer, as it has been for several years now, Winchell will go off and soak up sunshine. In this spot, instead of the commentary format of past years, there may be rotating guest stars of the caliber of Crosby, Benny, and Hope, during WW's seven-week vacation. Like most other advertisers who sponsor their own summer replacement, it will cost Kaiser-Frazer about 70% of their fall cost-per-rating-point to reach summer audiences when they are particularly conscious of the comfort and convenience of their cars during vacation driving.

The thinking at Lever Brothers, sponsor of *Lux Radio Theatre*, runs just counter to this. Probably as much if not more Lux soap is used during warm weather as is used during the fall and winter. However, Lever was the first advertiser to demand and get a "permissible hiatus" of eight weeks, back in 1941, which is generally credited as being the deal that opened the way for sponsors on CBS (and other networks) to leave the air entirely in the summertime. Every year since then, *Lux Radio Theatre* has taken a complete hiatus, with the net-

work building up its own shows in the vacated hour. This season, as part of the CBS plan to push a dozen or so house-built shows during the summer, one of the two 30-minute programs that will mark time for Lux will be a situation comedy, *Dear Doctor*, built around Rudy Vallee's screen characterization of a fuddy-duddy stuffed shirt, in this case a medical man.

The other show will also be a CBS package, rounding out the hour. Both shows have much of the same mood that appeals so strongly to the drama-loving audience that tunes in *Lux Radio Theatre*, and their relationship to Lux is somewhat like the relationship between summer "straw hat" theaters and the Broadway stage. This same idea is carried out by several other advertisers. *Prudential Hour of Stars* will continue this year through the summer, but without the name-guest policy and with more emphasis on comedy. The Electric Companies' *Electric Theater* (Helen Hayes) will be replaced for the summer by an Electric-sponsored light-comedy substitute, *Corliss Archer*.

The third-rated program of the 1-7 April week, Jack Benny, like most comedy shows in radio that revolve around a central star (Bob Hope, Red Skelton, Eddie Cantor, et al.,) will be off the air for the full summer. Replacing a comedy show is never an easy job, although some of the replacements (like the *Aldrich Family*, a Benny replacement some years ago that became a network success) make the grade and go on the air in the fall for the same, or another, sponsor. The Benny replacement this year is going out of its way not to fall into the same hole that Jack Paar, Benny's replacement (chosen largely by Benny) did in 1947, when the program seemed to make the grade in the summer and then fell on its face when it had a later run in the winter. While the Waukegan comic is taking siestas in the desert sun, a music program (music is the perennial "safe" summer replacement; besides, it's low-cost) modelled on American Tobacco's *Hit Parade*, will fill in. Since both network and sponsor feel that the Sunday 7:00 p.m. spot is terrific in the fall and winter and a low-listening spot in the summer (too early in the evening), there is a strong chance that the Benny replacement will go into a 9:30-10 p.m. spot on CBS either on Tuesday or Thursday, leaving CBS to stick another of its packages into the Sunday spot.

This form of "counterpointing" comedy shows with something that is fairly popular summertime fare, yet is not basically a comedy show, is done by several other sponsors, including S. C. Johnson, whose fourth-rated *Fibber McGee & Molly* in the 1-7 April ratings has long been substituted for by such musicales as the *Summerfield Band Concerts*, which manage to carry on the idea of the McGee-Molly show by having one or another of the cast drop in as "guests" every week. Lever's *Amos 'n' Andy* is also due for a vacation, with a replacement set that is diametric to it, a *Gangbuster*-type show used successfully last year, titled *Call The Police*. Rexall's situation comedy show with Phil Harris and Alice Faye tried this approach to replacement programing last year with a drugstore drama, but is falling back on the safest bet this year. It will be replaced by a Rexall-sponsored music show featuring Guy Lombardo. General Foods' (Gaines dog products) *Juvenile Jury* will be replaced by a show with much the same basic appeal, although the opposite in talent—*Life Begins at 80*.

Of the "First Fifteen" shows rated in 1-7 April only one comedy show, at this writing, is due to be replaced by another sponsored comedy show. This non-conformist is *Duffy's Tavern*, whose summer spot will be filled by NBC's Henry Morgan show. *Duffy's* sponsor, Bristol-Myers, feels that Morgan's style of comedy is different enough from the *Duffy* routine to attract an audience for the B-M products (Trushay and Vitalis) sold on the *Duffy* show (both of which have a high usage factor in the summer months), without undermining *Duffy's Tavern* while it's off the air.

The last of the "First Five" in the 1-7 April ratings, Lever's (Pepsodent Div.) *My Friend Irma* will be in somewhat the same category as *Duffy's Tavern*, in that a new Cy Howard package, *Eddie and Ann*, featuring "the world as seen through the eyes of a twelve-year-old boy and girl" will fill in as a sustaining showcase. The programing move, one of CBS' summer attempts to fill vacated time slots with promising shows, is pleasing to Pepsodent, which feels that much the same audience will be attracted to it as is attracted to *Irma*.

For the most part, the lower-priced (*Please turn to page 72*)

These stay on



Sam Spade goes on being tough in mystery show



Doctor Christian continues to relieve humanity



"Family Hours of Stars" entertains sans guest stars

Here's to B.A.B.

DON'T look now but we are about to blow our horn a bit.

Two years ago we started a series of advertisements in the trade press urging the formation of an association or bureau for the promotion of radio as an advertising medium.

Our first copy was headed "Let's Get Together." We called for a national "business association." We asked that the stigma be removed once and for all from transcriptions. We pointed to the aggressive and unified action of newspapers and magazines in their respective fields, and contrasted it to radio's complacency and lack of interest in counter measures. It was incredible to us that radio, the youngest and fastest growing of the major advertising media, could continue to operate without any central direction, research or industry promotion.

In the field of Selective Broadcasting, the surface has barely been scratched. Although the hundred million dollar volume mark has been reached, we say it should and

could be three or four hundred million dollars yearly. For all of its rapid growth, radio still has tremendous sources of untapped revenue. There are thousands of accounts presently confining their advertising to newspapers. Some are national, many are regional, but all are Selective Broadcasting prospects. They are first line prospects for B.A.B. effort. They can be sold for radio by research, promotion and organized cooperation. This means the salvation of many AM stations and new revenue for established stations feeling the first pinch of competition.

Broadcast Advertising Bureau is a big step and one in the right direction. The all important problem of sales has finally been lifted from the sub-committee cellar to its proper level in N.A.B. activities. We now have a promising *BUSINESS* association that is worthy of everyone's dues and support.

Here's to B.A.B.



H. Raymer Company, Inc.

RADIO AND TELEVISION ADVERTISING

York Boston Detroit Chicago Hollywood San Francisco

REPORT FROM WGAC-land!

WGAC reaches more people (½ mv contour) than live in all the following cities combined: Raleigh . . . Durham . . . Charlotte . . . Greensboro . . . Spartanburg . . . Columbia . . . Charleston . . . Greenville . . . Savannah . . . Columbus . . . Macon.

★ **WGAC-land has a population of 988,500 people.**

★ **Augusta accounts for only 10% of the WGAC primary coverage population.**

Let WGAC or Avery-Knodel tell you what we have done for other advertisers in the great WGAC market—and how we can deliver a great farm and home market for you.

WGAC

Augusta, Georgia

5,000 watts....580 Kc.

ABC Network

RTS . . . SPONSOR REPORTS . . . SPONS

–continued from page 2–

AP news on over 1,000 stations

Associated Press passed 1,000 mark in radio station members during April. Thirty-three stations were elected during week of 26 April. United Press reported during same month that it is servicing 1,200 stations.

CBS pro-Pulse

CBS is pro-Pulse in any current rating battle. This goes only for Pulse cities, Philadelphia, Boston, Cincinnati, New York, and Chicago. CBS owned-and-operated stations don't like the Hooper listening picture in TV towns where it has stations.

American way of life to be sold via e.t.'s

America's Future, which sponsored an ABC program a few years ago, is now going to public via a transcribed series which is being offered stations and sponsors without charge. Series has contest tiein, giving $200 bond for best letter each week, as well as copies of Thomas James Norton's The Constitution of the United States.

Purchase of TV sets at 3% saturation

Current TV sets in home represent only 3% of video set market, states John Craig of Crosley. More radio sets will be sold in 1949 than were sold in many pre-war years.

Jack Bundy owns Heinie name

Heinie (Jack Bundy) has won Wisconsin Supreme Court round on right to his professional name, Heinie. He did not win right to a slogan which he used on WTMJ, judge ruling that this would be unfair competition.

"Lucky Pup" has different sponsor for four out of five telecasts

How TV differs from radio is demonstrated by CBS "Lucky Pup" sponsorship. On Mondays, Popsicles sponsor program, Ipana sponsors it on Tuesday and Thursdays, Phillips Packing presents it on Wednesdays, and U. S. Rubber on Friday. No daytime or kid program in radio has such a mixed sponsorship as this.



. . . is for apples which put Wenatchee on the map. And if you want to polish apples with folks in this $45 million Wenatchee industry get your program on ABC . . . 92% of all radio families there tune in ABC regularly. Yes, and the ABC Hooper index in Wenatchee was 90.5% at last reading.

. . . is for Bremerton and its $61 million boat-building business. For clear sale-ing in this Washington shipbuilding center, anchor your advertising to ABC . . . 86% of Bremerton's radio families listen regularly to our shows. ABC delivers virtually *all* the Coast market, inside, outside and all around the town



. . . is for cows, which turn the green grass of Sonoma County, California, into oceans of milk and 97 million dollars. If you want to skim the cream off this strictly grade "A" market, remember that ABC is listened to regularly by 85% of the radio families in this rich dairy region.

On the coast you can't get away from

A B C

FULL COVERAGE . . . ABC's improved facilities have boosted its coverage to 95.4% of ALL Pacific Coast radio families (representing 95% of coast retail sales) in counties where BMB penetration is 50% or better.

IMPROVED FACILITIES . . . ABC, the Coast's Most Powerful Network, now delivers 227,750 watts of power—54,250 more than the next most powerful network. This includes FOUR 50,000 watters, twice as many as any other coast network . . . a 31% increase in facilities during the past year.

GREATER FLEXIBILITY . . . You can focus your sales impact better on ABC Pacific. Buy as few as 5 stations, or as many as 21—all strategically located.

LOWER COST . . . ABC brings you all this at a cost per thousand radio families as low as or lower than any other Pacific Network. No wonder we say—whether you're on a Coast network or intend to be, talk to ABC.

THE TREND TO ABC . . . The Richfield Reporter, oldest newscast on the Pacific Coast, moves to ABC after 17 years on another network, and so does Greyhound's Sunday Coast show—after 13 years on another network.

ABC PACIFIC NETWORK

NEW YORK: 30 Rockefeller Plaza · CIrcle 7-5700—DETROIT: 1700 Stroh Bldg. · CHerry 8321—CHICAGO: 20 N. Wacker Dr.
DElaware 1900—LOS ANGELES: 6363 Sunset Blvd. · HUdson 2-3141—SAN FRANCISCO: 155 Montgomery St. · EXbrook 2-6544



Mr. Sponsor asks...

"What is the relationship between leisure and listening?"

Alfred R. Nathan | Vice President in charge of advertising
Ronson Art Metal Works, Inc.

The Picked Panel answers Mr. Nathan



It is pretty much of a commonplace by now that the average person spends more time listening to his radio than he does anything else except working or sleeping. According to the Nielsen reports for the first nine months of 1948, the average family spends four hours and 19 minutes per day at the radio, which represents a 10% increase over the 1946 figure of three hours, 55 minutes. During the 1948 summer (July through September) the average home set was in use three hours and 38 minutes, also a 10% increase over 1946. But an analysis of the use of home sets alone doesn't give us a true picture—especially in the summer time.

Unfortunately, neither the Nielsen fixed sample of homes nor the Hooper sample of telephone homes in 36 cities provides us with a correct index to *total* radio listening. While both services supply data on size of audience in 37,600,000 radio homes, no satisfactory technique has yet been established to measure the huge additional audience represented by 10,000,000 automobile sets, 2,000,000 portable sets, and 4,000,000 sets in public places. This applies to any radio program, but is naturally a factor of considerable importance in relation to summertime broadcasting.

Although no specific studies of the relationship of leisure time and listening have been conducted with special reference to the summer months, general studies of this type have consistently shown radio listening to be the leading leisure time activity. Henry Link's study, *People and Books*, done for the Book Industry Committee, showed that 49% of leisure time activity was spent in radio listening, compared to 21% for newspaper reading, 11% for magazines, 11% for movies, and 8% for book reading. It might be possible that radio's proportion would be even larger than this in the summertime.

As far back as 1935, a survey conducted by the writer showed that of 100 adults, 92 were at home in any one summer week, and of the eight who were away from home, five were still available to radio. Even at that time it was found that whether people went to hotels, camps, private cottages, or boarding houses, approximately two-thirds were still near a radio set.

With the tremendous increase in the number of portable and automobile sets since that time, it is obvious that the potential audience in summer is considerably greater than we have been led to believe. There is no doubt, however, that the industry is in urgent need for more definitive information on listening habits of the summertime audience away from home.

EDWARD F. EVANS
Director of Research
ABC, New York



Each year at this time we are presented with the question: "How important to sponsors is the drop in summertime listening?". As in past years, the answer is still: "Nobody knows." Audiences in the summer are probably not as large as at other times of the year. Nobody knows how large they are, but it is very probable that they are larger than the industry concludes from its uncritical interpretation of Hooper and Nielsen ratings.

Hooper shows that fewer people are "available" in the summer, particularly in the evening. But to whom are these people not available? To radio? No. To Hooper. The number of car and portable radios, as well as the amount of vacationing and travel, has increased markedly since the war. The probable result is that the ratings shrink in warm weather considerably more than listening does.

And don't blame Hooper. He has warned you time and again against the uncritical use of his figures which, like those of Nielsen, cannot account for listening in cars, vacation spots, etc.

There is a question about summertime radio much more fundamental to the sponsor than audience size. It is this: "Does a good show promote more sales in the summer or in the winter?". Some advertisers may be able to answer this from their own experience. While audiences may be smaller, certain other factors may operate in favor of the summer. First, a good show is more outstanding in

the summer and may exert a relatively stronger influence on the individual listening. Secondly, in the summer, the listener to a given advertiser's show is exposed to fewer competing commercials which tend to "unsell" him from the given advertiser's brand. Until we know something about sales effectiveness of radio, it is impossible to determine the importance to sponsors of seasonal variations in radio.

Another kind of information which would be very useful in connection with this question both to advertisers and broadcasters has never been obtained, though it readily could be. I refer to exact information on what people are doing throughout the day in different seasons of the year. Such a study would cover activities in connection with all advertising media, as well as all other activities. It would show advertisers the relative size of the audience of *all major media* at different times of the year. It would enable broadcasters to adjust program structure to people's interests and activities.

MATTHEW N. CHAPPELL, PH.D.
The Psychological Corp.
New York



Since radio programing is not static throughout the year, it is difficult to determine how much of the "summer slump" is due to changed programing and how much to changed habits in listening. In any case the "slump" occurs mostly during the evening hours. Accurate data on away-from-home listening during the summer is not available, but Pulse studies of automobile and beach listening reveal that its extent is considerable, and that independent sports stations get the lion's share of it.

Analysis of quarter-hour sets-in-use figure for the four summer months (July-October) versus the four winter months (November-February) in 1948 for the five Pulse Cities reveals the following differences:

FIVE-CITY AVERAGE SETS-IN-USE

	Summer	*Winter*
6 a.m.-12 noon	17.9	19.0
12 noon-6 p.m.	23.7	24.2
6 p.m.-12 midnight	26.1	30.4

The "slump" is not as great as ad-



8:00- 9:00 p.m. **Chicago Symphony Orchestra**
for Chicago Title & Trust Co. (Wednesday)

9:00- 9:30 p.m. **Treasury of Music**
for Chicago Federal Savings & Loan

9:30-10:00 p.m. **The Deems Taylor Show**
for Dolcin Tablets

10:15-11:00 p.m. **Music Lovers Hour**
for Goldenrod Ice Cream

11:00-11:30 p.m. **Community Concert**
for Community Builders

Listening to good music is steadily becoming more popular. 29,000,000 people—one-fifth of the nation's population—are confirmed concert-goers. And WCFL—50,000 watts and 1000 on the dial—offers the finest of music nightly. Sponsors in the tremendously important Chicago market find WCFL an ideal avenue of approach to the vast audience of music lovers. This is clearly indicated by the fine-music program listing above. For information on joining this distinguished music family—and on WCFL rates, which mean lower costs per thousand listeners—get in touch with WCFL or your nearest Bolling Company representative.

WCFL
50,000 watts • 1000 on the dial
The Voice of Labor
666 Lake Shore Drive, Chicago, Ill.
Represented by the Bolling Company, Inc.
An ABC Affiliate

WFBL

SYRACUSE, N.Y.

1ST in HOOPERATINGS

OCTOBER 1948 THROUGH FEBRUARY 1949

in 27 of 40

quarter hour daytime periods--Mon. thru Fri.

2nd in 10 periods
3rd in 3 periods

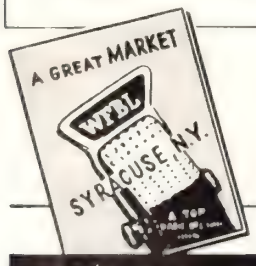
WFBL had 13 Quarter-Hour Periods with a rating of 9 or better. No other Syracuse station had a single period with this rating.

Free & Peters will be glad to show you the complete quarter hour breakdown.

HOOPER *Share-of-Audience* Oct. 1948 thru Feb. 1949

WEEKDAY—MONDAY THRU FRIDAY

	WFBL	Station B	Station C	Station D	Station E
Morning	40.2	28.6	20.6	7.1	3.2
Afternoon	38.4	19.4	19.2	12.9	9.6



Ask Free & Peters for the WFBL Market Booklet and Availabilities.

WFBL BASIC CBS

IN SYRACUSE . . . THE NO. 1 STATION WITH THE TOP SHARE OF AUDIENCE MORNING, AFTERNOON OR EVENING

vertised. Networks suffer a drop in listening, which is partly made up by an increase in listening to independents. In New York, despite a drop in total listening during the summer months of 1948, listening to independents was higher than the winter figure. Percentagewise, the independents drew 39.8% of listening in the winter, 45.7% in the summer.

In August, 1948, a survey of automobile radio listening in Boston revealed that sets-in-use between 10 a.m. and 12 noon averaged 22.6, and 33.6 between 2 and 7 p.m. Comparable sets-in-use figures for at-home listening in July-August were 22.7 and 29.4, respectively.

A coincidental study of radio listening at New York beaches on weekend afternoons found more than 75% of the portable radios tuned to independent stations, with sportscasts getting most of the listening.

Away-from-home listening is large, particularly in the summer, but the problem of getting a representative cross-section is difficult. The normal radio audience is made up more of women than men. Conjecturally, leisure-hour listening reflects a greater program selection by men, and this would account for the summer increase of listening to sports and other non-continuous program types on independent stations.

DR. SYDNEY ROSLOW
Director
Pulse, Inc., N.Y.



The question assumes that what happens to radio in the summer is due to what happens to leisure. I am not so sure that the presumed lack of interest in radio in summer is entirely due to the competition which summertime leisure pursuits offer.

The over-all seasonal drop in radio listenership usually begins in March and continues through July, which is the low point. It is certainly due partly to season, but there are some interesting points to be made about it. There is a seasonal rise beginning in August, which is certainly part of the summer. Furthermore, the summer replacement

"The Louisiana Purchase"

KTBS

A BETTER BUY THAN EVER BEFORE

NOW

166,470 more Radio Homes now in our primary area!

Power jumps ten times! Radio Homes jump from 59,990 to 226,460!

Everything's up but the rates—in "The Louisiana Purchase." Same rates — 400% more Radio Homes.

And for the first time these additional 166,470 Radio Homes have full, primary NBC daytime programming.

Figure it any way — the new, powerful KTBS is the best radio buy. Truly—more than ever—"The Louisiana Purchase!"

710

KILOCYCLES

10,000

WATTS



National Representatives

5,000 WATTS AT NIGHT

KTBS

RADIO CENTER

SHREVEPORT

AT THESE PRICES CHOICE AVAILABILITIES CAN'T LAST LONG! WRITE OR CALL TODAY!

NBC-TQN AFFILIATE



IN EASTERN NORTH CAROLINA TOBACCO IS KING



WGTM

Covers This Rich Market . . . with a King-Size Voice!

Write or phone us or our National Representative

WGTM

"THE VOICE OF THE GOLDEN PLAIN"

WILSON, N. C.

5000 Watts—Full-Time
590 Kilocycles
Serving 1,125,000 People

NATIONALLY REPRESENTED BY WEED AND COMPANY

MUTUAL EXCLUSIVE IN THIS AREA

vogue, born of a desire to save money when the audience was reduced, has actually lowered the level of entertainment and further depressed the ratings, already summer-slumping. And lastly and most interestingly, only two of the four major networks show a marked over-all seasonal variation in the ratings of the shows they carry. The two which carry the bulk of the big variety and dramatic shows, which are most often replaced by summer substitutes, have the biggest ups and downs of their seasonal curves.

This suggests, it seems to me, a very definite possibility that certainly not all, but at least a part of the summer slump may be due to the quality of entertainment rather than competition from summer activities.

An examination of attendance at motion picture theaters lends support to this contention. The monthly index of such attendance during the summer is as follows (average is 100):

May	98
June	90
July	98
August	105
September	102

The only really bad month at this time of the year for the movie exhibitor is June, not the month of hottest weather and not the height of the summer season. Not all theaters are air-conditioned, either, and it cannot be flight from the heat and humidity which accounts for those summer ticket sales. If people know a movie is good, they patronize it even in the summer.

Similarly, with millions of car radios and portable sets providing access to the air even on summer excursions, there is reason to believe that the public will tune in, given the right kind of entertainment.

JAMES L. WOLCOTT
Audience Research, Inc.
New York

* * *

SUMMER LISTENING

(Continued from page 25)

boat basins in and around New York, New Jersey, and Connecticut, puts radio-equipped motorized boats at 92% and unmotorized licensed craft at 85%. Since there is a considerable quantity of bottoms which do not anchor at basins, most authorities feel that 85% is a fair figure—until a more detailed survey indicates otherwise.

When boats are being used, their radios are in use today far more than they were in 1940 when the WOR survey reported 31.7% of the radio-equipped craft had their passengers enjoying radio. Sets are better and station signals are better.

The floating radio sets-in-use figures are only indicative, not conclusive. In order to mean a great deal to a sponsor it would be necessary to have figures on usage of the boats (number of hours per week and number of weeks per year). It would be also important to have a current figure on the number of passengers per boat. (It was 4.1 in 1940). However, one thing is sure. This listening is important. There are few distractions when boating. Listeners can't walk into the other room. (At least not on most boats.) There is a socio-economic factor that also should be taken into consideration. It costs money to own and take care of a boat. Boat owners spend money. As a group, there's only one season during which they can be reached—in the good hot summertime.

There are no finite estimates of the number of radio-equipped craft in use throughout the U.S. There is,

Get the Most out of a *Billion Dollar* Market

81% OF THE RADIO HOMES

Reach an area with 172,880 radio homes—equal to 81% of the radio homes in the entire State of Nebraska.

60% OF THE BUYING POWER

Two "Big-Town" hometown stations that reach an area equal to 60% of the buying power of the *Entire State of Nebraska.*

1 LOW RATE

KBON Omaha KOLN Lincoln

World Insurance Bldg.
Omaha, Nebraska
Natl. Rep: RA-TEL. INC.

Looking for the biggest?

New York's biggest early-morning audience tunes to WCBS



JACK STERLING talks to 263,000 radio families daily. He *leads all* competition on the air during his broadcast period!

WCBS	**2.9**	**Station C**	**1.7**
Station B	**2.7**	**Station D**	**1.3**

Sterling has held this first place since his debut in N. Y. radio—replacing Arthur Godfrey in N. Y.'s top early-morning spot—Nov. 1, 1948.

Nov. 1948—Mar. 1949, Pulse of N. Y. Average ¼-hour Ratings 6:00-7:45 AM, Mon.-Sat.

Represented by Radio Sales

Blue Chip Programs at penny-ante prices!

Let's face it! Live-talent program costs are soaring. Television is commanding a place on advertising schedules. And times suggest a little belt-tightening. So, when you shop for local radio, you want to be offered more than air time. You want ideas . . . sharp, inexpensive ideas with the promise of a real sales hypo.

In short, you want a blue-chip program at penny-ante prices. You want a local show that will compete with network talent . . . big names, big-time format . . . a listenable framework for your commercials. Above all, you want a flexible show that can be tailored to your individual merchandising requirements. Right?

Will a "record show" fill the bill? No! It's not "big-time." Will an open-end platter . . . a "canned package" do it? Maybe, but what about cost?

Will a well-integrated transcribed musical show that features top stars, patter and late tunes win audience for you? It certainly should, if there's an idea behind it and the price is right.

Capitol Transcriptions' unique library program service provides you with just this sort of big-time, low-cost musical show. To get the whole story, send today for the free demonstration discs, full details.

A UNIQUE LIBRARY PROGRAM SERVICE

Capitol Transcriptions,
Sunset and Vine, Dept. S-59
Hollywood 28, Calif.

Sirs: Send me your **FREE** demonstration discs, without obligation.

Name_____

Station_____ Position_____

Address_____

City_____ State_____

however, no question but that pleasure craft usage is increasing every year — and radio listening on board these craft is an every-day occurance.

While most advertisers admit that radios on boats may have a high incidence, there is a feeling that only a few families have boats. It will surprise many, except those who own boats themselves, that boat ownership is not restricted to the upper-income brackets and each year boat ownership increases.

But even if advertisers want to ignore the major and minor yacht club contingent, it is more difficult to ignore the millions who go to the beach during the summertime. The "beach" is no longer restricted to lakes, rivers, and salt water areas. Pools are now located in every city and town of any size whatsoever. If they're not right in the town, as they are in most metropolitan areas, they are between towns and cater to a number of small population centers. A checkup by a manufacturer of portable radios of 26 pools* throughout the U.S. indicates that one out of every five groups entering a pool brings a radio set with it. In terms of single bathers, this was one radio set for every 14 swimmers (sand or water).

Several of the great pools now sell replacement batteries for standard portable sets. There are a few pools that ban portable radios, but they are the exception, not the rule. Attendance at pools throughout the U.S. runs into the multiple millions daily.

Back in 1939, WOR conducted a survey of portable sets at New York beaches. While WOR dominated listening in the checkup, it must be remembered that it did so during the hours checked (daytime) because of its baseball coverage at that time. Portable sets tuned to baseball during the daytime on beaches back in 1939 represented 54.9% of the sets. On the three beaches checked by Hooper-Holmes in 1939 there were 630 portable radios, of which 474 were in use. The most populous beaches in the New York area were not checked. This was ten years ago. Last year 1,000 people leaving the subway at Coney Island were clocked on what they were carrying to the beach. Three hundred and thirty-eight carried a portable radio or something that looked like one. Lost-and-found department of the

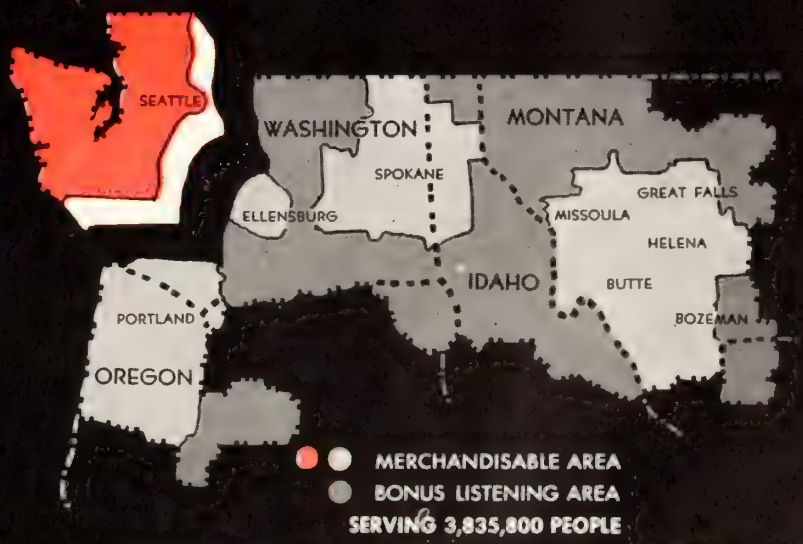
(*Please turn to page 51*)

* A small sample.

KING

"SEATTLE'S 50,000 WATT INDEPENDENT
WHERE BASEBALL IS "

KING



With a Single Contract

PACIFIC NORTHWEST BROADCASTERS

KXL	Portland	KXLK	Great Falls
KXLE	Ellensburg	KXLJ	Helena
KXLY	Spokane	KXLQ	Bozeman
KXLL	Missoula	KXLF	Butte

KING Seattle

EASTERN Sales Manager . . . Wythe Walker . . . 551 - 5th Avenue, New York City, N. Y.

WESTERN Sales Manager . . . Tracy Moore . . . 6381 Hollywood Blvd., Hollywood, Calif.



That's what all buyers of K-NUZ time give the fine results their clients get from K-NUZ's Texas style programming and spot schedules.

CLIENTS'

SALES

INCREASE

in Houston!



AS K-NUZ HOOPERS INCREASE

	Jan-Feb.	Feb-Mar.
Morning	11.0	11.9
Afternoon	9.4	10.3
Evening	11.2	10.4

NATIONAL REP. FORJOE & CO.
Dave Morris, Gen. Mgr.

k-nuz

"Your Good News Station"

9th Floor Scanlan Bldg.
HOUSTON 2, TEXAS

p.s. *(Continued from page 20)*

Weintraub's latching on to 100% of the Kaiser-Frazer account is credited by K-F executives partly to that agency's adroit handling of the commercials on the Walter Winchell broadcast. Winchell alone was not expetced to sell cars in the K-F price range, but Weintraub has done a job with the Winchell airings. Just as Weintraub promoted Drew Pearson into a top-selling personality for Lee Hats, just so is the agency building Winchell into an ace car salesman. The switch from a hand lotion to an automobile was made painlessly, which has surprised most advertising men. Nobody doubted Winchell's audience, but there were plenty of doubters as to his ability to move cars.

Television programs have succeeded radio shows as door openers for new accounts at agencies. Practically any account executive who has a fresh idea for a TV commercial program is welcomed by advertising executives, although they frequently tell him that "we're not interested in changing agencies." Three major switches of agencies to be announced this Fall will be traced to TV.

p.s.

See: "The Automotive Picture—Part Two"

Issue: 28 March 1949, page 26

Subject: Chrysler revamps its dealer-sponsored transcribed series with new show.

The recent announcement by the Chrysler Sales Division of the Chrysler Corporation that a "new series" of thrice-weekly 15-minute e.t. shows, modelled after the *Chesterfield Supper Club* and featuring Sammy Kaye's orchestra, is due to start on 16 May is more than just a re-shuffling of a dealer-sponsored program series. It is, for one thing, a tacit admission that Chrysler-Plymouth dealers participating in the series (by actual count, more than 900) wanted a show that would do a selling job, and would no longer accept without reservations a show that could not build a mass audience. It also marks an end to nearly a year of programing the five-minute *Animal World*, a show which was the delight of the humane societies and of dog-fancier David A. Wallace, president of the Chrysler Sales Division, and just about the toughest show in radio to merchandise successfully.

Actually, there had been many behind-the-scenes stresses and strains before the announcement of the new series was made. Many dealers had grumbled about the thrice-weekly *Animal World* series, which earned Wallace a roomful of trophies from humane societies, but did little to promote the service facilities or new cars of Chrysler-Plymouth dealers. Some dealers felt, too, that the manner in which the shows were placed (the agency, McCann-Erickson, had orders to do the timebuying nationally, thus collecting its 15%) was a little high-handed on the part of Chrysler, since any attempt to place the e.t.'s, like a mat service, at local rates only brought the 15% agency commission back to the dealer again—billed on his factory Parts Account.

Continuing, however, is the other twice-a-week (Tuesday and Thursday) show in the Chrysler-Plymouth series, *The American Way*. Like *Animal World*, it is a five-minute e.t. program produced and packaged by the ad agency and distributed to the dealers for sponsorship, but unlike *Animal World*, it is designated primarily to meet dealer needs for a show that has the high promotion potential necessary in the current scramble for business in higher-priced auto lines and service.

The new quarter-hour musical e.t. series, *Sammy Kaye Showroom*, will probably run on a Monday-Wednesday-Friday basis on more than 260 stations in all major markets, with the *American Way*, primarily a sports show, filling in on the off-nights.

SUMMER LISTENING

(Continued from page 48)

New York subway system reports hundreds of portable radios lost monthly on branches of the underground that end at beaches. This, it's explained by specialists in why people lose things, is not because the travelers want to forget the darned things (this is the case with many other lost-and-found articles), but because they come to the beaches heavy-laden, rush to get out before the doors close, and thus are liable to leave practically anything behind, including baby.

Average number of listeners to a portable radio in use at a beach varies. If it's tuned to a baseball game it'll run as high as 15. If it's tuned to a disk jockey or other form of music, it'll have an audience no more or less than it would have at home.

While sales of radio sets for homes have recently declined, the sales of portables continue high. This isn't an accident. Portable sets are in the price range that most families want to pay for a second or third radio. That alone hasn't increased the sales. Dealers push them because they are far less trouble from a service-department slant than other sets.

There's still another reason for portable-set sales. In WBT's area (Charlotte, N.C.) the station is using as many as 20 and as few as 12 station breaks to sell the idea of buying portables, daily from 15 April to 15 May. The station does not sell the "buy portables" breaks, it gives them to the radio industry. . . . And portables are moving out of radio dealers' shops in all the great area served by WBT.

The progressive Charlotte station may have given more time to portable selling than other stations, but WPEN in Philadelphia tied in with the local dealers' association to do the same job —get portables in the hands of consumers who use them—to tune the stations that pushed the idea. WPEN made sure that its promotion produced listeners because every set sold had a special WPEN reminder on the chassis.

Farm areas have been receiving summer-absence treatment from many advertisers. What's forgotten is the fact the farmer in many areas of the U.S. receives as high as 35% of his annual income during June, July, and August. In the Northwest this drops to 24%, but that's still one-quarter of his annual income. In September the



Northwest farmer receives 13% of his annual take.

A check-up of the farm buying habits (see *Fall Buying*, page 26 in this issue) indicates that the blue-jean contingent makes up its mind in the humid months. Early fall buying is not determined in the fall but in August and even in some cases in late July.

It's fairly evident that summer listening away from home is high. It's also evident that there isn't too great a decline in listening to daytime serials even at home. (See *Daytime Serials*, page 32). What may be questioned is the buying power of the listeners.

Next to Christmas and ahead of Easter buying is summer-month spending. Over 50% of the American families save for their vacations. Resort and summer clothing takes a good part of the monies not actually spent for accommodations or transportation.

Indicative of the size of vacation expenditures are figures for New York State, which exceed $1,030,000,000, the figures for the Twin City vacation area, in excess of $200,000,000, and the $116,000,000 spent in the State of Washington by vacationers.

. . . and don't underestimate the importance of automobile radio. In the summer it has a tremendous impact. The State of Washington's visitors (588,000 of them) came 490,000 strong by car, and less than five per cent of these cars were minus radio.

Auto radios are important to listening all year 'round. In the summertime they're not just important, they're vital.

And don't ever forget, drivers listen to music, sports, and news. The summer radio non-advertiser loses more than he knows—no rating service tells the truth in the summertime. * * *

DAYTIME SERIALS

(Continued from page 33)

ing her fiancé persisted in wearing his hat in the wedding scene. "My head is cold." was his miserable explanation. "Look at him!" wept the actress to the director. "Wearing his hat at a time like this!"

But—to be fair—such fervent dedication is the exception. Most members of a cast read their lines (dressed comfortably), with minimum protest at some of the inanities they must voice. They may not understand why (as will be discussed in another article in this series) most of the taboos and verbal circumlocutions peculiar to soap opera are genuinely necessary. But they have a chore to perform, and they usually do it gracefully.

The customary practice in handling vacations for the serial cast is to write out the part for the period the player is to be away. It's not difficult to send a character away logically from the immediate scene of action, when the situation is planned in advance. In one instance where it was not logical to have the character off the story scene, the writer silenced her with a sore throat. Another actress emitted unintelligible grunts and gurgles for four weeks to signify the presence of the first actress.

While no sponsor ever undertook a study to ascertain exactly how many



listeners would be seriously disillusioned to hear their heroines speak in new voices during summer months. there are great sacks of letters every year that indicate the effect might be deadly among thousands.

This, of course, is due to the strong identification that housewives feel with the heroines and other characters of their favorite strips. When it becomes necessary to replace permanently an actress playing an important role. the producer may use several "gimmicks" to make the transition less noticeable. He may, for instance, have the role written out for a week or two. removing the character from the scene on some reasonable pretext.

The new actress, when she takes over, may imitate characteristic voice inflections of her predecessor. One writer had the heroine undergo an operation on her throat, which accounted for the voice of the new actress. Every producer has his own way of handling the situation. A switch in the lead. however. is often considered so dynamite-laden in its possible disturbance to listeners that a sponsor executive sits in with agency and package producer (where the agency isn't the producer) to plan the strategy of the changeover.

These problems would seem to arise in part out of the very characteristics that cause women listeners of the Common Man group (65% of the population) to listen so consistently that the soap-opera listening curve drops less in summer than that of any other form of daytime programing. Their strong identification with the program, for example, results not from an active imagination, but from limited powers of imagination and an educated repression of spontaneous impulses.

Another impulsion to year-round tuning of serials by America's Common-Man housewife is that not even vacation time stops her life from being a struggle to control the forces both within (instinctive and emotional) and without (threats to security of home, romance, job, etc.).

There's no magic in summertime that makes the male-female relationship any less startling to the Common-Man wife. or that makes the relationship with men seem less threatening and likely to lead to dispair. Daytime folk-tales have a year-round job of helping their listeners face life with a little less antagonism, frustration. and disillusion.

At home or away on vacation there appears to be a strong tendency for serial "regulars" to keep contact with their not-so-fantastic (to them) friends of soapland. While systematic checks of summer away-from-home listening have never been made on a broad scale, some limited investigations have shown the opportunity for serial listening at vacation resorts, and have demonstrated that dealers avail themselves of that opportunity. A Mid-Western agency for a pharmaceutical account discovered that in a certain Wisconsin hunting area and resorts in the Northeast and around Seattle. Wash., 80% of the summer bungalows had radios.

Listeners in the Seattle area sample reported they averaged hearing two

"Arthur Smith and His Crackerjacks" are so exceptional that last year The Billboard awarded them two first prizes as the best group of their kind on any 50,000-watt station in the country!

The prize with these Crackerjacks is a TOP rating!

Buy this WBT prize package and you win a Charlotte Hooper of 6.7—a bigger rating than you'll find on any competing station all afternoon long!* In 94 "outside" counties, Arthur ("Guitar Boogie") Smith and his boys have virtually no Charlotte competition.

To get the big prize that comes with these Crackerjacks, get in touch with us or Radio Sales. Before they're sold.

Jefferson Standard **WBT**
Broadcasting Company

50,000 WATTS • CHARLOTTE, N. C. • REPRESENTED BY RADIO SALES

*Noon-6:00 PM, Monday thru Friday; C. E. Hooper, Oct. 1948—Feb. 1949



episodes a week of their favorite daytime program. In all three of these areas, women staying in summer bungalows said they listened to the radio about 20% more than they did at home.

In a diary study covering 100 resort bungalows in still another area, a Midwestern university graduate student found that 52% of the families followed one or more daytime serials. This placed the cliffhangers fourth (after mysteries, quiz, and news) in program types listened to most by all families together.

These bungalows were 99.5% equipped with radios, compared with 80% in the areas mentioned before.

The majority of advertisers still don't like to make premium offers on serial programs in the summer. The most important reason customarily offered is the drop in listening. Still, some sponsors give more weight to such factors as nature of the product, direction of the sales curve, time of previous offer, etc. For instance, Whitehall Pharmacal Company in 1947 offered "Perfume Earrings" on *Helen Trent* as late as August, and last year offered "Carnation Earrings" 10-25 June.

Procter & Gamble, on the other hand, usually assigns a special promotion period to each product to avoid multiple overlapping promotions. The Ivory Soap premium promotion starting 1 August last year was one of the most successful in its history.

Premiums are worked into the stories of most serials, starting two or three weeks ahead of the actual commercial offer. This gives the cast an opportunity to build the premium up by sentimental association with the heroine, who usually receives the item, perhaps a piece of jewelry, as part of the story action.

Casts do not always take kindly (in rehearsal) to the coos, gurgles, and exclamations over the item demanded by the script during the build-up. But on the air they competently portray the necessary sentimentality.

Frank Hummert is credited with the idea of the first serial premium offer in the early thirties. The response to his first offer of a picture of *Ma Perkins* was so sensational that the practice has been standard ever since.

Premium offers on Benton & Bowles serials, unlike the customary practice of most others, are seldom written into the scripts of the show. The agency

(*Please turn to page 70*)



We call 'em "folk singers" in Baltimore

All Baltimore folks aren't opera fans. There's a heap of 'em who think the singing and skylarking of *Slim Stuart* and "THE PLAINSMEN" about the best kind of musical show there is.

You know the format—Happy Birthdays—Dedication Numbers—Instrumental Solos—and a lot of good-natured fun. They enjoy it, the audience enjoys it and we think you'll enjoy the lift they can give your sales. A few availabilities are open Monday through Friday between 5 and 5:30 P.M.

BALTIMORE LIKES THESE LOCAL SHOWS, TOO!



RAY MOFFETT
"Musical Clock," 6:00-9:00 A.M.



HAL VICTOR SHOW
5:30-5:45 P.M.



. . . and every program and announcement on WCAO is duplicated on WCAO-FM (20,000 watts) at no additional cost to the advertiser!

WCAO

"The Voice of Baltimore"

CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER



OLSEN AND JOHNSON TAKE OVER THE BERLE TEXACO SPOT ON NBC-TV FOR THE SUMMERTIME, WITH BUICK AS SPONSOR

TV: SUMMER 1949

Showcases for fall buying will highlight the hot weather months

Summer will not be the network program desert in TV that it is in radio. This doesn't mean that a number of TV network programs won't leave the air, but that new programs are coming to the visual ether that in appeal seem to be just as effective as the shows that they're replacing.

Olsen and Johnson are taking over the Berle spot for a summer break-in period before moving to their own network hour this fall. The theory behind this is that Berle's audience is a slam-bang comedy audience and therefore will really go for the loud-mouth routines of the theater's screwball comedians. There was a period in the early days of radio's CBS when this network used a top-flight sustaining program to build up listening for a time period and then sold the time period, not the program, to a sponsor. The advertiser then put his own program in the slot which had been built up, and felt he was collecting upon the previously-developed audience. As a matter of record, some of the commercials lost the audience which had been listening to the CBS sustainer, and others were able to hold on to it.

Admiral, which has been sponsoring its own original music revue on CBS, will give the production a vacation and spend its TV money on the TV version of *Stop the Music*, which it may keep as a vehicle this fall to supplement the revue, if it does as well visually as it has done aurally. *Stop the Music* will cost Admiral a lot less than the $18,000 which it is supposed to be paying for the revue.

The Goldbergs taking a hiatus doesn't quite make the sense that other

(*Please turn to page 65*)

third in a series explaining why SPONSOR is the best buy

Do they love us

at McCann-Erickson?

or at Roche, Williams & Cleary?

Says Bill Dekker, McCann-Erickson: "Reading SPONSOR is a must with me. It has to be, with so many of my associates and clients always quoting it. Besides, it's good reading."

Reading SPONSOR, reading it regularly and enthusiastically, is a confirmed habit with thousands of broadcast advertising buyers. And why not? SPONSOR is their magazine, edited 100% for them. Three out of every four copies (8,000 guarantee) go to timebuyers, account executives, advertising managers, heads of sponsor firms. An average of 10½ paid subscriptions go to people at each of the 20 top radio-billing agencies. ***No other radio publication can make this claim.***

Ask any timebuyer . . . or your own national representative.

McCann-Erickson
Subscriptions to SPONSOR 19

Home	**8**	**Office**	**11**
Executives	**7**	**Timebuyers**	**4**
Acct. Exec's	**2**	**Radio Dept**	**2**
Radio Dir's	**3**	**TV Director**	**1**

Some McCann-Erickson clients who subscribe: Cresta Blanca Wine, California Packing, Chesebrough, Columbia Records, Fawcett Publications, B. F. Goodrich, Humble Oil, John Hancock, Lehn & Fink Products, Leisy Brewing, National Biscuit, Ohio Bell Telephone, Pillsbury, Schenley Distillers, Soil-Off, Esso, Westinghouse Electric, Standard Oil.

You're sure to hit home with sponsors and agencies when you advertise in SPONSOR

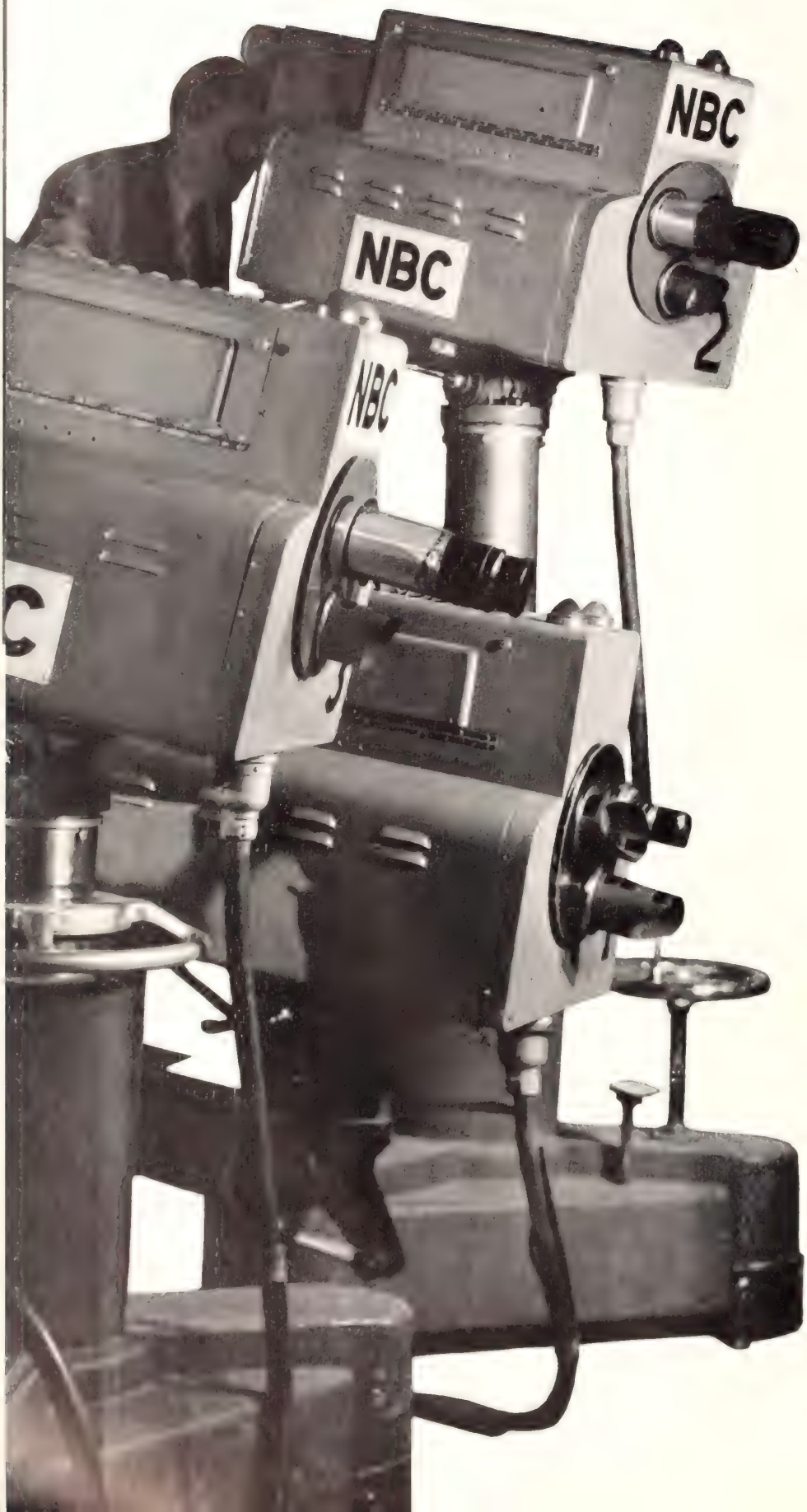
Roche, Williams & Cleary
Subscriptions to SPONSOR 8

Home	**4**	**Office**	**4**
Executives	**2**	**Timebuyers**	**1**
Acct. Exec's	**3**	**Radio Dept.**	**1**
Radio Dir's	**1**		

Some Roche, Williams & Cleary clients who subscribe: Revere Camera, Sears Roebuck, Studebaker, Sun Oil.

SPONSOR
40 West 52 Street New York 19

For buyers of Radio and TV advertising



For the

7th consecutive

month,

NBC presents

advertisers

with the largest

average

evening audience

in network television*

**TV Hooperatings—October through April*

SPONSOR TV COMPARAGRAPH

East

Spring 1949

(Revised May)

Next Comparagraph in next issue

SPONSORS

Th	8:00 p.m.	Gulf Oil	Th 9:00 p.m.
F	8:00 p.m.	Household Finance	Tu 9:00 p.m.
F	9:30 p.m.	Kellogg	Su 6:30 p.m.
W	9:30 p.m.	Kraft	W 9:00 p.m.
Su	0:00 p.m.	I. Lewis	Su 10:15 p.m.
Su	0:00 p.m.	Liggett & Meyers	W 8:00 p.m.
Su	10:00 p.m.		F 11:00 p.m.
Th	9:30 p.m.	Lincoln Mercury	Su 8:00 p.m.
F	9:00 p.m.	Lipton	M 8:30 p.m.
TuTh	6:30 p.m.	P. Lorillard	Su 7:00 p.m.
F	9:00 p.m.		Th 8:30 p.m.
M	8:30 p.m.	Joe Lowe	M 6:30 p.m.
Su	5:00 p.m.	Mason Au & Magenheimer	M 5:45 p.m.
F	10:45 p.m.	Mensing Bakery	F 7:00 p.m.
Th	8:30 p.m.	Mohawk Carpet	MF 7:30 p.m.
Th	8:00 p.m.	Motorola	Tu 9:30 p.m.
M	9:00 p.m.	Newsweek Mag.	M 8:00 p.m.
TuTh	5:45 p.m.	Odell	Tu 9:30 p.m.
Su	9:00 p.m.	Pat Blade	Th 9:25 p.m.
Tu	9:30 p.m.	Philip Morris	M 8:00 p.m.
Su	4:45 p.m.	Pioneer Scientific	W 7:45 p.m.
Su	5:30 p.m.	Photoplay Mag.	MWF 7:00 p.m.
Su	10:30 p.m.	Procter & Gamble	Tu 9:00 p.m.
TuTh	9:00 p.m.	Radio Corp. of Am.	MF 7:00 p.m.
Tu	9:30 p.m.	R. J. Reynolds	MF 7:45 p.m.
M	9:30 p.m.		M 10:00 p.m.
M	9:00 p.m.	Scott Towel	Th 8:00 p.m.
M	9:00 p.m.	Swift	Th 8:30 p.m.
Su	9:00 p.m.	Texaco	Tu 8:00 p.m.
TuTh	8:00 p.m.	Textron	Su 7:30 p.m.
Su	8:00 p.m.	Time	Th 9:00 p.m.
Su	8:30 p.m.	Unique Art	F 5:45 p.m.
M	9:30 p.m.	U.S. Rubber	F 6:30 p.m.
M	8:00 p.m.	John Wanamaker	W 8:30 p.m.
MWF	7:30 p.m.	Whelan	F 9:00 p.m.
MF	10:00 p.m.	Whitehall	W 9:00 p.m.
Su	8:30 p.m.		MWF 6:00 p.m.
Tu	9:00 p.m.	Wine Advisory Board	Th 8:00 p.m.

PROGRAMS

Su	10:00 p.m.	Lambs Gambol	Su 8:00 p.m.
F	8:00 p.m.	Dione Lucas	Th 8:00 p.m.
M	9:30 p.m.	Lucky Pup	MTuThF 6:30 p.m.
Th	9:00 p.m.	Mary Kay & Johnny	W 9:00 p.m.
Su	10:00 p.m.	Master of Magic	W 7:45 p.m.
Su	8:30 p.m.	NBC News	Su 10:30 p.m.
Tu	0:00 p.m.	Newsweek Views the News	M 8:00 p.m.
Tu	9:30 p.m.	Orig. Amateur Hour	Su 7:00 p.m.
Th	9:30 p.m.	Prize Party	F 7:00 p.m.
Tu	9:30 p.m.	Roberta Quinlan	TuTh 7:30 p.m.
MBF	10:00 p.m.	Lanny Ross	Th 8:30 p.m.
F	9:00 p.m.	Benny Rubin	F 9:00 p.m.
MF	7:45 p.m.	Phil Silvers	Th 8:00 p.m.
MWF	7:30 p.m.	Singing Lady	Su 6:30 p.m.
Su	8:30 p.m.	Small Fry Club	MF 6:00 p.m.
MF	5:30 p.m.	Ted Steele	Tu 9:00 p.m.
M	8:00 p.m.	Stop The Music	Th 8:00 p.m.
M	9:00 p.m.	Story of the Week	Th 9:25 p.m.
M	9:00 p.m.	Super Circus	Su 5:00 p.m.
MWF	7:30 p.m.	Supper Club	F 11:00 p.m.
Tu	7:00 p.m.	Suspense	Tu 9:30 p.m.
M	9:00 p.m.	Talent Scouts	M 8:30 p.m.
F	9:00 p.m.	Tex & Jinx	M 8:00 p.m.
W	8:00 p.m.	Texaco Star Theatre	Tu 8:00 p.m.
M	9:30 p.m.	That's O'Toole	Su 4:45 p.m.
F	10:45 p.m.	Through Crystal Ball	M 9:00 p.m.
W	8:30 p.m.	Toast of Town	Su 8:00 p.m.
Th	9:00 p.m.	Tomorrow's Champions	Tu 10:00 p.m.
Su	7:30 p.m.	Tournament of Champions	W 9:30 p.m.
M	7:45 p.m.	Fred Waring	Su 9:00 p.m.
Sa	7:30 p.m.	Week In Review	Su 10:00 p.m.
MF	5:45 p.m.	We The People	Tu 9:00 p.m.
MTuTh	5:45 p.m.	Who Said That	Sa 9:00 p.m.
Tu	9:00 p.m.	Winner Take All	Th 8:30 p.m.
MWF	7:00 p.m.	Yesterday's Newsreel	Su 0:15 p.m.
W	9:00 p.m.	Your Show Time	F 9:30 p.m.
M F	7:00 p.m.		

N NETWORK

T TRANSCRIPTIONS

SUNDAY

ABC	CBS	Du Mont	NBC
			The Fabulous Hayes Live
			Meet Your Congress Live
That's O'Toole Live Dutta Mfg. 6 N			
Super Circus Live Canada Dry 12 N	Lamp Unto My Feet Live		Western Balladeer Live
Super Circus Live Derby Foods 10 N	Scrapbook Live & Film	Tele News Weekly Live	Howdy Doody Live Mason Au & Magenheimer 13 N
Sing ng Lady Kellogg Live 11 N	Press Correspondents Live	Birthday Party Live	Chuck Wagon Live & Film Participating 1 N
	Mr. Magnificent Live	The Continental Live	Lucky Pup Live Joe Lowe 10 N 18 T
			Bob Howard Live Participating 1 N
	Meet the Press Live	Original Amateur Hour Live P. Lorillard Old Gold 16 N	NBC Presents
	Western Live	The Hartmores Live Textron 6 N 5 T	CBS News Live Gen. Motors Oldsmobile 7 N
			Manhattan Spotlight Live
Adventure by the Book Live	Toast of the Town Live Lincoln Mercury 8 N 18 T	Fashions On Parade Live	Lambs Gambol Live Gen. Foods Maxwell House Coffee 14 N
Celebrity Time Live B. F. Goodrich 10 N			Author Meets the Critics Live Gen. Foods Jello 14 N
King Arthur Live	Fred Waring Live General Electric 12 N 21 T	NBC Drama Theatre Live	Ford Theater Ford Motor Live 8 N 1 Monday each month Through the Crystal Ball Ford Dealers Live 8 N 13 T Other Mondays
The Show Case Live			Ford Theater Ford Motor Live 8 N 1 Monday The Goldbergs Live Gen. Foods 8 N 6 T Other Mondays
Action Autographs Film Bell & Howell 5 N	Week in Review Film Bakelite Share Cr. 5 N	Around The Town Live Bates Fabrics 16 N	
Boxing Live	Yesterday's Newsreel Film Lever Tab 1 N		Boxing Live R. J. Reynolds 9 N
		NBC News Film Disney 12 N 8 T	

MONDAY

ABC	CBS	Du Mont	NBC
	Chuck Wagon Live & Film Participating 1 N		
	Lucky Pup Live Joe Lowe 10 N 18 T	Teen Time Tunes Live	
	Bob Howard Live Participating 1 N	Vincent Lopez Live	
	Sports Special Live	Inside Photoplay Live Photoplay Mag. 2 N	Kukla Fran & Ollie Live RCA Radio TV Sets 15 N 12 T
	Sunny Bond Live		
	CBS News Live Gen. Motors Oldsmobile 7 N	Manhattan Spotlight Live	Morton Downey Live Mohawk Carpet 9 N
	Manhattan Showcase Live	Camera Headline Live	Camel News Caravan Live Reynolds 15 N
ABC Film Festival Live	Court of Current Issue	Fashion Theatre Film	Chevrolet on Broadway Live Gen. Motors 14 N 1 T
	Preview With Tex & Jinx Live Philip Morris 9 N	Newsweek Views The News Live Newsweek Mag. 7 N 6 T	
ABC Bozo Dance Live	Talent Scouts Live Lipton Tea Noodle Veg. Soup Mix 5 N	Doorway to Fame Live Jay Buckhall Men's Shirts 7 N 6 T	Dancing Dance Live
			Prudential Live
	Wo The People Live Gulf Oil 6 N 6 T	Ted Steele Show Live DuMont Television 12 N	Fireside Theatre Live P&G Ivory Fresco Duz 7 N
	Suspense Live Electric Auto-Lite 10 N 1 T	Boxing From Westchester Live Odell Co & Croton Watch Co 2 N	Believe It or Not Ripley Live Motorola 14 N 12 T
Tomorrow's Champions Live Co-op	Backstage With Barry Live 7 N 8 T Household Finance		

TUESDAY

ABC	CBS	Du Mont	NBC
			Horace Heidt Live
			Frank Fontaine Live
			Howdy Doody Live
	Chuck Wagon Live & Film Participating 1 N		Howdy Doody Live C P P 14 L
	Lucky Pup Live Bristol Myers-Ipana 1 N	Teen Time Tunes Live	
	Bob Howard Live Participating 1 N	Oly Doby Ranch Live	
	Sports Special Live	Everything Nice Live Participating 2 N	Kukla Fran & Ollie Live RCA Radio TV Sets 15 N 12 T
	Make Mine Music Live		
	CBS News Live	Manhattan Spotlight Live	Roberta Quinlan Live Mohawk Carpet 9 N
Film Short			
Joe Hasel Live Co-op	Manhattan Showcase Live		Camel News Caravan Live Reynolds 15 N
ABC Film Festival Live	Court of Current Issue	Fashion Theatre Film	Texaco Star Theatre Live Texas Co. 5 N 9 T
	We The People Live Gulf Oil 6 N 6 T	Ted Steele Show Live DuMont Television 12 N	Fireside Theatre Live P&G Ivory Fresco Duz 7 N
	Suspense Live Electric Auto-Lite 10 N 1 T	Boxing From Westchester Live Odell Co & Croton Watch Co 2 N	Believe It or Not Ripley Live Motorola 14 N 12 T
Tomorrow's Champions Live Co-op	Backstage With Barry Live 7 N 8 T Household Finance		

WEDNESDAY

ABC	CBS	Du Mont	NBC
			Horace Heidt Live
			Frank Fontaine Live
			Howdy Doody Live
	Chuck Wagon Live & Film Participating 1 N		
	Lucky Pup Live	Teen Time Tunes Live	
	Bob Howard Live Participating 1 N	Vincent Lopez Live	
	Sports Special Live	Inside Photoplay Live Photoplay Mag. 2 N	Kukla Fran & Ollie Live RCA Radio TV Sets 15 N 12 T
	Sunny Bond Live		
	CBS News Live Gen. Motors Oldsmobile 7 N	Manhattan Spotlight Live	Morton Downey Live Mohawk Carpet 9 N
	Masters of Magic Live Pioneer Scientific 5 N 2 T		Camel News Caravan Live Reynolds 15 N
ABC Film Festival Live	Arthur Godfrey Live L&M Chesterfield 10 N 17 T	Changing Partners Live	Chance of a Lifetime Live
		Groucho Marx Live John Wanamaker	Stage Show Live
ABC Film Festival Live	Mary Kay & Johnny Live Whitehall 5 N		Television Theatre Live Kraft Foods Mayonnaise 4 N
Wrestling Live Co-op	Tournament of Champions Live Ballantine Beer & Ale 10 N		

THURSDAY

ABC	CBS	Du Mont	NBC
			Mohawk Carpet Live
			Arthur Godfrey Live
			Howdy Doody Live
	Chuck Wagon Live & Film Participating 1 N		
	Lucky Pup Live Bristol Myers-Ipana 1 N	Small Fry Club Live Gen. Foods Cereals 8 N	
	Bob Howard Live Participating 1 N		
	Sports Special Live	Inside Photoplay Live Photoplay Mag. 2 N	Kukla Fran & Ollie Live RCA Radio TV Sets 15 N 12 T
	Sunny Bond Live		
	CBS News Live Gen. Motors Oldsmobile 7 N	Manhattan Spotlight Live	Roberta Quinlan Live Mohawk Carpet 9 N
	Masters of Magic Live Pioneer Scientific 5 N 2 T		Camel News Caravan Live Reynolds 15 N
Stop The Music Live Admiral Corp. 9 N	Dione Lucas Live Wine Advisory Board & Scott Towel 5 N		The Arrow Show Live Clutch Peabody Arrow Menswear 14 Pc
Stop The Music Live P. Lorillard 9 N			The Swift Show with Henry Ross Live Swift & Co. 4 N
Crusade in Europe Film Time Inc.	Story of the Week Film Pat Blade		
		Mary Margaret McBride Live DuMont 11 N	Gulf Road Show Live Gulf Oil 7 N 10 T
			Bigelow Show with Bigelow Santaro Carpets 4 N 9 T

FRIDAY

ABC	CBS	Du Mont	NBC
			Arthur Godfrey Live
			Howdy Doody Live C P P 14 L
	Chuck Wagon Live & Film Participating 1 N		
	Lucky Pup Live U. S. Rubber 9 N 7 T	Small Fry Club Live Whitehall Kolynos 8 N	Howdy Doody Live Unique Art Toys 2 N
	Bob Howard Live Participating 1 N		
	Pause Party Live Mensing Bakery N	Inside Photoplay Live Photoplay Mag. 2 N	Kukla Fran & Ollie Live RCA Radio TV Sets 5 N 12 T
	CBS News Live Gen. Motors Oldsmobile 7 N		Martin Kane Live Mohawk Carpet 9 N
			Camel News Caravan Live 15 N
		Atomic Broadway Review Live Atomic Radio 7 N	Atomic Broadway Review Live Atomic Radio 7 N 9 T
		Front Row Center Live Whelan 4 Pc	Bonny Rubin Theatre Organist Broadcasts 4 N 2 T
			Fun Show Time Film American Tobacco Luckies 9 N 18 T
			Boxing Feature Bout Live Gillette 15 N
			Greatest Fights in History Film Newsreel 12 N
			Supper Club Live H&M Chesterfield

SATURDAY

ABC	CBS	Du Mont	NBC

SPONSOR

TV COMPARAGRAPH

Midwest

Spring 1949

(Revised May)

Radio Comparagraph in next issue

SPONSORS

Admiral	Th	7 00 p m
	F	7 00 p m
American Tobacco	F	8 30 p m
BaBeeTee	W	9 00 p m
Bates Fabrics	Su	9 00 p m
Bell & Howell	Su	9 00 p m
Bigelow Sanford	Th	8 30 p m
Bonafide Mills	F	8 00 p m
Bristol Myers	F	8 00 p m
Joy Buchnell	M	7 30 p m
Canada Dry	Su	4 00 p m
Chatt Peabody	Th	7 00 p m
Colgate-Palmolive	M	8 00 p m
	TuTh	4 45 p m
Crosley	Su	8 00 p m
Derby Foods	Su	4 30 p m
Disney	Su	9 30 p m
DuMont	Tu	8 00 p m
	Th	8 00 p m
Electric Auto-Lite	Tu	8 30 p m
Firestone	M	8 30 p m
Ford Dealers	M	8 00 p m
Ford Motor	M	8 00 p m
General Electric	Su	8 00 p m
General Foods	Su	7 8 p m
	M	8 30 p m
	TuTh	5 00 p m
General Motors	MWF	6 30 p m
	M	7 00 p m
Gillette	F	9 00 p m
B F Goodrich	Su	7 30 p m
Household Finance	Tu	9 00 p m
Kellogg	Su	5 30 p m
Kraft	W	8 00 p m
Liggett & Meyers	W	7 00 p m
	F	10 00 p m
Lincoln Mercury	Su	7 00 p m
P Lorillard	Su	6 00 p m
	Th	7 30 p m
Joe Lowe	M	5 30 p m
Mason Au & M hemer	M	6 45 p m
Miles Labs	Tu	8 00 p m
Motorola	Tu	8 30 p m
Pal Blade	Th	8 25 p m
Philip Morris	M	7 00 p m
Radio Corp of Am	M F	6 00 p m
R J Reynolds	M F	6 50 p m
	M	9 00 p m
Swift	Th	7 30 p m
Texas	Tu	7 00 p m
Time	Th	8 00 p m
Unique Art	F	6 45 p m
U S Rubber	F	5 30 p m
Whitehall	MWF	5 00 p m

PROGRAMS

Action Autographs	Su	9 00 p m
Admiral Broadway Review	F	7 00 p m
Americana	M	8 30 p m
Morey Amsterdam	Th	8 00 p m
Around the Town	Su	9 00 p m
Arrow Show	Th	7 00 p m
Author Meets Critics	Su	7 30 p m
Backstage With Barry	Tu	9 00 p m
Believe It Or Not	Tu	8 30 p m
Bigelow Show	Th	8 30 p m
Boxing	M&F	9 00 p m
Break the Bank	F	8 00 p m
Camel Newsreel	M F	6 50 p m
CBS News	MWF	6 30 p m
Celebrity Time	Su	7 30 p m
Chevrolet on Bway	M	7 00 p m
Colgate Theater	M	8 00 p m
Crusade in Europe	Th	8 00 p m
Doorway to Fame	M	7 30 p m
Ford Theater	M	8 00 p m
Arthur Godfrey	W	7 00 p m
Goodbergs	M	8 30 p m
Joe Hasel	M	6 45 p m
Hollywood Screen Test	Sa	6 30 p m
Howdy Doody	MTuThF	4 45 p m
Kukla Fran & Ollie	M F	6 00 p m
Lambs Gambol	Su	7 00 p m
Lucky Pup	M&F	5 30 p m
NBC News	Su	9 30 p m
Orig Amateur Hour	Su	6 00 p m
Quiz Kids	Tu	8 00 p m
Lanny Ross	Th	7 30 p m
Bonny Rubin	F	6 00 p m
Singing Lady	Su	5 30 p m
Small Fry Club	M F	5 00 p m
Ted Steele	Tu	8 00 p m
Stop The Music	Th	8 25 p m
Super Circus	Su	4 00 p m
Supper Club	F	10 00 p m
Suspense	Tu	8 30 p m
Television Theatre	W	8 00 p m
Tex & Jinx	M	7 00 p m
Texaco Star Theatre	Tu	7 00 p m
Thru the Crystal Ball	M	8 00 p m
Toast of Town	Su	7 00 p m
Tomorrows Champions	Tu	9 00 p m
Tournament of Champions	W	9 00 p m
Fred Waring	Su	8 00 p m
Who Said That	Sa	8 00 p m
Wrestling	W	8 30 p m
Your Show Time	F	8 30 p m

SUNDAY

ABC	CBS	Du Mont	NBC
Super Circus Live Canada Dry			
Super Circus Live Derby Foods			
Celebrity Time Live B F Goodrich	Toast of the Town Live Lincoln Mercury		Lambs Gambol Gen. Foods-Maxwell House Coffee
Singing Lady Live Kellogg	Fred Waring Live General Electric		NBC Drama Theatre Live
Treasure Quest Live		Original Amateur Hour Live P Lorillard Old Gold	
Action Autographs Film Bell & Howell			Around the Town Live Bates Fabrics
Boxing Headliners Live			NBC News Film Disney
			Lucky Pup Live Joe Lowe
			Camel Newsreel Film

MONDAY pm

ABC	CBS	Du Mont	NBC
			Howdy Doody Live
			Howdy Doody Live Mason Au & Magenheimer
		Small Fry Club Live Whitehall-Kolynos	
	Lucky Pup Live Joe Lowe		
		Vincent Lopez Live	
	Sports Special Live		Kukla Fran & Ollie Live RCA Radio TV Sets
	CBS News Live Gen Motors-Oldsmobile		
	Manhattan Showcase Live		Newsreel Film Camel
	Preview With Tex & Jinx Live Philip Morris		Chevrolet on Broadway Live Gen Motors
ABC Barn Dance Live		Doorway to Fame Live Joy Buchnell-Men's Shirts	
To be announced	Ford Theater Live Ford Motor 1 Monday each month Through the Crystal Ball Live Ford Dealers Other Mondays		Colgate Theatre C P P Vel-Lustre Cr
I F Fashion Show Live	Ford Theatre Live Ford Motor 1 Monday each month The Goldbergs Live Gen Foods Other Mondays		Americana Firestone Tires-Tubes
	Preview With Tex & Jinx Live Philip Morris		
Boxing Live R J Reynolds			Boxing Main Event

TUESDAY

ABC	CBS	Du Mont	NBC
			Howdy Doody Live
			Howdy Doody Live C-P-P
		Small Fry Club Live Gen. Foods Cereals	
	Lucky Pup Live		
		Oky Doky Ranch Live	
	Sports Special Live		Kukla Fran & Ollie Live RCA Radio TV Sets
Film Feature	CBS News Live		
Joe Hasel Live Co-op	Manhattan Showcase Live		Newsreel Film Camel
	Court is in Session		Texaco Star Theatre Live Texas Co.
		Ted Steele Show Live DuMont Telesets	Quiz Kids Live Alka Seltzer
	Suspense Live Electric Autolite		Believe It or Not Ripley Motorola
Tomorrows Champions Live Co-op	Backstage With Barry Live Household Finance		

WEDNESDAY

ABC	CBS	Du Mont	NBC
			Howdy Doody Live
		Small Fry Club Live Whitehall-Kolynos	
	Lucky Pup Live		
		Vincent Lopez Live	
	Sports Special Live		Kukla Fran & Ollie Live RCA Radio TV Sets
	CBS News Live Gen Motors-Oldsmobile		
			Newsreel Film Camel
			To be announced
Arthur Godfrey Live L&M Chesterfield			
			Television Theatre Live Kraft Foods Mayonnaise
Wrestling Live Co-op			
			Tournament of Champions Ballantine Beer & Ale

THURSDAY pm

ABC	CBS	Du Mont	NBC
			Howdy Doody Live
			Howdy Doody Live C-P-P
		Small Fry Club Live Gen. Foods-Cereals	
	Lucky Pup Live		
		Oky Doky Ranch Live	
	Sports Special Live		Kukla Fran & Ollie Live RCA Radio TV Sets
Bird Data Live	CBS News Live		
	Manhattan Showcase Live		Newsreel Film Camel
Stop The Music Live Admiral Corp			
Stop The Music Live P Lorillard			Lanny Ross Live Swift
Crusade In Europe Film Time Inc			
Story of the Week Film Pal Blade		Morey Amsterdam Show Live Dumont	
Artists Studio Live			Bigelow Show Live Bigelow Sanford-Carpets
Kelso Derby Live			
			Arrow Show Live Chatt Peabody-Arrow Menswear

FRIDAY pm

ABC	CBS	Du Mont	NBC
			Howdy Doody Live Unique Art Toys
		Small Fry Club Live Whitehall	
	Lucky Pup Live U S Rubber		
		Vincent Lopez Live	
	Sports Special Live		Kukla Fran & Ollie Live RCA Radio TV Sets
	CBS News Live Gen Motors-Oldsmobile		
	Manhattan Showcase Live		Newsreel Film Camel
Boxing Live	Adventure In Live	Admiral Broadway Revue Live Admiral	Admiral Broadway Review Live Admiral Radio
			Banny Rubin's Theatrical Agency Live Bonafide Mills
Break The Bank Live Bristol-Myers			Your Show Time Film American Tobacco Luckies
Sports Parade			Boxing Bouts Live Gillette
			Supper Club Live L&M Chesterfield

SATURDAY

ABC	CBS	Du Mont	NBC
	Lucky Pup Live U S Rubber		
Hollywood Screen Test Live Co-op			
Stand By, For Crime Live	What's My Line Live		
Crime Hunt Live			
Four Star Revue TV Television Live			
Walter Lefty Live			

TELEVISION'S MOST

POPULAR SPONSORED

PROGRAMS—

8 OF THE TOP 15*

TELEVISION'S LARGEST

NUMBER OF

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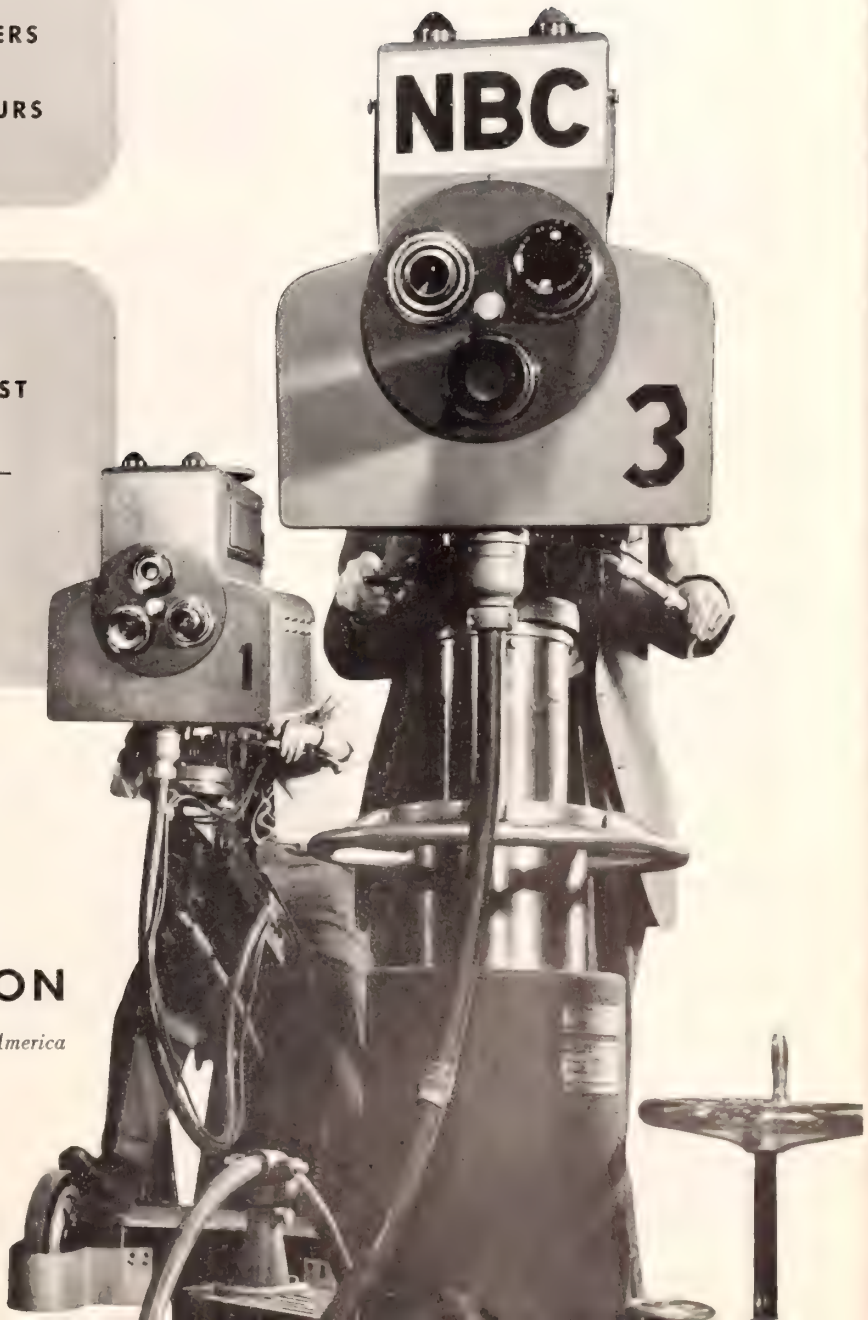
AND SPONSORED HOURS

TELEVISION'S HIGHEST

AVERAGE RATING —

DAY AND NIGHT*

*TV Hooperatings—April



America's No. 1 Network

NBC TELEVISION

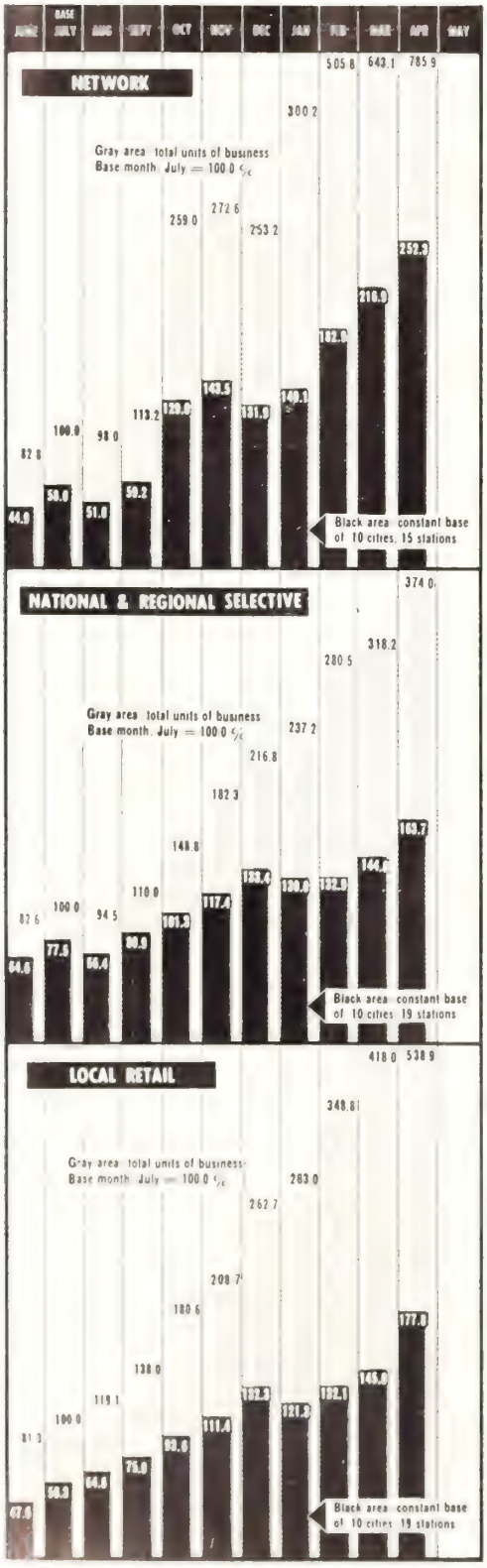
A Service of Radio Corporation of America

tv trends

Based upon the number of programs and announcements placed by sponsors on TV stations and indexed by Rorabaugh Report on Television Advertising. Business placed for month of July 1948 is used for each base.

April broadcast advertising in TV continues up in SPONSOR's 10-city control panel. Placement by advertisers in network, selective, and local-retail categories is practically at the same ratio as March, with local-retail being a little ahead. With more and more stations opening and still more and more reporting to Rorabaugh's TV Report from which SPONSOR projects its figures, the over-all index continues to jump. Local-retail is five times the business placed in July, 1948, while selective is 3.74 times and network is 7.85 times. There is little change among the industry categories using TV. Radio and appliances lead in local-retail and network reports while jewelry (watches) leads at a selective level.

"TOTAL" AND TEN-CITY TRENDS



BREAKDOWN OF TV BY BUSINESS CATEGORIES

NETWORK

CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
Automotive	20.0	18.0	15.5	14.0	8.8	8.6	11.7	12.6	14.6	12.3	16.0	
Food	11.7	19.5	27.5	20.0	12.0	11.9	11.4	8.7	11.3	8.9	8.6	
Clothing			4.2	17.0	6.1	6.1	6.8	6.4	6.4	6.3	5.4	
Radio TV & Appl	20.0	18.0	23.3	20.1	19.7	19.7	21.5	25.3	22.9	30.7	29.6	
Soaps & Toiletries	6.7		8.4	6.7	23.4	18.5	9.3	11.3	7.9	6.1	8.7	
Tobacco	39.1	37.5	7.7	10.4	19.4	22.0	22.1	24.4	25.0	20.9	17.7	
Misc	2.5	7.0	13.4	9.8	8.8	7.6	7.9	3.9	3.2	5.4	6.0	
Beer & Wine					0.5			1.2	0.7	1.7	1.4	
Conf & Soft Drinks					1.3				1.6	1.4	0.9	
Home Furn						3.8	4.1	3.4	4.1	4.8	4.5	
Jewelry						1.8	1.9					
Drugs							3.3	2.8	2.3	1.5	1.2	
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	

NATIONAL & REGIONAL SELECTIVE

Automotive	11.9	11.8	8.1	6.9	5.9	4.7	3.4	3.5	4.3	8.3	9.1	
Conf & Soft Drinks	6.4	5.6	4.7	4.2	5.0	5.4	4.4	4.0	3.4	3.1	3.4	
Beer & Wine	13.7	14.1	13.3	10.8	8.6	7.3	7.2	7.4	10.9	10.3	12.3	
Drugs	0.2	0.2	0.3		0.5	0.4	0.1	1.0	1.0	1.0	0.2	
Food	3.9	2.8	3.7	4.2	6.4	5.3	5.9	7.6	10.5	11.3	10.7	
Clothing	7.2	6.2	5.3	5.8	6.2	5.5	4.6	3.1	2.8	3.5	6.9	
Radio TV & Appl	15.4	15.6	11.6	14.2	9.5	8.3	14.2	13.2	9.9	8.1	6.7	
Soaps & Toiletries	1.1	1.0	1.3	1.0	1.8	1.8	1.4	1.5	1.9	1.5	1.9	
Tobacco	15.9	16.1	19.8	23.2	21.3	18.9	14.6	15.1	12.3	10.2	9.2	
Jewelry	17.3	21.8	25.6	25.4	23.8	31.6	35.0	36.4	37.3	36.5	32.5	
Misc	7.0	4.8	6.3	4.3	6.6	7.0	5.6	3.7	3.6	4.1	3.1	
Builders & Sup					1.7	1.1	0.9	1.8	0.9	0.7	1.7	
Home Furn					2.7	2.7	2.7	1.7	1.2	1.5	1.9	
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	

LOCAL RETAIL

Automotive	16.3	19.8	21.3	20.0	19.9	18.9	14.2	14.0	12.8	12.0	11.3	
Banks	0.3	3.6	2.9	2.5	3.0	3.6	3.9	6.2	5.9	8.3	5.3	
Dept Stores	14.6	10.3	10.2	8.0	9.3	11.9	15.6	9.5	9.7	8.3	6.8	
Food	8.0	6.0	6.1	5.9	1.5	1.7	1.6	3.0	6.3	7.1	9.1	
Home Furn	3.7	3.6	2.7	4.3	2.8	4.7	4.5	3.5	4.5	5.0	3.3	
Hotels & Rest	2.3	2.2	2.8	1.4	3.6	2.7	2.9	3.2	2.5	2.8	2.5	
Clothing	11.0	6.5	7.3	11.2	7.6	7.5	7.5	7.6	7.7	8.7	7.9	
Personal Services	8.6	7.9	7.3	12.9	10.5	7.7	6.2	8.6	8.0	6.6	8.8	
Radio TV & Appl	26.9	29.5	29.0	24.5	31.7	31.1	30.6	35.8	28.2	27.5	28.0	
Misc	8.3	10.6	10.4	9.3	8.6	6.8	5.8	5.4	10.7	9.2	12.3	
Jewelry					1.5	2.7	5.8	2.6	2.0	2.1	2.1	
Beer & Wine						0.1	0.8	0.7	0.2	0.5	0.5	
Drugs						0.5	0.4	0.3	0.3	0.2	0.3	
Tobacco						0.1	0.1		0.1	0.1	0.1	
Conf & Soft Drinks							0.1	0.4	1.1	1.6	1.7	
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	

ask
JOHN BLAIR & Co.
about the
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RESULTS COUNT



Twenty-seven years of solid growth in AM broadcasting is pretty good evidence that KDYL knows how to make those cash registers ring up sales for its advertisers.

Now—beginning its *second year* in telecasting, KDYL-TV has amply demonstrated the showmanship and leadership that gets phenomenal results for users of this newest medium.

KDYL
UTAH'S NBC STATION
AM-FM-TELEVISION

National Representative: John Blair & Co.

TV: SUMMER 1949

(Continued from page 56)

hiatuses do, since it isn't a high-cost show. The same is true of the Arthur Godfrey programs, *Talent Scouts* and *Godfrey's Friends*, which are rating leaders without being pocketbook emptiers. It would seem logical for Lipton's Tea to stay on the air with the high acceptance that iced tea has, but the radio tradition seems to be taking hold of TV before the medium has had an opportunity of establishing itself.

It is the feeling of many TV agencymen that a hiatus makes more sense in TV than it does in radio, since it's difficult to look in on television during the sunlight hours, and since the sun continues to dominate hot-weather viewing in many sections of the nation as late as nine p.m. "To operate in the sunlight will require receivers able to function under the conditions of a higher 'ambient' light* than sets on the market at present," according to an agency director. This particular agency director doesn't question the appeal of TV in the daylight; what he questions is the ability of television receivers produced today to deliver an image that can be enjoyed in the sunlight. Unless receivers are produced that can be viewed in the daylight, hot weather TV is still questionable summer entertainment.

After nine p.m. there is a different approach to TV in the summertime. The problem is not the "ambient" light, but whether or not the viewers will want to look in or not. This is frankly a matter of program quality. With the *Texaco Star Theater*, *Lambs Gambol*, *Ed Sullivan*, and a number of other cool-weather shows off the air, it's a question whether or not there will be enough compelling visual entertainment being telecast to bring the viewers to their sets.

The new presentation of the *Hit Parade* both on TV and radio may make a Saturday night contribution which hasn't been present during the winter. The new showcases which the networks may produce will have to sell themselves, sans viewing habit, and in a great number of cases sans promotional effort, since TV has not yet been marked by any outstanding promotion intelligence.

The fact that in a large section of

*Light in the room in which the TV set is being viewed.

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NOW — Rent COSTUMES
. . . for your Television Shows!
. . . Technically Correct!
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NEW YORK
MURRAY HILL 8-1162

the country there will be live presentations, instead of kinescope recordings, will help. Whereas there has been just one coaxial cable up to this spring, and that has made it difficult for the four networks to compete as networks that's no longer live. With three cables available most the day and night, even though they are one-way networks, summer fare will be far better technically than it was during the winter season. The Midwest hasn't been given much opportunity to produce "great" video, except with Kukla, Fran, and Ollie, and comparatively few ABC presentations. Two-way coaxial cables are important when both ends of the cables are important. That isn't true.

This will be the first summer test of TV. Prior to 1949, TV wasn't a real factor in the humid-weather months. This summer will be a real test for the medium. Will viewers continue to concentrate as they do in the summertime? Will TV compete with the many outdoor attractions and other leisure appeals of the vacation period?

A year from now most of these questions will seem infantile. Today they're the great TV question marks.

* * *

BASEBALL

(Continued from page 30)

most of the costly games (where rights are high) have dual sponsorship. In New York only Chesterfield is without a co-sponsor of games. The Dodgers have General Foods and Schaefer Brewing; The Yankees, While Owl Cigars and P. Ballantine and Sons. In Pittsburgh, Sealtest Ice Cream joins the Atlantic Refinding.

The almost 200 stations presenting major league baseball are of course but a drop in the bucket of radio's presentation of America's favorite sport. There are hundreds of cities where farm teams of the big leagues or local nines have even more faithful fans than the big teams. There was a time when regional and local sponsors did not realize this, but today the good word has spread far and wide, and the San Francisco Seals, Norfolk Tars, Lynchburg (Va.) Cardinals, Rochester (N. Y.) Red Wings, Baltimore Orioles, and Amsterdam (N.Y.) Rugmakers get just as intense, if not more faithful, listening than major league teams. The difference is that the fame of each team is restricted to a much smaller area than that of the majors. A few of the smaller teams have widespread followings. The Orioles and Seals are typical examples of such teams.

Play-by-play broadcasts of the smaller teams extend the baseball air figure from 200 to nearly 1,000. This is still not the end of the summer impact of the game. Another thousand or more stations have baseball roundups, forecasts, and hourly score broadcasts. The scores, inning by inning, are available from most news association wires, and all wire services have special baseball services which permit stations to do a good baseball show or series of programs without working too hard. Thus some stations attract, at certain hours, all the diamond fans in their areas simply by bringing the fans up-to-date on the scores of *all* games. Play-by-play broadcasts do not neglect this detail, but the handling of live games precludes establishing specific times at which scores of all the teams can be aired.

While most games are still daytime presentations, more and more games are being played under lights. In some areas, the teams will not sell the rights to the night games but they are aired in most sections of the country. This is an added reason why network stations find it practically impossible to carry baseball. It means disrupting station schedules both day and night. Only an independent station is in a position to do this. This is as true of television as it is of standard broadcasting. Thus far, the daytime games have presented no problem to telecasting schedules, for most TV stations are not regularly scheduling daytime visual programs at this time. However, when it comes to night games, the problem is just the same with television as it is with regular broadcasting. Thus some network stations are already farming out to independents—or other network stations with schedules which are not as tight—the night games.

Baseball is on the visual air where ever there are teams and stations. In a few areas night games are restricted. Thus far, only major league and a few big minor league team games are being telecast. The number of markets covered by television is comparatively small (34), and many of these are not major league markets.

Baseball sponsorship (play-by-play) is not an inexpensive advertising



STUMPED!

She says she'll marry me but refuses to leave town to go on honeymoon. Says she won't risk missing her favorite KXOK programs. What'll I do?

Anxious

Dear Anxious:

No reason why your bride should miss ANYTHING on her honeymoon. Go on your honeymoon anywhere from west-central Missouri to Indiana, from Iowa to Arkansas. KXOK's powerful signal can reach her any hour of the day or night, even into Tennessee and Kentucky. Any John Blair representative will gladly help set your itinerary.

KXOK, St. Louis
630 on your dial

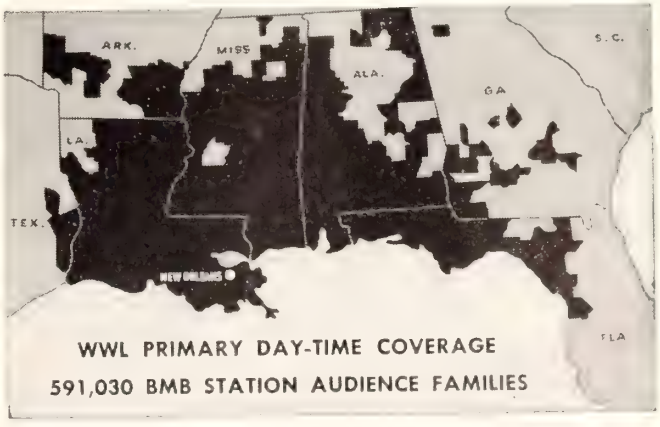


3 Beauties of the Deep South

1. STUART PRESCOT HOUSE in Baton Rouge, Louisiana. This mansion, over 100 years old, has always been owned by the Prescot family. During the Civil War it was used as a hospital by the Union Army.



2. SUGAR CANE HARVEST at Poplar Grove Plantation, near Baton Rouge. Louisiana's 1948 sugar cane crop — 5,256,644 tons — represented 85% of the cane grown in this country for the production of sugar. Another valid reason why WWL-land is above the national average for increased income, increased buying power and general prosperity.



3. WWL'S COVERAGE OF THE DEEP SOUTH 50,000 watts—high-power, affording advertisers low-cost dominance of this new-rich market.

Note: Coverage mapped by Broadcast Measurement Bureau. Some scattered counties, covered by WWL, are not shown.

The greatest selling power in the South's greatest city

50,000 WATTS CLEAR CHANNEL CBS AFFILIATE

Represented Nationally by The Katz Agency, Inc.

WWL
NEW ORLEANS
A DEPARTMENT OF LOYOLA UNIVERSITY

On WOW The Sponsor Gets The

CAPITAL GAINS!

NOTE . . .
these observations on Radio WOW's Fall-Winter Hoopers . . . compared with a year ago.

- ★ **The "Quiz Kids" (NBC) had a 7.9 rating a years ago—this years it's an 11.1.**
- ★ **The Skippy Hollywood Theater (National Spot) had a 13.1 rating a year ago and this year it is 16.6.**
- ★ **The Fred Waring Show (mornings) had a 5.5 a year ago—and has a 6.7 this year.**
- ★ **"Amos 'n Andy had a big fat 30.0 on WOW a year ago. This year, on "Station B" it has a 13.4.**
- ★ **"Ma Perkins" (NBC) had a 6.9 a year ago. This year it has an 8.6.**
- ★ **"Screen Guild Players" had a 14.2 last year on "Station B". This year it has a 19.9 on WOW.**
- ★ **"Can You Top This?" had a beautiful 17.1 a year ago on WOW. This year, on "Station D", it has a skinny 4.9.**
- ★ **"The Hit Parade" had a nice 23.5 a year ago and a whopping 27.2 this year because it "stayed put".**
- ★ **The 10 o'clock (night) news on WOW came up with a nice 19. The 5:30 PM news with a 16.4; the noonday news with a good 10.3.**
- ★ **The "Phil Harris" show has a whooper-duper 30.3 this year —a 25.3 a year ago!**

These are OMAHA HOOPERS. Outstate WOW's leadership is as good or better!

That's why WOW *alone* will do your advertising job here.

RADIO WOW, Inc.
OMAHA
5000 WATTS • 590 KC
JOHN J. GILLIN, JR., PRESIDENT
JOHN BLAIR, REPRESENTATIVE

medium. Chesterfield's budget for the Washington Senators and New York Giants is in excess of $750,000 and the budgets of Goebel, Griesedieck, and Atlantic are not hidden in the shade by this figure. Games require a considerable amount of air time. Even though all baseball airings are sold on a package basis that has little or nothing to do with the rate card of the stations involved, it's still a lot of money for an advertiser, even if it isn't for the stations. Even commitments for the sponsorship of the home games of a small club run into real advertising money. It's a major decision for a men's clothing firm like Mortan Men's Shop in Amsterdam, N. Y., to sign a contract to sponsor the broadcasts of the 60 home games of the Rugmakers over WCSS. However, there are ways in which advertisers are able, during the hot weather, to collect upon baseball without paying time charges for two hours or more, plus the charges for rights. Baseball delivers a special audience for sponsors of baseball warmup and afterpieces. These 15-minute sessions have audiences that in size compare with fans who listen to the games. (The game audience must not be looked upon as one that stays with the games for the entire nine innings, as the latter represents but a small portion, except during crucial or World Series games of the baseball listeners.) Where the sportcaster is a name or has a following, these pre-game and post-game sessions are top buys. For some reason yet to be determined, men's clothing retailers lead among the sponsors of these sessions. Soft drink and hot dog purveyors also get in on the act somewhere along the line. While most soft drink-hot dog sponsors do not have franchises to sell at the ballparks, the listeners aren't at the ballparks, either.

There are hundreds of advertisers who get in the baseball act without sponsoring either the games themselves, the warmups, afterpieces, or the roundups. These sponsors buy station breaks before and after the games. In some cases, contracts make it possible to buy breaks during the games themselves, but this is the exception, not the rule. It is in the break spots that watches, drugs, soft drinks shine. Men's clothing retailers yen these breaks also but since most breaks are restricted to 20-second announcements, retailers don't feel they can do enough "sell" to justify the expenditures. Where breaktime permits of 30-second or longer announcements, then the local haberdasher sneaks in and finds a real audience. There is cooperative advertising money available to men's wear retailers for baseball game announcement advertising, and bigger retailers buy it—when they can.

Baseball and summer are synonymous. Sure, it starts in March-April and ends with the World Series (September October) but the nation's fans take out their fraus and the gang—in the good old summertime. And they listen when they take a 15-minute break from the production line and when the sun's high and the coat's off.

Current check-up says that there'll be 1,800 sponsors riding the coattails of baseball broadcast advertising this summer.

. . . . . and the top audiences in the daytime will be attuned to "b-a-t-t-e-r u-p-p-p-p. . . . . ." ★ ★ ★

FALL BUYING

(Continued from page 26)

how August advertising for September selling pays, but we think we've developed a formula that belongs to us and we aren't ready to reveal it, yet."

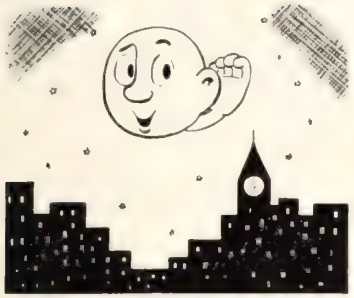
The stores use some broadcast advertising (where they're radio-conscious) for this pre-selling, but since department stores are not leaders in the use of broadcast advertising, they serve in this case merely to underline the fact that the summer is a good time to sell for fall buying.

Consumer buying is currently off anywhere from ten to 20%, but bank deposits continue up. There is a great reservoir of buying which is ready to be tapped when consumer confidence has returned. The problem currently isn't an absence of cash reserves but of a public willingness to spend what they have. Tales of increasing unemployment, although seasonal, pile on to tales of decreasing buying to create a backlog of product at the retail level. This has retarded movement of consumer products from manufacturer to retailer, and thus has caused layoffs and curtailed production schedules. As soon as the desire for that summer vacation starts, bank accounts will stop being a one-way street and at least for ten weeks a great portion of the public will loosen their belts and enjoy a little spending.

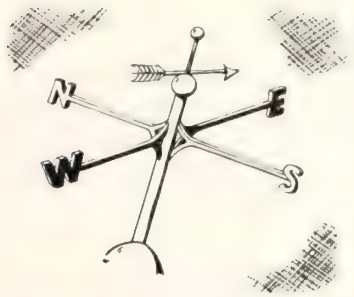
(Please turn to page 71)

9 More Significant Facts For Radio Advertisers

(About Mutual)



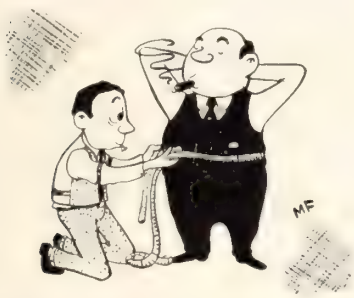
New Week-Night Shows. Gabriel Heatter, Mutual's traditional 9:00 PM high-spot, moves, April 25, to 7:30 NYT. Our new schedule, featuring sequences, will have new listener appeal. Watch for it.



The Network For News. Swift, accurate, complete U.S. and world news is a Mutual forte: current "beats" keep us "up there." Name commentators and Special Events round out our listened-to News Shows.



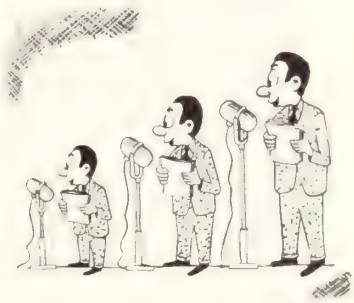
Foreign Correspondents give us on-the-spot coverage, help us stay ahead. Our 19 newsmen are in Europe's capitals and in "hot news" spots—from Shanghai to Tel-Aviv, Seoul to Istanbul, Cairo to Manila.



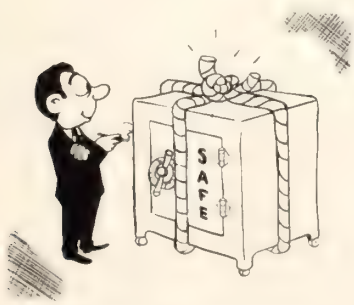
"Million-Two" Plan. For advertisers who can spend $630,000 net annually for time, this Plan provides maximum value and flexibility in network radio; schedules, station line-ups, etc., are tailored to fit.



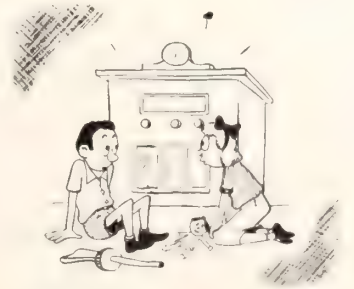
Package Plan, for advertisers using Full Mutual Network, provides three advantages: 1. maximum discounts; 2. all new Mutual stations added without cost; 3. credit for stations leaving the web.



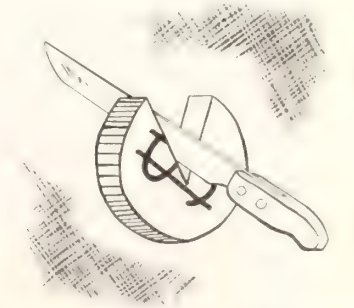
The Smaller Budget need not find the door to network radio closed. Mutual has a Plan to encourage the "small" starter and help him grow. The Plan is so sound even big advertisers use it in testing.



Rate Guarantee for One Year. "Going back for more money" to meet rate increases upsets yearly advertising budgets. Mutual is now the only network which gives a 12-month time-rate guarantee.



"Kid Shows." With "Tom Mix," "Superman," "Captain Midnight," "Straight Arrow," "The House of Mystery," Mutual leads in presenting great entertainment for the youngsters; *and makes sales too.*



Lowest Cost per 1,000 Homes covered. Example: a Nighttime Quarter-hour Strip, Full Network, time cost only, based on Nielsen Network Audience Study—Mutual: 91¢. Others: $1.07, $1.21, and $1.30.

MUTUAL BROADCASTING SYSTEM

WORLD'S LARGEST NETWORK

DAYTIME SERIALS

(*Continued from page 54*)

does not believe their writers should be forced to alter storylines via artificial developments that must be accounted for, in order to "sell" the premium. Premiums are usually handled altogether in the commercial time of the show.

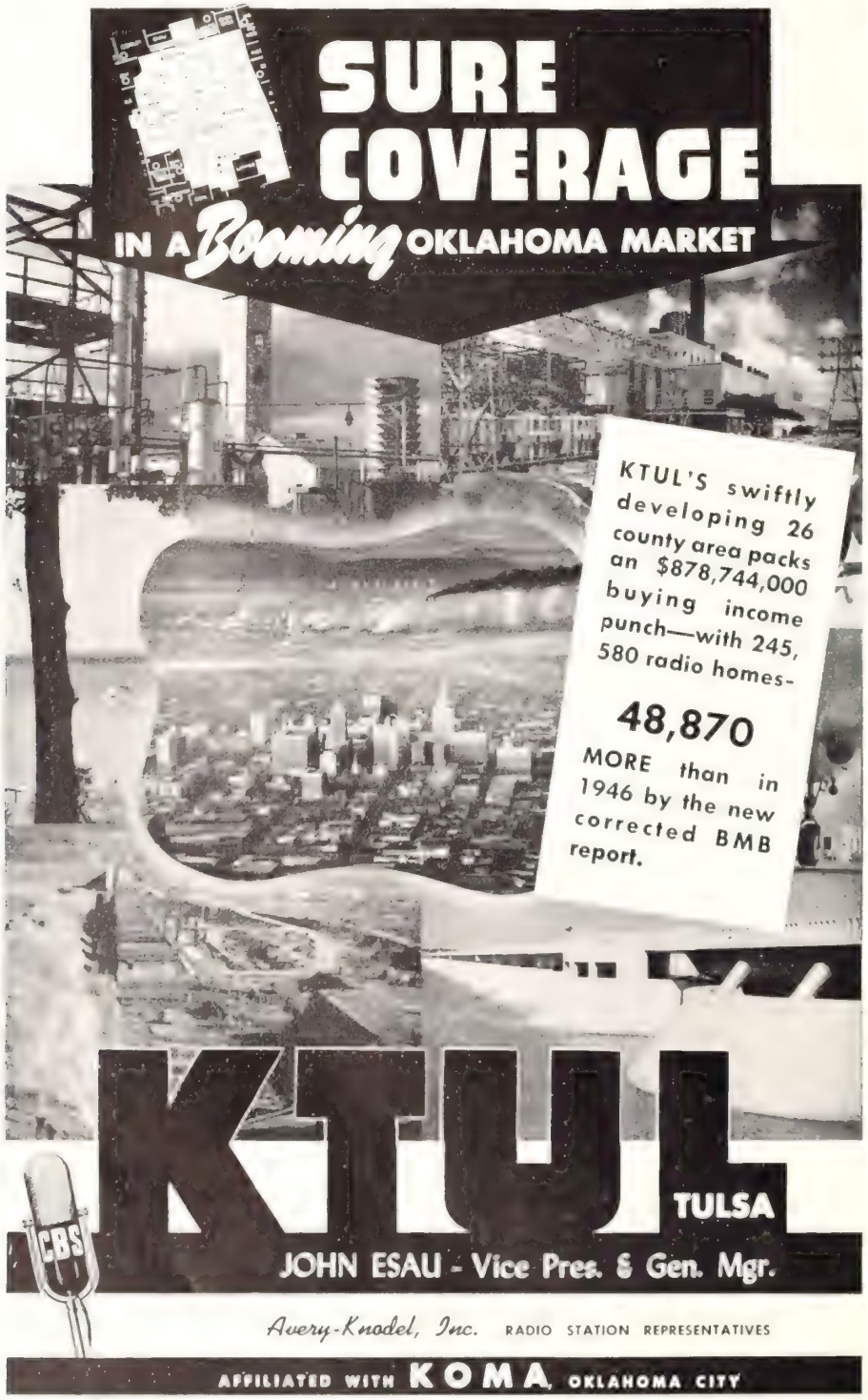
Whether or not most listeners appreciate this agency policy is a question. But there's no doubt that writers and cast call it blessed. The cast of *Portia Faces Life* (a Benton & Bowles show), for the first time in the history of the show, will record three weeks of scripts this summer. This will enable the storyline to unfold normally and leave the entire cast free during this period.

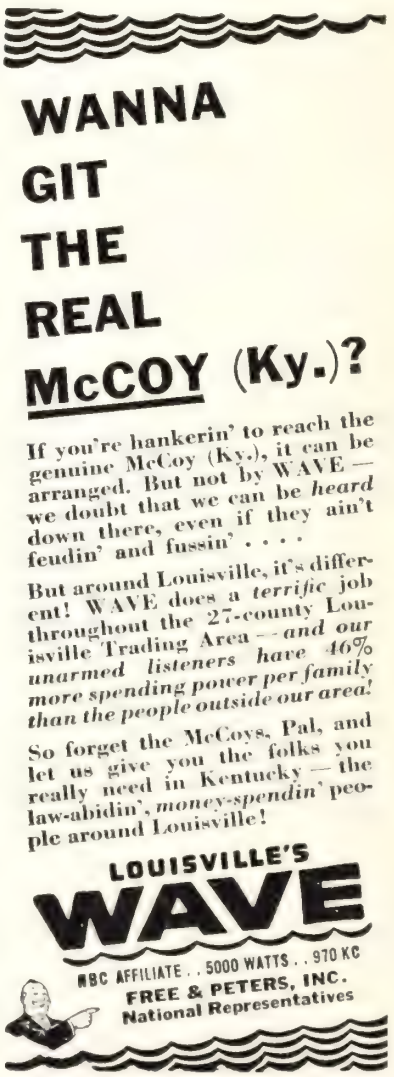
The idea was still in the talking stage (as SPONSOR goes to press) at Compton and Dancer-Fitzgerald-Sample, other agencies with a large number of serials.

Getting three weeks ahead on scripts instead of two (the customary number) isn't a major problem for most writers. Getting three months ahead, as one writer did, in anticipation of a long Florida vacation, could cause unexpected problems. The writer drove himself day and night to build up the backlog of scripts. The agency okayed them.

Then a sponsor executive decided he wanted a different storyline. By this time the writer had become so involved in his own fantasy that he couldn't delete from the lives of his characters the events he had already created. The agency paid him for his scripts and assigned him to writing another serial, but he still took that vacation. While the season of the year may not have a great deal to do with daytime serial plotting, the lives of the radio-created characters do. While this author vacationed he had to bone up on what his new cast of characters had done.

Which isn't what daytime serial listeners do. They listen 12 months a year. They know. * * *





FALL BUYING

(Continued from page 68)

It's hoped by many financial authorities, that the increased demand for the many articles which are part and parcel of summer living may curtail the downward spiral of buying. Already the spending by summer resort hotels, railways, and airways is being felt by stations. The days of "no reservations," overfilled trains and planes have passed. Transportation organizations can handle all the traffic that yens travel. Manpower and womanpower are available for resort hotels and many areas are overbuilt and thus expect to have to fight for business. Thus the vacation urge is being nurtured early this season. Newspapers have published some of the biggest advance vacation sections in their histories. Department stores have switched from Easter to summer-vacation-wear promotion almost overnight—after clearance sales. The publicity departments of the vacation-minded areas, New York, Minnesota, the Pacific Northwest, and New England (to mention four) are hard at work playing on the get-away-from-it-all urge.

This all adds up to a concerted attempt to break down the deflationary tendencies which are now indicated all over the nation. The nation's pocketbook can be opened this summer, and a number of stations, with the Twin Cities' WCCO showing the way, are making radio-advertising history by overcoming more than a decade of negative tradition.

Starting with summer promotion and a planned campaign to bring back advertisers to the air during August and early September instead of October, there is a unique opportunity for broadcasting advertising to set the pace for industry. Buying this fall must be stimulated. It can only be stimulated by what is done in the vacation season. That is the feeling not only of those who will profit from increased advertising, but also of important figures in finance, including key men with the Federal Reserve, U. S. Department of Commerce, and the Treasury Department. The same feelings will be found at the U. S. Chamber of Commerce.

To stimulate fall buying— summer advertising must be placed on the air so that it reaches America wherever it vacations. There are no territorial barriers to broadcast advertising. ★★★



14.3 Hooper rating on WHAM
ROCHESTER, N. Y.

"WHO'S TALKING?"
Listeners actually hear
Celebrities give clues about themselves
plus A MERCHANDISING "HOOK" THAT GUARANTEES TRAFFIC TO THE SPONSOR
Now available in a few markets — Wire or Phone
HAL TATE RADIO PRODUCTIONS
192 N. CLARK STREET • CHICAGO 1, ILL. • Phone RAndolph 6-6650

Those in the Know...
KNOW!
The more careful you are in the selection of your Miami Station -- the more certain you are to buy WIOD!



In Miami It's WIOD

National Representatives
GEORGE P. HOLLINGBERY CO.
Southeast Representative
HARRY E. CUMMINGS
JAMES M. LeGATE, General Manager
5,000 WATTS • 610 KC • NBC

All WIOD-AM programs are duplicated on WIOD-FM without extra cost to advertisers

SUMMER REPLACEMENTS

(*Continued from page 37*)

whodunit and crimeshows, like *Mr. District Attorney, This Is Your FBI, Suspense*, and *Fat Man* (all are in the "First Fifteen" of 1-7 April), as well as *Sam Spade, Mr. and Mrs. North, House of Mystery, Lone Ranger, Inner Sanctum, True Detective, Nick Carter*, and *Sherlock Holmes* stay on during the summer months, without a break. Besides the important factor of low cost, the sponsor of each of these (and similar adventure-mystery shows that go on for 52 weeks a year) has found that mystery programs draw well and acquire sizable ratings in the summer. Also, each of these shows is sponsored by an advertiser whose product sells just as well in the summer as it does in the winter, and for some, even better. Only one mystery show of any consequence, *The Shadow*, takes a straight hiatus, and that only because its sponsor (D.L.&W. Coal Co.) has a product that would be wasted on the summer air. Most of the daily news shows with the exception of Campbell's Edward R. Murrow and P&G's Lowell Thomas, will go on through the summer for much the same reasons that low-cost dramatic shows like *Dr. Christian, Grand Central Station*, and *Armstrong Theater*, and the mystery shows go on for 52 weeks—despite the reduced potential of summer audiences, their advertisers feel that 52-week expenditures bring a 52-week business.

Television, for the first time this year, will see some shake-ups in programing during the summer months. Texas' top-rated TV show, the *Texaco Star Theater*, is due to go off the air for a 13-week period (as will the radio version on ABC) while star Milton Berle takes a well-earned rest. Into the Berle spot will go Buick's new Olsen and Johnson TV package, which the Kudner agency has been trying to place in a choice one-hour slot on either NBC-TV or CBS-TV for some time. Buick, anxious to get on the TV air for a shakedown cruise with the new show, will move to another spot somewhere in the fall. Another major TV show, the *Admiral Broadway Revue*, also gets a 13-week layoff, with a series of Hopalong Cassidy films

BMI



No more fishing...

for timely scripts on national events

When the calendar calls attention to frequent national events, are you ready with a program, or with music that is suitable? Will you begin a last minute search for facts and songs that fit the occasion?

* * *

There'll be NO FISHING FOR CONTINUITY when you receive your special editions of BMI's "*According to the Record*" program scripts.

Half-hour, smooth, well-written scripts, and tuned to the times, "*According to the Record*" is ready for your immediate use.

Scheduled for the coming weeks are:

Marine Aviation Day—May 22
Richard Wagner's Birthday—May 22
Memorial Day—May 30
D-Day—June 6
Robert Schumann's Birthday—June 8
Edward Grieg's Birthday—June 15
Father's Day—June 19

This BMI Continuity Service and many others are yours under your BMI license

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD

BMI

SPOT RADIO

sells the millions that buy

ASK
REPRESENTING
YOUR
LEADING
JOHN
RADIO
BLAIR
STATIONS
MAN

JOHN BLAIR & COMPANY

Offices in: Chicago, New York
Detroit, St. Louis, Los Angeles
San Francisco

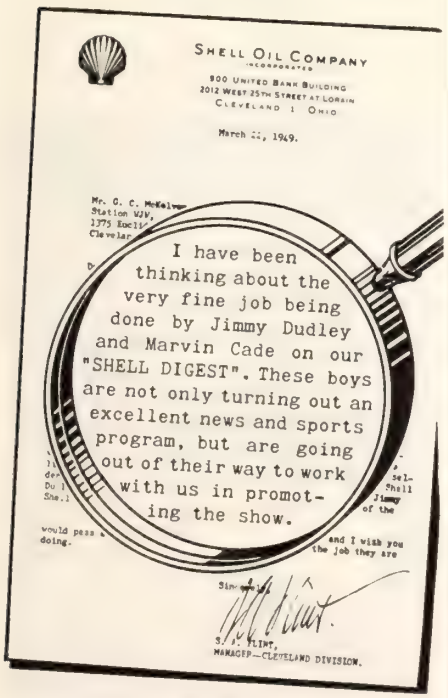
bridging the summer period. Other Admiral money will be around TV this summer, however, since Admiral is buying into ABC-TV's Thursday-night version of that network's high-rated 52-week giveaway show, *Stop The Music*. The primary purpose in this maneuver is to give the *Revue* cast a rest, while Admiral maintains its aggressive 52-week selling campaign in TV to keep up the sales curve on TV sets and refrigerators. As SPONSOR goes to press, replacements are being discussed for the various Arthur Godfrey TV shows, *Suspense, The Goldbergs*, and *Mary Kay and Johnny*, and others, with most of them following a pattern comparable to similar shows in radio.

The P. Lorillard Company (Old Gold), unlike Admiral feels there is just as good an audience for both TV and radio shows during the summer months. Lorilland will continue the TV and AM versions of its popular talent show, *Original Amateur Hour*, on DuMont and ABC to earn the sizable 52-week discounts, as well as to keep up Old Gold summer sales.

A few shows, like *Theatre Guild*, Edgar Bergen, and Bing Crosby, this season will have summer replacements that are not really replacements in the strict sense, but rather something to mark time until the fall when each of these shows either changes networks or sponsors or both. U. S. Steel's *Theatre Guild*, for example, will have the NBC Summer Symphony holding down the time slot that *Guild* will occupy this fall.

This, at the moment, is the situation in evening programing for the coming months, both in radio and TV. Daytime radio (and what daytime TV there is) will largely be unchanged. While daytime radio's continuous, 52-week serials have built a steady habit of listening that carries through the summer months, evening programing will again this year be a patchwork quilt of substitutes and compromises during the vacation days. This despite the fact that research recently conducted by the Psychological Corporation indicated that 81% of radio's regular nighttime audience would continue to listen at night if summer evening radio fare was as good as it is in the winter. * * *

An excerpt from a letter to Cleveland's Chief Station



BILL O'NEIL, *President*

WJW CLEVELAND

BASIC ABC Network — 850 KC 5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

IF YOU SELL
GROCERIES
IN CHICAGO

You need
WAIT's
GROCERY-STORECAST





The Only Radio
Consumer + Point of Sale
Promotion
of its kind in America

HERE'S WHAT IT OFFERS YOU! A daily half-hour food show over WAIT that reaches into the homes of America's second largest market that drives buyers into 460 National Tea Stores. (2) All-day Storecast in 100 National Tea Supermarkets to force sales at point of purchase. PLUS—complete merchandising, display-checking, and sales-reporting service on 100 stores delivered to you every two weeks. A PROVEN SUCCESS! Get details NOW!

Storecast is available to all supermarkets

In the center of the dial
in
CHICAGO

WIND	WMAQ	WGN	WBBM	WAIT	WLS WENR	WCFL	WJJD	WSBC	WGES
560	670	720	780	820	890	1000	1160	1240	1390

5000 WATTS **WAIT** 360 No. Mich. Ave. Chicago 1, ILL.

REPRESENTED BY: RADIO REPRESENTATIVES, INC.



All
in One Package

WMBD has wrapped up a larger share of Peoriarea's listening audience than the two nearest Peoria stations combined and is ready to deliver it to you.

Twenty years before any other radio station was established in this rich territory, WMBD had learned how to entertain and sell Peoriarea.

That's why national advertisers buy more program and announcement time, by far, on WMBD than on any other Peoria station.

WMBD DOMINATES Peoriarea



See Free & Peters

WMBD
PEORIA, ILLINOIS
AM FM
CBS AFFILIATE
AM 5000 watts
FM 20000 watts

40 West 52nd

(Continued from page 6)

We realize that your story was handled as a summary of BMB findings, rather than a complete report, but the omission of a Springfield station is likely to raise a question in the minds of your readers as to our membership in BMB, which we have supported from its inception. Or, another reader might assume erroneously that only the top stations were listed and that WTAX was not one of them. As you know, that is not the case, and a brief reference correcting any wrong impressions would be appreciated.

OLIVER J. KELLER
Manager
WTAX
Springfield, Ill.

● The BMB test reports referred to were not intended as complete reports of each city listed, which explains the omission of WTAX. BMB test reports for this station, tops in its area, during October-November, 1948, reveal the following percentages:

Average Weekly % of homes	Average Daily % of homes	Hooper Share of Audience
	Daytime	
92	75	30.8
	Nighttime	
91	74	39.3

R. R. HOUR RESULTS

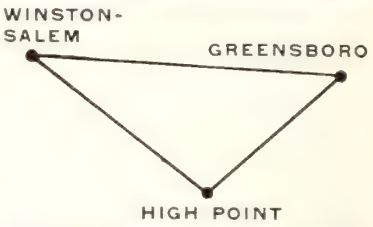
On March 7, 1949, we offered on *The Railroad Hour* to send a copy of the new edition of *Quiz on Railroads and Railroading* to anyone who would write *The Railroad Hour*, Transportation Building, Washington 6, D. C. We have now had an opportunity to tabulate and analyze the response, and I think you will be interested in the results.

For a period of three weeks following the offer, we received a total of 38,874 requests. Nearly 87 per cent of them were from adults (62 per cent from men and 24.8 per cent from women), while slightly more than eight per cent came from children. The balance were unidentifiable.

More than 14 per cent of the people who requested copies of *Quiz* wrote comments about the program. Of these comments, 5,554 were wholly favorable, nine were mixed and only one was unfavorable.

It was possible from the requests to identify the occupations of 5,752 individuals. Of these, 3,167 were teachers or students; 436 were professional

NORTH CAROLINA'S
GOLDEN TRIANGLE



NO. 1 MARKET
IN THE
SOUTH'S No. 1 STATE

288,700 People*

$271,683,000. Retail Sales

$410,987,000. Buying Income

* Copr. 1948,
Sales Management Survey of Buying Power;
further reproduction not licensed.

Saturated by
THE STATIONS
MOST PEOPLE
LISTEN TO
MOST!

WSJS
AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

NBC
AFFILIATE
Represented by
HEADLEY-REED COMPANY

people; 994 were businessmen; 554 were railroad employees, and the balance were in mixed categories. Thirty-four requests were received from libraries.

Speaking generally, the mail indicates an intelligent class of listeners. With the exception of perhaps five per cent of the inquiries, the cards and letters were properly addressed, were in legible handwriting, and in general indicated high-grade listeners. A number of them referred to the commercials, and in every case where this was done. the comments were favorable.

ROBERT S. HENRY
Vice President
Association of American Railroads
Washington

"SPORTLOG" RENEWED

Last year, as SPONSOR reported, the Webber Motor Company brought the entire KOIL Sports Package and that was news. The KOIL-Webber association has been so successful that the popularity of the program demanded a repeat. The coming year of the KOIL-Webber *Sportlog* will be better than a repeat; it will be a bigger and better *Sportlog*.

CHARLES F. FRANDSEN
Promotion Manager
KOIL, Omaha

SUCCESS STORY THANK YOU

I feel that SPONSOR continues to be a refreshing stimulus in the radio trade paper field, and I sincerely hope that you will continue to attempt the "new" and the "novel" in your article selection. As I have told you verbally, I think the radio industry owes SPONSOR a debt of gratitude for the tremendous "success story" files available to us thru SPONSOR.

NORMAN KNIGHT
Eastern Manager
Station Relations
Mutual Broadcasting System
New York

SUMMER ISSUE WELCOMED

I am very much interested in fact that your 9 May issue will be devoted pretty much to digging in and getting the facts on summer time advertising which has proved to be such a bugaboo. This strikes a responsive chord in my heart as for many years, and I might say going back many, many

Yes **KFYR**

550 KC 5000 WATTS
NBC AFFILIATE
BISMARCK, NO. DAKOTA

comes in loud and clear in a larger area than any other station in the U. S. A.*



*ASK ANY JOHN BLAIR MAN TO PROVE IT

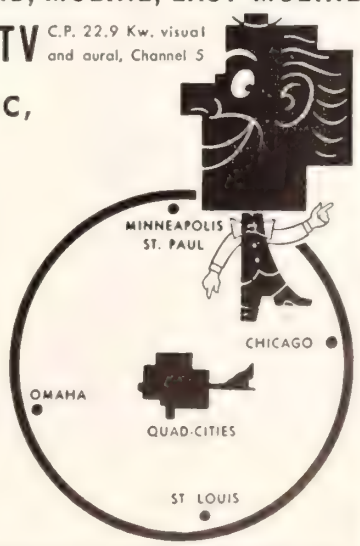
WOC **FIRST IN THE QUAD Cities**

DAVENPORT, ROCK ISLAND, MOLINE, EAST MOLINE

AM 5,000 W 1420 Kc. **FM** 47 Kw. 103.7 Mc. **TV** C.P. 22.9 Kw. visual and aural, Channel 5

Basic Affiliate of NBC, the No. 1 Network

The November 1948 Conlon Survey shows WOC First in the Quad-Cities in 60 percent of Monday through Friday quarter-hour periods. WOC's dominance among Quad-Cities stations brings sales results in the richest industrial market between Chicago and Omaha . . . Minneapolis and St. Louis. Complete program duplication on WOC-FM gives advertisers bonus service.



Col. B. J. Palmer, President
Ernest Sanders, Manager

DAVENPORT, IOWA

FREE & PETERS, INC., National Representatives

for
NETWORK
CALIBRE
PROGRAMS



. . . at local
station cost

See your station
representative or write

LANG-WORTH
feature programs, inc.
113 W. 57th ST., NEW YORK 19, N. Y.

The Biggest Year in its 26-Year History

WSYR ACUSE

. . . in 1948 carried the greatest volume of advertising ever broadcast by a Syracuse station—

- **FIRST** *in Network*
- **FIRST** *in National Spot*
- **FIRST** *in Local*
- **FIRST** *in Total Advertising*
- **FIRST** *in Popularity with Syracuse and Central New York Listeners*
- **FIRST** *in Merchandising & Promotion*
- **FIRST** *in Coverage Area*

WSYR ACUSE
570 kc—5000 watts

Headley-Reed, National Representatives

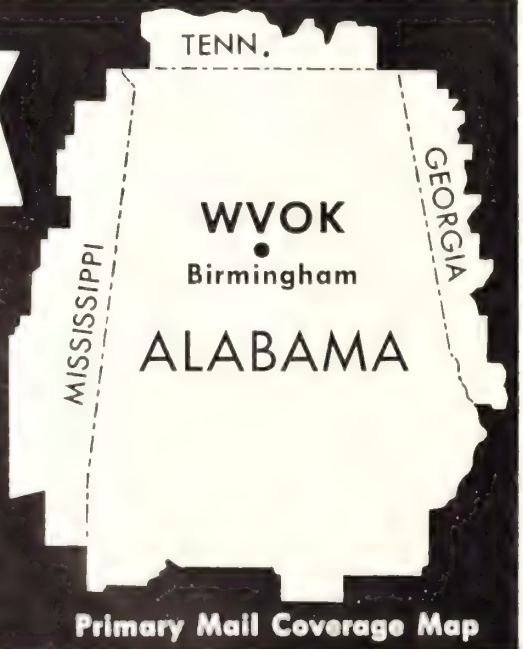
NBC AFFILIATE IN CENTRAL NEW YORK

WHY buy just the Birmingham area?
Buy all Alabama for less on WVOK

WVOK

10,000 watts
690 Kc.

Alabama's most powerful A. M. station



Primary Mail Coverage Map

WVOK [IRALEE BENNS, President; WILLIAM J. BRENNAN, Commercial Manager] *Voice of Dixie*
Birmingham, Ala.

years ago even while I was in the newspaper business, the only way, both in radio and the newspaper business, that I kept my end of it up was through special summer promotion that really kept going after the vacation end of it. I am thankful to say that it resulted in many thousands of dollars worth of business during the summer time. Without it the old summer time would have looked a little forlorn. We used many different angles in selling the local retailer, and vacation resorts, hotel, and other classifications. But as stated above, it did prove successful and resulted in many thousands of dollars worth of business. So I welcome this issue very much and also think you are to be congratulated on stepping out and doing this kind of job. Summer time business it seems to me has been a good deal like Mark Twain's old saying—"everybody talks about the weather but nobody does anything about it."

JOHN G. BALLARD.
Director, National Sales
The Nunn Stations

JELKE'S RADIO-MINDED AD. MGR.

Effective May 2, I am joining the John Jelke Company of Chicago as advertising and sales promotion manager. I would appreciate it if you could redirect SPONSOR from station WVET to my new baliwick. Incidentially I think your book is swell and makes good reading every issue.

HARRY W. BENNETT, JR.
John F. Jelke Co.
Chicago

CAMPAIGN HELPED SEPTEMBER

In working up a presentation on our summer selling campaign for Merle Jones* to give at the CBS "O & O" managers meeting in March, we discovered that while September was a vacuum month insofar as "starts" of new contracts was concerned, it was a high month for increased billing over 1947. Here are the exact percentages for the billing increases using May billing as a base: June was 94%, July was 88%, August was 90% and September, 105%. These figures surprised us since we thought September would be low because of the few new contracts which started in that month.

TONY MOE
Sales promotion manager
WCCO, Minneapolis

*WCCO manager.

SUMMER SUCCESS

According to Mr. Tom Glasgow, Carolina distributor for Motorola radios, there is overwhelming evidence that a 1948 summer radio campaign increases his sales of Motorola radios 76% above summer sales of the privious year.

In April 1948 Mr. Glasgow sponsored three 15 minute periods of Grady Cole time over WBT, Charlotte, from 7:40-7:45 a.m., plugging Motorola.

On September 1, 1948, sales of Motorola radios in the Carolinas for the period April through August were checked against sales for the same period of 1947. Tom Glasgow states "Motorola home radio set sales for these five months in 1948 76% ahead of the same months in 1947. I feel sure that some other factors must have helped do this *but the Grady Cole program is the only major and additional difference between the two operations that I know of.*"

J. R. COVINGTON
Radio Station WBT
Charlotte, N. C.

* * *





It's an Ill Wind that Somebody Blows Good

Repairing ill pipe organs or making new ones, sounding B flat or the knell of a "gibble-gobble phony", this newscaster is talented, fluent . . . and critical. His inventive versatility enabled him to construct a pipe organ for his church, just as a hobby. His vigorous nightly scanning of "the top of the news as it looks from here" has made him one of Washington's most influential commentators.

Critical of any interference with free enterprise or economical government, Fulton Lewis, Jr., rarely inspires indifference among his listeners. They describe him either as a great patriot . . . or a shocking reactionary. However described, he's *heard*—by 14,000,000 weekly, according to a recent estimate in *Harper's Magazine*.

The Fulton Lewis, Jr., program is currently sponsored on more than 300 stations. It affords local advertisers network prestige at local time cost, with pro-rated talent cost.

Since there are more than 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client (or yourself), investigate now. Check your local Mutual outlet — or the Co-operative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).



Kiss the hiatus goodbye

If you're one of many sponsors who has allowed his air advertising (and sales) to slump in the summertime, this issue of SPONSOR may contain very good news.

Herein is proof, coralled in one publication for the first time, that air listening is high in the summertime, that the hot months of July, August, and September warrant special consideration by your advertising department and advertising agency.

For instance . . .

Did you know that only 4.4% of the nation's population is away from home at any one time (see *Don't Underestimate Summer Listening*, page 23)?

Did you know that listening to daytime serials continues at a high level throughout the dog days (see *Serials are Hot in the Summertime*, page 32)?

Did you know that many an advertiser has discovered that baseball sponsorship is the road to results (see *Baseball: 1949*, page 30)?

Did you know that a 1948 diary study indicated that 99.5% of all summer bungalow colonies had one or more radios, and that the listening continued approximately one hour longer during an average day than "at home" listening (see *Don't Underestimate Summer Listening*, page 23)?

So, before you decide on an advertising siesta this year, we hope you'll find time to check our facts and figures. The result may be a shorter vacation for your air advertising, but a more enjoyable one for you.

The Lively Corpse

Publicity hasn't been kind to radio during the past few months.

As a matter of fact, we can hardly blame the sponsor who, hearing on all sides that radio is gasping for breath while the colossus television rises in its place, takes it all in.

Nor do we blame the space salesman who, seizing his golden opportunity, calls attention to the latest blast prophesying radio's early demise. After all he's willing to believe what he hears. Why shouldn't he use what the experts are saying and the FCC hinting.

But is it true?

Does television sound the deathknell of radio?

Without taking anything away from television, we simply can't see it.

We've looked carefully into the situation, and all we can see is the continuation of radio as a powerful advertising force for the next decade. We refuse to prophesy beyond that.

Speaking of the next several years, radio is going to be a mighty lively corpse. We think that, sparked by some strong selling tactics and creative programing, radio will show the other media a thing or two on how to win listeners and advertisers. Do we have facts? Sure. And we're publishing some highly useful ones in our 23 May issue. Don't sell radio short!

Don't do it!

The summer is not just a good time to sell, it's a vital advertising season. Agencies, advertising departments of manufacturers, and even sales executives are apt to relax in the summertime—to take it easy. It's good golf weather. The shores beckon. The outdoor air is redolent of the forest—of growing things. The children cry for daddy.

Result?

The great temptation—to sit back and collect upon what winter's labors have brought.

That would be disastrous if it were continued this summer.

Applause

Making Hay while the Sun Shines

Today, more than at any time during the past ten years, stations and networks are thinking in terms of selling summer broadcast advertising. In 1934 and 1935, the networks used grey matter to counteract the trend towards going off the air in the summertime, and they made some progress at that time. In the interim, sales effort has been at a minimum, and policy thinking has been in the form of using dollar and frequency discounts, rather than aggressive selling to keep advertisers on the air all through the dog days of July and August.

This type of thinking might have continued indefinitely it it hadn't been for WCCO's decision last year to collect upon the fact that Minnesota is a great vacation territory, and that hot weather business is especially good in the Twin Cities. WCCO, a CBS O&O station, was able to sell the powers-that-be in New York on allocating real money for a summer-selling campaign. Under Merle Jones' direction, the station went all out to "sell 'em while they're hot" and each step in the project was planned like a veritable war campaign. Nothing was left to chance. WCCO knew that it was attacking inertia and the summer tradition of do-nothingness. There was a definite objective—and it was in dollars-per-week (although listed as a percentage increase of business). WCCO succeeded in building new selective and local-retail business.

It's doing it again with its current *Thirteen Weeks With Pay* 1949 campaign. But more than just getting more business for itself, WCCO has started the industry thinking—has startled into action the men and women who have taken the summer slump for granted. There were stations this year that even started to work on summer by promoting a spring-selling campaign. That, too, worked, and we'll report on it at some later time.

But it's WCCO who through a real trade-paper advertising campaign and all the other "must" promotion has revived summertime as a good time—for advertising on the air.

KMBC KFRM

HEART BEATS

Kansas City, Missouri — *from the Heart of America* — Trade Paper Edition

KMBC-KFRM Serves Rich Farm Area

"SALLY BAKER" NAMED NEW KMBC-KFRM HOME ECONOMIST

Sally Baker, new director for KMBC's nationally famous "Happy Kitchen" program, is Home Economist for The KMBC-KFRM Team. Miss Baker, a Home Economics graduate of Oklahoma A. & M. College, Stillwater, Oklahoma, joined The Team after serving as director of Women's Programs for WRFD, Worthington, Ohio.



Miss Baker's first radio experience was with another farm belt station—KWFT. She conducted a daily homemakers program on KWFT, and later did the same type of broadcasts on KSPI, Stillwater, in addition to special events work in 4-H Club and women's club activities.

Miss Baker conducts Kansas City's "Food Scout" program, a daily fresh fruit and vegetable news service direct from the market.

"Food Scout" is sponsored by Taystee Bread. "Happy Kitchen" is a co-sponsorship feature which has been utilized by many national advertisers.

Still another KMBC-KFRM daily women's program is "Happy Home," conducted by KMBC's nationally famous Caroline Ellis. It, too, is a co-sponsorship feature, three programs per week of which are sponsored by Celanese.

A pioneer in many types of radio programming, KMBC has for many years provided its listeners with interesting, informative women's homemaker programs. Especially prominent among the station's "alumnae" in this field is Beulah Karney, who conducts Liberty Magazine's food page and who syndicates a successful daily five-minute cooking feature throughout the country.

"Team" Has Record Stock Feed Schedule

Stock feed advertisers desire to reach the most number of farm homes in the great Kansas City Primary Trade area. And this group of advertisers, probably more than any other classification of farm accounts, proves just how The KMBC-KFRM Team, beyond any other advertising media, has won their confidence in economically and effectively reaching the farm homes of the territory.

KMBC-KFRM currently broadcast thirty-seven programs and farm service features weekly for stock feeds alone! This is certain proof of the ability of The KMBC-KFRM Team to economically and effectively reach the millions living in Kansas City's Primary Trade area.

The six advertisers in this classification sponsor five different types of informational and entertainment features, which include "Farm Counselor" and "Feed Lot Chats", with Phil Evans; "Livestock Markets" with Bob Riley, "Your Farm and Ours", with Ken Parsons, and "Lazy River Boys", hillbilly entertainment act.

The last two named shows are on KFRM only, since their sponsor specifically wanted Kansas coverage, and has no Missouri distribution.

10th Federal Reserve District Report Shows Tremendous Business Volume

KMBC-KFRM Team Only Kansas City Broadcaster Serving Entire Kansas City Primary Trade Area

Important to national advertisers is the basic fact that the KMBC-KFRM Team serves one of the richest, most productive land areas in the United States, quite rightfully known as the "Bread Basket" of America.

Bearing out the fact that this Midwest region is highly important in our national economy is the 10th Federal Reserve District 1948 annual report issued in February.

The KMBC-KFRM Team, serving Kansas City's Primary Trade area, provides radio coverage for Western Missouri, all of Kansas, and parts of Oklahoma, Eastern Colorado and Southwest Nebraska, all within this highly important 10th Federal Reserve District.

Highlights of the 10th District report: The highest prices in history were paid for farm products in 1948. The oil business is in peak prosperity.

Approximately 600 million bushels of corn were produced in the area last year. And, 1948 wheat production in the district was 36 per cent of the total national yield. The State of Kansas, lying wholly within the KMBC-KFRM coverage area, produced 231 million bushels of wheat, or 18 per cent of the national total. Winter wheat acreage in Kansas this year will reach 15,805,000 acres, or an increase of 63 per cent over 1939!

In pointing out the national importance of the Kansas City Livestock market, one of the top three in the nation, the Federal Reserve report indicated that choice beef steers in the summer of 1948 sold at $40.50 per hundred in Kansas City . . . the highest price ever paid for such market cattle.

The Farm mortgage debt is the lowest in 25 years in America, while farm land prices are at the highest level in history. In 1948 the area served by The KMBC-KFRM Team showed a 10 per cent increase in farm land prices.

The 10th District produced 19 per cent of the total American crude petroleum last year, with Oklahoma and Kansas the two highest states within the District.

Retail trade in the 10th District in 1948 approached 9 billion dollars, a six per cent rise over 1947. More than one-third of that dollar volume falls within the area covered by The KMBC-KFRM Team.

That's why we say The KMBC-KFRM Team serves one of the richest areas in America . . . including 3,970,000 people in the Kansas City Primary Trade area—1,159,740 radio homes, with a purchasing power of $4,739,317,000, serving 202 counties in 5 States.

The KMBC-KFRM Team is the only single Kansas City broadcaster to provide complete, economical coverage throughout the great Kansas City Primary Trade area!

KMBC-KFRM Sports Head Has Busy Schedule



Sam Molen, Sports director for The KMBC-KFRM Team, is actively engaged in a busy spring sports calendar. In addition to his two daily sportscasts, Molen is covering outstanding spring sports events in the Kansas City area. Indoor and outdoor track, NAIB Basketball tourney, NCAA playoffs, boxing and spring training camp baseball highlights are among the many activities of this busy sports commentator. Molen, in 1946, won The Sporting News award as the outstanding sports broadcaster in the Middle West.

RECEIVED
MAY 12 1949
NSC GENERAL LIBRARY





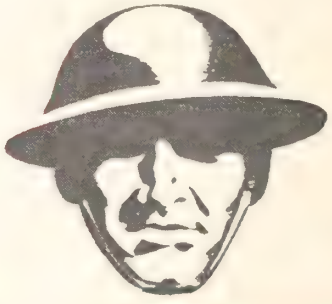
CIVIL WAR



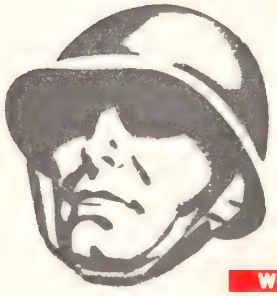
SPANISH AMERICAN WAR

"..... that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion."

—*ABRAHAM LINCOLN*



WORLD WAR I



WORLD WAR II



50,000 WATTS CLEVELAND

50,000 WATTS DETROIT

50,000 WATTS (DAYS) LOS ANGELES

WGAR ★ WJR ★ KMPC

THE GOODWILL STATIONS

G. A. RICHARDS
Chairman of the Board

FRANK E. MULLEN
President

HARRY WISMER
Ass't to the President

23 MAY 1949 • $8.00 a Year

SPONSOR

For buyers of broadcast advertising

Radio is growing bigger—p. 26

Too y... te, but . . .—p. 21

C... jingle click—p. 27

Aut... se histories—p. 30

BALTIMORE MD.

Bob Hope campaign sends 500,000 cakes of soap to CARE—p. 1



Tradition: One Year Old

Tradition matures slowly in Virginia.

But ask a Virginian about WTVR, the South's first television station and he'll quickly convince you that tradition needn't be 100 years old.

WTVR, by its first birthday, had captured the hearts and eyes of Virginians.

In the Old Dominion State they look to Havens & Martin stations to make history. The WMBG log is studded with "firsts." WCOD was Richmond's pioneer FM outlet. After a year of operation, WTVR is still the only TV station in Virginia.

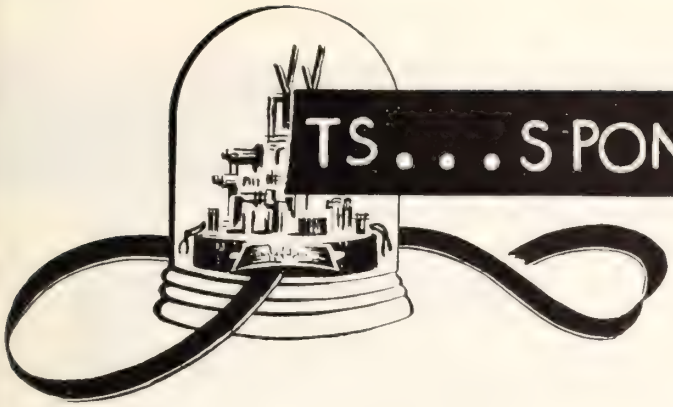
Linked to the whole world by NBC and NBC-TV, these are *your* First Stations of Virginia.



WMBG AM
WTVR TV
WCOD FM

First Stations of Virginia

Havens and Martin Stations, Richmond 20, Va.
John Blair & Company, National Representatives
Affiliates of National Broadcasting Company



TS...SPONSOR REPORTS...

..SPONSOR REPORT

23 May 1949

Hope helps wash Europe

Bob Hope's drive to send soap overseas will sell 1,000,000 bars of Swan in four weeks. For each two wrappers Lever Bros. is sending bar of soap to children of continent via CARE.

–SR–

WJLB returns to foreign language

WJLB, Detroit, has switched back to 100% foreign-language programming. Thirteen months of all-English hit station in same manner that Cowles' attempted transformation of WHOM, Jersey City, hit that station—in pocketbook.

–SR–

Drug chains to try TV?

Regional drug chains are said to be combining with manufacturers to telecast network hour show each Saturday night.

–SR–

Family expenses increasing

Arno Johnson, J. Walter Thompson v.p., reported to American Marketing Association that family expenditures increased in every important classification since 1941. Formal education, up 35%; auto transportation, up 148%; recreation, up 158%; household operation, up 100%. Johnson asked "why be pessimistic" in face of these facts.

–SR–

4-month TV ad bill totals $7,904,239

Advertisers spent $7,904,239 during first four months of 1949 in TV. Networks received $2,878,448, selective TV $3,036,576. Retailers spent $1,989,215. Figures from N. C. Rorabaugh.

–SR–

Rural media advertisers still love farm dollar

Farm magazine and radio advertising continues up while most other specialized advertising shows a downward trend. Although farmers are downgrading their expectations of last few years, subsidies and price floors make farm earnings look good to advertisers for at least another year.

–SR–

NBC's AM-TV joint operation to be axed

Who's boss of NBC-TV is still unsettled, although Ike Showerman, now in Chicago, is supposed to come to New York as topper of NBC's visual department. Integration of TV with regular network operations, which followed Frank Mullen's exit, is on way out. AM and TV operations are due for competitive stance, rather than current unrealistic Damon-and-Pythias setup.

–SR–

Gruen to buy Sunday night NBC half-hour

Gruen watch is buying half-hour Sunday night on NBC. This will be first new NBC sponsor since exodus of big-time programs to CBS, and is first of two network sponsors Niles Trammell is set to sell before reorganizing web.

SPONSOR, Volume 3, No. 13, 23 May 1949. Published biweekly by SPONSOR Publications Inc., 32nd and Elm, Baltimore 1, Md. Advertising, Editorial, Circulation Offices 40 W. 52 St., N. Y. 19, N.Y. $8 a year in U. S. $9 elsewhere. Entered as second class matter 25 January 1949 at Baltimore, Md. post office under Act 3 March 1879.

Radio bigwigs bypass OSU meeting

Ohio State University's annual radio conclave was non-brass meeting in contrast with previous years' star-studded meetings. Stress currently in radio is on commercial side of broadcasting, which OSU has virtually ignored for many years.

–SR–

ASCAP NAB—TV battle continues

Battle of grand (production numbers) vs. small rights (music sans production), which everyone expected to complicate license agreements between TV and ASCAP, has caused impasse between National Association of Broadcasters and that music-licensing association. Once again broadcasting is depending on backlog of rights controlled by BMI to protect it until what it feels to be fair license agreement is reached. Ache is that ASCAP doesn't control production rights of many of its composers, and wants "extra" fees for TV production numbers using music.

–SR–

NARSR tries direct selling to Waltham

Waltham Watch invited National Association of Radio Station Representatives to give its trustees and officials "works" at meeting. Pitch was that radio built certain watch companies and it could reestablish Waltham as great American name in watches. It was NARSR first major presentation direct to advertiser.

–SR–

Biggest TV qualitative test for "Quiz Kids"

Schwerin-Miles Lab-NBC test of "Quiz Kids" on special TV survey of 13,000 viewers in Midwest is largest ever attempted. New York special test of same visual program used 1,500 studio panel. Results will be reported 15 June.

–SR–

WRC competitive pitch is against newspapers

WRC latest presentation, prepared by Jim Seiler, is strictly competitive with newspapers. In facts-and-figures study, NBC's O&O station in Capital matches its costs with Washington newspaper advertising.

---

capsuled highlights

IN THIS ISSUE

Youth listens in a manner far different than adults. It is the great unsurveyed section of the broadcast audience. **page 21**

Folk music selling effectiveness is detailed in another report on "The universal language." **page 24**

The broadcast audience is still very much a question mark in ever so many sponsors' minds. SPONSOR reveals some facts and figures nobody knew 'til now. **page 26**

Cuticura hit new hits when it turned to radio. **page 27**

What writers contribute, and don't contribute, to daytime serial success. **page 28**

Auto selling facts are capsuled to complete SPONSOR's five-part story on this industry. **page 30**

TV profits for dealers are often in accessories, so SPONSOR reports on Polaroid. **page 52**

IN FUTURE ISSUES

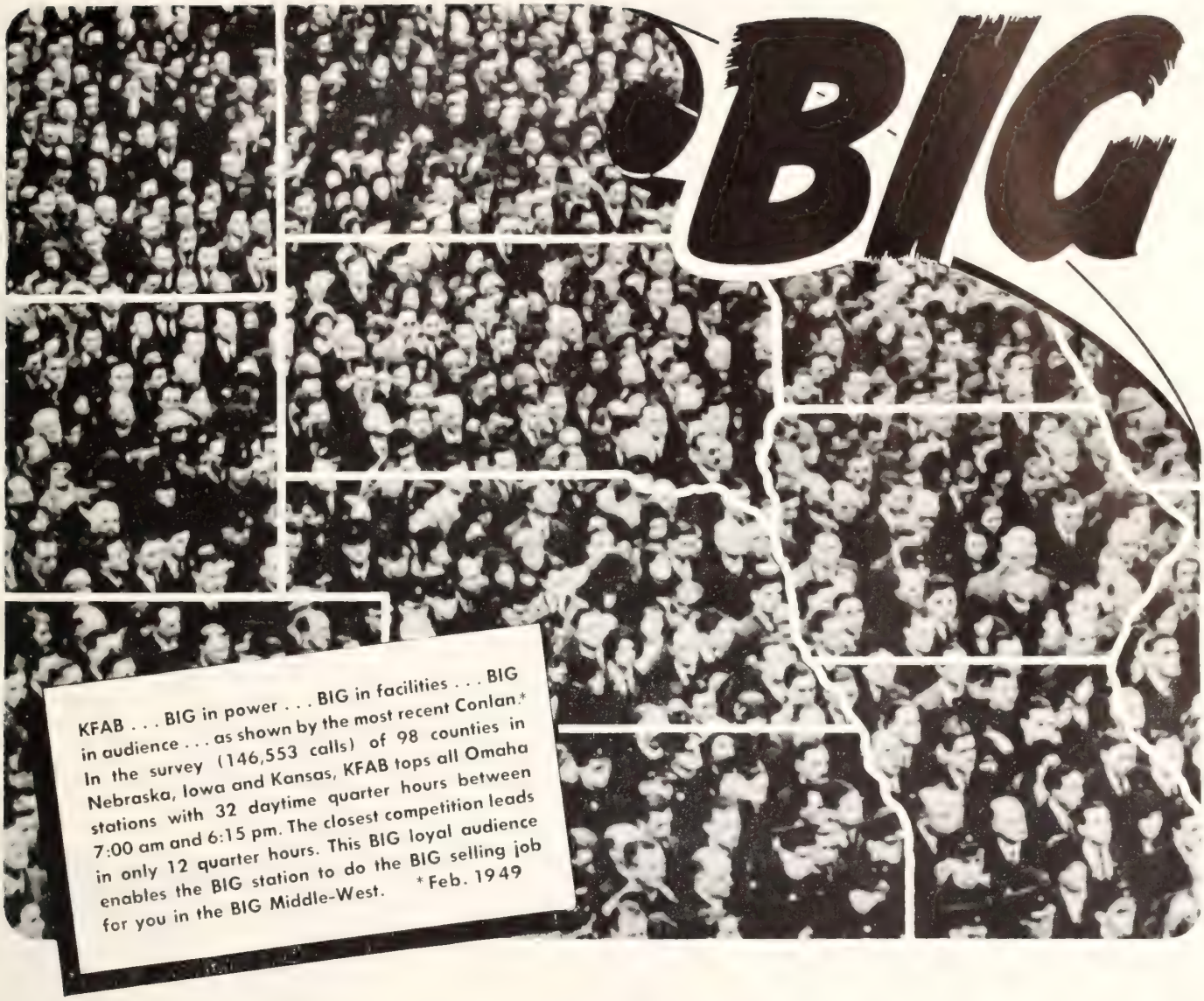
How daytime serials sell **6 June**

America's outpost, Puerto Rico **6 June**

National ratings—what's wrong with them **6 June**

Sez and radio **6 June**

TV Trends **6 June**



50,000 WATTS

KFAB

Your Columbia Station

OMAHA, NEBRASKA

Represented by FREE & PETERS, INC.

General Manager, HARRY BURKE

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23 MAY 1949

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SUBSCRIPTION RATES: In the U.S.A., Canada, and U.S. Possessions, $5.00 per year; $9.00 for two years; $12.00 for three years. Foreign, $6.00 per year. Single copies, 25 cents.

40 West 52nd

NO IMPOSSIBLE DEMANDS

In your 25 April issue under *Sponsor Reports*, the third item is about our client, Bu-Tay Products, Ltd.

We have not asked any radio stations to put on any contests for Rain Drops and, as far as we know, none have. Also, Rain Drops has a very able sales organization, composed of leading food brokers in various parts of the country.

While we have no compunction about asking, and getting, complete cooperation from media when placing schedules, we do feel that this item is worded in such a way as to indicate that we make impossible demands on radio stations.

Thanks for a swell magazine from which the writer gets a great deal of pleasure.

P. E. GAILEY
Glasser-Gailey
Los Angeles

● Food-broker sales organizations are not construed generally as being the sales staffs of manufacturers represented by brokers. SPONSOR did not mean to imply in "Sponsor Reports" that Glasser-Gailey made "impossible demands" upon radio stations.

SUMMER SELLING

I'd appreciate your sending us another copy of your *Summer Selling* (9 May) issue, as we have already found very practical use for the material contained therein. Please bill this office accordingly.

BUELL HERMAN
Edward Petry & Co.
Dallas, Tex.

FOLK MUSIC TEARS

You grieve us deeply when you say in your article on hillbillies at county and state fairs that the *National Barn Dance* makes only one appearance each year at the Illinois State Fair. Of course, this is true of the show as a whole, but a record of never less than 175 county and state fairs from New Hampshire to Wyoming for ten years still stands as the paramount appearance record for the units featuring groups of stars from the station staff. And WLS will be in there again this year.

LARRY KURTZE
Service Unlimited
Chicago

The Texas Rangers
"AMERICA'S FINEST WESTERN ACT"!



The Texas Rangers, America's greatest western act, for many years stars of radio, screen and stage, now are starring in their own television show on CBS-Los Angeles Times station KTTV each Monday evening.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooperatings as high as 27.4.

Advertisers and stations—we have a new and even better sales plan! Ask about it!

ARTHUR B. CHURCH *Productions*
KANSAS CITY 6, MISSOURI

XL*ing*
IN THE
Pacific
Northwest
Serving 3,835,800 people

- WASHINGTON
  KING—Seattle
  KXLE—Ellensburg
  KXLY—Spokane
- OREGON
  KXL—Portland
- MONTANA
  KXLF—Butte
  KXLJ—Helena
  KXLK—Great Falls
  KXLL—Missoula
  KXLQ—Bozeman

Pacific Northwest Broadcasters
Sales Managers
Wythe Walker Tracy Moore
EASTERN WESTERN

No other station SUPPLIES A GREATER SUMMER DEMAND



$1,000,000,000

is spent each year in resorts and for travel in New York State alone. WGY-land covers the rich playground and resort area of both upstate New York and New England. $1,500,000 is spent by vacationers in just one area county according to a recent survey by the Warren County Publicity Department. Only WGY offers complete coverage of this rich upstate vacation-land within its 63-county service area.



"Our name is Garry; there are nine of us in our family. We are one of 12,760 families in Warren County. We own and operate the Roaring Brook Dude Ranch, Lake George, N. Y. Every season we have approximately 1,000 guests from as many as 22 states, and as far away as London, England and Canada. From the time our guests prepare for their vacations and enter WGY-land, each one spends on an average of $100 per person, totalling $100,000.

We have four radios and the favorite radio station at the ranch is WGY. It's the only station that our family and guests can hear clearly and consistently all the time. Many of our guests bring their own portable radios, and soon acquire the WGY habit."

Joseph C. Garry

810 on your dial
50,000 **Powerful** watts
affiliated with **NBC**

WGY

A GENERAL ELECTRIC STATION

BMB—STUDY NO. 1—1946

Represented Nationally by NBC Spot Sales

KEY TO SYMBOLS ★ Over 250,000 ■ 100,000—250,000 ● 50,000—100,000 ◉ 25,000—50,000 ◎ 10,000—25,000 O Under 10,000



Albuquerque	KOB	NBC
Beaumont	KFDM	ABC
Boise	KDSH	CBS
Boston-Springfield	WBZ-WBZA	NBC
Buffalo	WGR	CBS
Charleston, S. C.	WCSC	CBS
Columbia, S. C.	WIS	NBC
Corpus Christi	KRIS	NBC
Davenport	WOC	NBC
Des Moines	WHO	NBC
Denver	KVOD	ABC
Duluth	WDSM	ABC
Fargo	WDAY	NBC
Ft. Wayne	WOWO	ABC
Ft. Worth-Dallas	WBAP	ABC-NBC
Honolulu-Hilo	KGMB-KHBC	CBS
Houston	KXYZ	ABC
Indianapolis	WISH	ABC
Kansas City	KMBC-KFRM	CBS
Louisville	WAVE	NBC
Milwaukee	WMAW	ABC
Minneapolis-St. Paul	WTCN	ABC
New York	WMCA	IND
Norfolk	WGH	ABC
Omaha	KFAB	CBS
Peoria-Tuscola	WMBD-WDZ	CBS
Philadelphia	KYW	NBC
Pittsburgh	KDKA	NBC
Portland, Ore.	KEX	ABC
Raleigh	WPTF	NBC
Roanoke	WDBJ	CBS
St. Louis	KSD	NBC
Seattle	KIRO	CBS
Syracuse	WFBL	CBS

Television

Baltimore	WAAM
Ft. Worth-Dallas	WBAP-TV
Louisville	WAVE-TV
Minneapolis-St. Paul	WTCN-TV
New York	WPIX
St. Louis	KSD-TV
San Francisco	KRON-TV

"Bull's-Eye Radio"

LOCALIZED RADIO

This message is being written on March 28, 1949. Yesterday's temperature was 85 in Richmond, 76 in New York, 56 in San Francisco, 83 in Washington, D. C., and 41 in Minneapolis. In some areas, it's time to talk about the "warm-weather advantages" of your products, be they dairy-goods or deodorants. . . . In other areas, ice is still on the ponds.

Whether it's in March, August or December, almost any day of the year is "different" in vast America. And with national spot (Bull's-Eye) radio, you can make that difference help you to *sell goods.*

Here at Free & Peters there's nothing we like better than talking to advertising people who want to quit generalizing in their radio selling—who want to capitalize on the fact that sales are made in local stores, and for just such local reasons as the local temperature. How about discussing it with us, *today?*

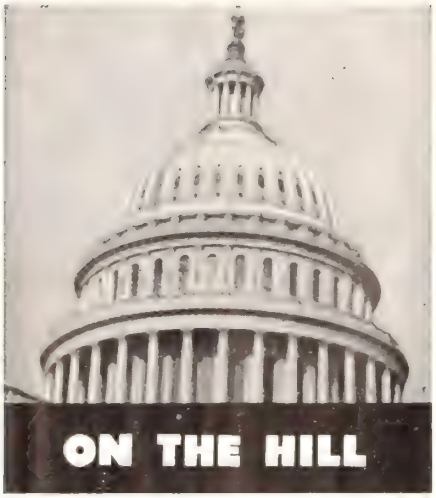
FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives

Since 1932

NEW YORK CHICAGO

ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO



Distribution costs for food must be cut

Distribution costs on food from processor to consumer must be cut if reasonable profit margin is to be maintained, according to recent confidential survey. Minimum services at a retail level and maximum advertising to set demand before consumer goes shopping are objectives set forth in survey. Broadcast advertising is used as example of way to distribute mass products with minimum of waste effort and cash per sale.

Pro-business indoctrination of college professors in works

Every advertising medium will be used to try to sell college professors that "big business" is not all bad and that "big labor" isn't all lily-white. The Foundation for Economic Education in Washington is spearheading the drive. Plans for profs to spend a number of weeks in plants of great corporations this summer is part of project, and indoctrination through commentators and columnists on the air and in print is also part of long-term operation.

Savings still waiting to be tapped by ad drive

There will be no serious attempt to tap the big buying backlog represented by savings, which are three times what they were in 1940, until a new labor bill is passed. Pro-business groups in and out of government feel that tightness of buying will help prevent passing of an all-out pro-labor bill. Once new regulations are set, there'll be a release of rose-colored facts through government sources that will make present broadcast reporting of gloom seem like a bad dream.

"Basing point" moratorium will release national ad dollars

Freight absorption will be permitted with the "basing point" ruling of the Federal Trade Commission being put in moth balls for the next few years. This will permit many companies to resume national advertising plans which were dropped because under FTC ruling many firms with national distribution were placed in a non-competitive position with local firms.

FCC "no" won't stop editorializing on the air

Current decision of Federal Communications Commission to continue its Mayflower decision in effect will not deter stations that desire to editorialize. it's understood. This is because no action will be taken against stations as long as their editorializing avoids the appearance of slander or libel. Judge Miller of the NAB will continue his battling for "freedom of speech on the air," a battle he thought he had already won.

Anti-chain-store propaganda starting all over again

Despite fact that most states have repealed statutes discriminating against chain-store operation and thus forced chains into super-market operations, there will be a number of attempts both on the Hill and in state capitals to figure out way to curtail giant markets, just as the number of stores in individual states has been restricted. Before action becomes too hot, several big chains will take to the air ostensibly to sell private brands, but actually to spread the word that chains are the "poor man's" food-and-merchandise department stores.

Give-away programs excite "do-righters" again

Announcement that NBC will pit a giant give-away program against its once premier star, Jack Benny, has brought letters to the FCC almost in the quantity that reached it following the great anti-give-away drive last year. If simon-pure NBC goes give-away, what is there left to us, is the purport of the letters—which seem to many web-men as being more subtly inspired than indignantly spontaneous.

Big corporative "idea" selling again attacked in Congress

Idea selling via advertising is getting a going-over in Congress. Senator Hubert Humphrey's attack on the American Telephone and Telegraph Company for including advertising in its rate-making base is typical of senatorial thinking on advertising in general. While Advertising Council has helped give respectability to all media, it still hasn't converted many congressmen.

Diary-survey method may be used by census

Radio's diary method of survey may be used by U. S. census to cover the farmer who can't be reached through normal census routine of knocking on doors. Director of Census J. C. Capt feels that farmers will cooperate with census even more than they do with radio surveys.

War contract trade advertising still being "talked" about

For the past 13 months the Munitions Board of the armed services has been "trying" to codify a plan so that advertising can be a part of production costs under Army, Navy, or Air Force contracts. Media (mostly trade publications) do not feel in a position to force action, and so have to stand by while nothing happens.

WOW! Again A BETTER BUY!

LOOK AT THESE *HOOPER* COMPARISONS:

AVERAGE WOW RATINGS BY TIME PERIOD COMPARED WITH NATIONAL RATINGS

	WOW AVERAGES	NATIONAL AVERAGES (Same Shows)
EVENINGS	18.7	14.0
EARLY EVENINGS	15.8	7.8
SUNDAY DAYTIME	9.7	6.5
SATURDAY DAYTIME	6.5	2.7
WEEKDAY A.M.'s	6.0	4.2
WEEKDAY AFTERNOONS	7.6	6.0

Based on (for WOW) Omaha-Council Bluffs, October 1948 thru February 1949 —CM Report

(For National Ratings) Fall-Winter 1948-49 (Oct. thru Feb.) Comprehensive Hooper Report

There is NO *Substitute for* LISTENERS!

Strong Listener-Loyalty . . . 590 kilocycles . . . NBC and top locally-produced shows . . . have done it again!

WOW's 5-month Hoopers are far above those of the average station.

Ask any WOW salesman or John Blair man to show you the breakdowns by individual time segments and programs.

Comparison Will Prove
WHEN YOU BUY WOW
You Buy the Best!

RADIO STATION
WOW INC.
OMAHA, NEBRASKA
590 KC • NBC • 5000 WATTS
Owner and Operator of
KODY AT NORTH PLATTE

John J. Gillin, Jr., President & Gen'l Mgr.
John Blair & Co., Representatives

TWENTY-SIX YEARS OF SERVICE IN THE RICH MISSOURI VALLEY



ARE YOU POURING IT ON IN THE RIGHT PLACES ON THE PACIFIC COAST?

IN THE HOTTEST sales territory in the country (the Pacific Coast), be sure you're pouring it on in the right places. Be sure your network is Don Lee, the only network with enough stations to get your sales message across in 45 important markets.

Mountains up to 15,000 feet high surround many Pacific Coast markets and make long-range broadcasting unreliable. Don Lee, with 45 stations, broadcasts *from within* the buying markets, where people listen to their own *local* network station rather than to out-of-town or distant ones.

Advertisers with complete market distribution use the network that gives them complete market penetration to match. One of these is Miles California Company, now in its 16th year on the Don Lee

LEWIS ALLEN WEISS, *Chairman of the Board* · WILLET H. BROWN, *President* · WARD D. INGRIM, *Vice Pres. in charge of Sales*
1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA · *Represented Nationally by* JOHN BLAIR & COMPANY



Of the 45 Major Pacific Coast Cities

ONLY 10	3	6	26
have stations of all 4 networks	have Don Lee and 2 other network stations	have Don Lee and 1 other network station	**have Don Lee and NO other network station**



Network with the Alka-Seltzer Newspaper of the Air. Make your Pacific Coast advertising pay off with more sales by pouring it on in the right places: the 45 important markets delivered by Don Lee.

***Don Lee Stations On Parade:* KGY—OLYMPIA, WASHINGTON**

The only network station in Washington's capital city, KGY has a tremendous popularity due to its local features vital to 3,000 state employees and a broad school program in which every school in Thurston County participates. You benefit from such typical localized service and listener loyalty when your advertising is on the 45 stations of the Don Lee Network.

The Nation's Greatest Regional Network





New Futures is typical of the public service efforts of KVOO which continually seek to make available more and more of the better and important things of life to all of our listeners through intelligent programming.

RADIO STATION KVOO

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS — OKLAHOMA'S GREATEST STATION — TULSA, OKLA.

SPONSOR

New and renew

New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
American Home Foods, Inc	Duff's Baking Mixes	W. Earl Bothwell (N.Y.)	Indef (Expanding campaign in natl major mkts)	Partic in women's shows; late Jun; 13 wks
Bristol-Myers Co	Cream Hair Oil, Liquid Deodorant	Doherty, Clifford & Shenfield (N.Y.)	Indef* (Test campaign for new products. Pacific and Rockies)	E.t. spots, breaks; May-Jun; 13 wks
Chrysler Corp (Dodge Motors Div)	Dodge "Wayfarer" (low-price model)	Ruthrauff & Ryan (N.Y.)	200-300 (Natl campaign, all major mkts)	E.t. spots, breaks; May 23-Jun 6; 13 wks
F. W. Fitch Co	Shampoo, Tonic, Shaving Creams	Campbell-Mithun (Minn.)	Indef (Limited campaign. Midwest & Pacific)	Spots, breaks near sports shows; Jun-Jul; 13 wks
Grove Laboratories, Inc	"Care" Deodorant	Gardner (St. Louis)	Indef (Test campaign for new product in Midwest)	Spots, breaks; early Jun; 13 wks
	Chill Tonic	H. B. Cohen (N.Y.)	100-150* (Limited campaign in South, Southwest)	Spots; early Jun; 26 wks
Griesedieck Western Brewery Co	"Stag" Beer	Maxon (Chi.)	Indef* (Limited campaign in Southwest, Midwest)	Spots, breaks; early Jun; 6-13 wks
La Primadora Cigar Corp	Cigars	Pedlar & Ryan (N.Y.)	1* (Trial run. May expand later)	"Stan Lomax" (WOR); MTWTFS 6:45-7 pm; May 5; 13 wks
Lever Brothers (Pepsodent Div)	Rayve Hair Products	J. Walter Thompson (Chi.)	Indef (Summer campaign. Supplements network radio, magazines)	E.t. spots, breaks; early Jun thru summer
McKesson & Robbins, Inc	Yodoro	J. D. Tarcher (N.Y.)	Indef (Special summer campaign. Natl)	Partic in women's shows; early Jun thru summer
Vacuum Foods Corp	Minute Maid Orange Juice	Doherty, Clifford & Shenfield (N.Y.)	Indef (Limited expansion; follows distrib)	"Bing Crosby" e.t. show; Jun-Jul; 13 wks
Welch's Grape Juice Co	Grape Juice	Lennen & Mitchell (N.Y.)	Indef (Limited campaign. Seasonal. Major mkts)	E.t. spots, breaks; early Jun thru summer

Station list set at present, although more may be added later.
(Fifty-two weeks generally means a 13-week contract with option for 3 successive [illegible] [illegible] It is not to cancel at the end of any 13-week period)

New and Renewed Television (Network and Selective)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
Allied Food Industries (Holiday Macaroon Mix)	A. W. Lewin	WNBW, Wash	Film spots; May 5; 13 wks (r)
American Cigarette & Cigar Co (Pall Mall)	Sullivan, Stauffer, Colwell & Bayles	WNBT, net	Film spots; May 1; 13 wks (n)
American Tobacco Co (Lucky Strikes)	N. W. Ayer	WJZ-TV, N.Y.	Film spots; Apr 25; 9 wks (n)
AS Beck Shoe Corp	Dorland	WXYZ, Det	Lady's Charm; Tu 4:30-5:00 pm; May 24; 13 wks (r)
Bulova Watch Co	Biow	WNBW, Wash	Film spots; Feb 2; 52 wks (r)
B.V.D. Corp (Men's Apparel)	Grey	WNBW, Wash	Film spots; June 3; 53 wks (r)
Cameo Curtains Co	Sloane	WNBT, N.Y.	Film spots; Apr 24; 13 wks (n)
Esso Standard Oil Co	Marshalk & Pratt	WMAL, Wash	Film spots; June 9; 4 wks (n)
Hoffman Beverage Co	Warwick & Legler	WCBS-TV, N.Y.	Film spots; Apr 11; 26 wks (n)
Ironrite Ironer	Brooke, Smith, French & Dorrance	WJZ-TV, N.Y.	Petticoat Parade; Mon 8-8:05 pm; 13 wks (n)
Lincoln-Mercury Division (Ford Motor Co)	Kenyon & Eckhardt	WXYZ, Det WENR, Chi WMAL, Wash	Weather announcmts; May 8; 39 wks (r)
Lord & Taylor	Warren	WJZ-TV, N.Y.	Fashions On Parade; Wed 9-9:30 pm; Apr 27; 10 wks (n)
McCall Corp (McCall Magazine)	Federal	WENR, Chi WXYZ, Det WJZ-TV, N. Y.	Film spots; May 28; 1 wk (n)
New York Central System	BBD&O	WABD, N.Y. WCBS-TV, N.Y. WNBT, N.Y.	Film spots; Apr 24; 52 wks (n)
Pabst Sales Co (Beer)	Warwick & Legler	WCBS-TV, N.Y.	Film spots; May 3; 13 wks (n)
Peter Paul Inc (Candy)	Platt-Forbes	WCBS-TV, N.Y.	Film spots; Apr 13; 25 wks (n)

● ***In next issue: New and Renewed on Networks. Sponsor Personnel Changes. National Broadcast Sales Executive Changes. New Agency Appointments***

New and Renewed Television (Continued)

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start duration
Procter & Gamble (Tide)	Benton & Bowles	WNBT, N.Y.	Film spots; Apr 25; 52 wks (n)
Roosevelt Raceway	BBD&O	WCBS-TV, N.Y.	Film annemts; Apr 19; 13 wks (n)
Wildroot Co Hair Tonic	BBD&O	WBEN-TV, Buffalo	The Mad Hatters; Wed 7:30-7:45; May 11; 13 wks (n)
Westinghouse Electric Corp Appliances	McCann-Erickson	WCBS-TV, net	Studio One; Wed 10-11:00 pm; May 11; 52 wks (n)
Toni Co Home Permanent Sets	Foote, Cone & Belding	WCBS-TV, net	That Wonderful Man; Thurs 9-9:30 pm; June 2; 53 wks (n)
Zagnoli Foods Inc Cheese	Brismacher, Wheeler & Staff	WNBT, N.Y.	Film spots; Apr 21; 11 wks (n)

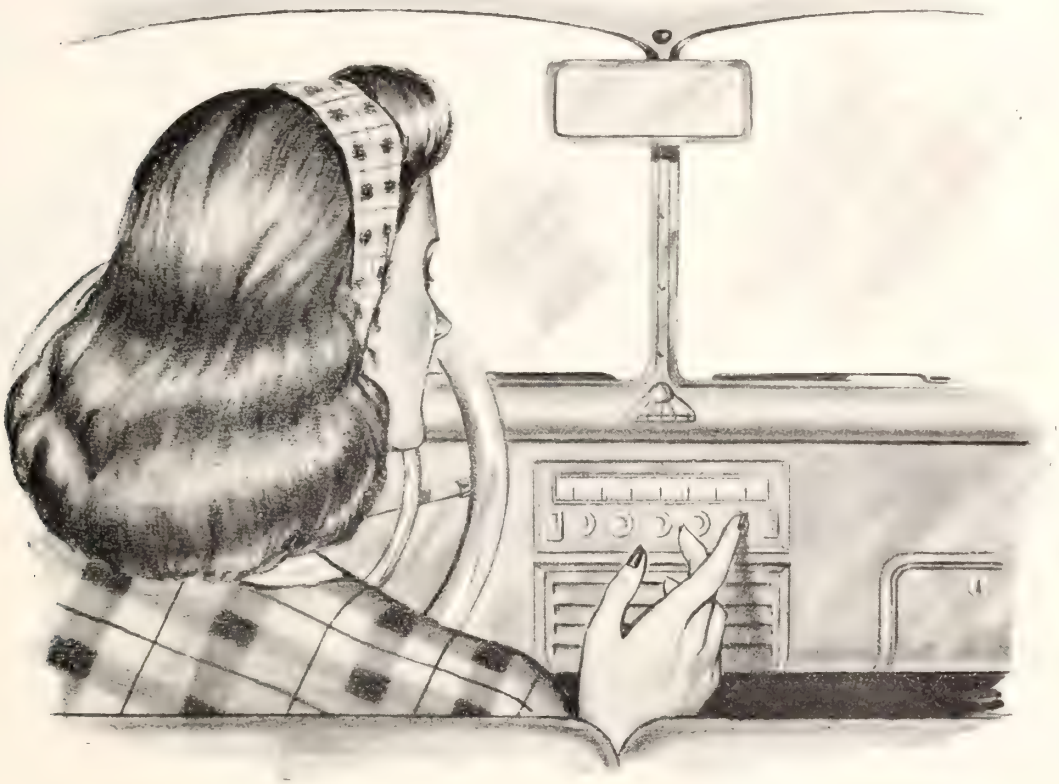
Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Samuel A. Alter	Coca-Cola Corp, N. Y., asst to vp in chge bottling sls	Biow, N. Y., vp
Cliff W. Auburchon	Gardner, St. L.	Prater, St. L., acct exec
Charles J. Basch III	——	Gibraltar (new), N. Y., pres
Beauveau Beals	——	A. L. Aldridge, Phila., acct exec
James Gordon Bennett	ABC, N. Y., mdsg dir	Sheldon, Quick & McElroy, N. Y., radio, TV dir
Leo Berman	——	Gibraltar (new), N. Y., vp
W. L. Bunnagan	Roche, Williams & Cleary, Phila., acct exec, art dir	Van Diver & Carlyle, N. Y., acct exec
Harring Chandor	——	Smith, Smalley & Tester, N. Y., acct exec
Kenneth E. Chernin	William H. Weintraub, N. Y.	Riger, Sheehy & Chernin (new), Binghamton, N. Y., partner
John R. Christie	Buchanan, L. A., vp	Dan B. Miner, L. A., acct exec
Holder Morrow Collier	Holder Morrow Collier, Chi., pres	Roche, Williams & Cleary, Chi., vp
Jerome Dobin	Ellis, N. Y., copy chief, acct exec	Same, vp
E. Clifford Estey	Reineke, Meyer & Finn, Chi.	W. W. Garrison, Chi., vp
Van M. Evans	Deutsch & Shea, N. Y., gen mgr	Same, vp
James A. Forsyth	Santa Barbara Tourist publication, Santa Barbara Calif., publisher	J. Walter Thompson, S. F., acct exec
Joe Gans	——	Thwing & Altman, N. Y., vp in chge radio, TV
Harold W. Gibbs	J. Walter Thompson, Chi.	William S. Bishop, Chi., vp, acct exec
Harry B. Goldsmith Jr.	Russel M. Seeds, Chi., vp	Same, media dir
Walker Graham	Grant, Detroit	Gever, Newell & Granger, N. Y., Nash Motors acct exec
Marvin L. Grant	——	Mann-Ellis, N. Y., acct exec, radio, TV dir
Wilfred Guenther	WQAM, Miami, Fla.	Haehnle, Cinci., radio, TV dir
James Hefferman	Milne-Hefferman, Seattle, partner	Guild, Bascom & Bonfigli, S. F., acct exec
Helene Heinz	J. P. Smith Shoe Co, Chi.	M. M. Fisher, Chi., timebuyer
Florence M. Hoagland	Fred Gardner, N. Y., sec	Same, media dir
Jack Hood	Davis-Hood, L. A., co-owner	Jordan, L. A., acct exec
Richard Hunter	Fullen & Smith & Ross, Cleve., vp	Arthur Meyerhoff, Chi., acct exec
Norm E. Iversta	William H. Weintraub, N. Y., TV dept	Same, vp, radio, TV dir
Leonard Kovin	——	Norman D. Waters, N. Y., acct exec
Thomas H. Lane	Rexall Drug Co, L. A., vp in chge sls prom, adv	McCann-Erickson, N. Y., vp
Monty Mann	Tracy-Locke, Dallas Tex., vp, media dir	Glenn, Dallas Tex., in chge office
Don Miller	Kenyon & Eckhardt, Detroit, acct exec	Same, vp, mgr
Norman B. Norman	William H. Weintraub, N. Y., acct exec	Same, vp
A. Alan Olshine	Advertising by Modern Age, N. Y.	Seymour Kameny, N. Y., acct exec
Steven Osgood	Lando, Pittsb., radio prodn, timebuying dept head	James A. Stewart, Pittsb., media dir
Andrew G. Pallag	Roy S. Durstine, N. Y.	Gordon & Mottern, N. Y., media dir
Murray Popkin	Lasper, Lynch & Field, N. Y.	Gordon & Mottern, N. Y., acct exec
Lloyd Prosser	BBD&O, N. Y., media dept	BBD&O, S. F., media dir
Donald Quinn	Lennen & Mitchell, N. Y.	Ruthrauff & Ryan, N. Y., timebuyer
Arthur A. Radkey	Show Productions Inc, N. Y., exec producer	Sive & Rosenfield, Cinci., radio, TV dir
Frederick R. Riger	Fred Wittner, N. Y.	Riger, Sheehy & Chernin (new), Binghamton N. Y., partner
Jack Robinson	Buckley, Dement, Chi., vp	Conley, Baltzer & Steward, S. F., acct exec
William H. Saul	Arthur Rosenberg, N. Y., acct exec	Arthur Meyerhoff, Milw., acct exec
Carl L. Schmidt	Milwaukee Journal, Milw.	——
Jack R. Schmunk	WEWS, Cleve., sls mgr	Ohio Advertising, Cleve., vp, acct exec
Nelson Schrader	——	Grey, N. Y., radio, TV exec dir
Ralph W. Sheehy	Columbia Gas & Electric Corp, Binghamton N. Y., adv, pub rel dir	Riger, Sheehy & Chernin (new), Binghamton, N. Y., partner
Joseph Sill Jr.	Davis, L. A., radio, copy dir	Erwin, Wasey, L. A., acct exec
J. L. Simons	Simons-Michelson, Detroit, acct exec	Robins, Newton & Chapman, L. A., acct exec
Earl Simpson	——	Edwin Parkin, N. Y., acct exec
Connie Tashof	WWDC, Wash	Kronstadt, Wash., acct exec
Arline L. Walker	——	Gumsborough, N. Y., acct exec
Seymour Walter	Universal Camera Corp, N. Y., adv, sls prom mgr	H. W. Hauptman, N. Y., acct exec
Don M. Weill	Capitol Inc, N. Y., adv mgr	Grant & Wadsworth, N. Y., acct exec
Robert Weston	Architectural Forum, N. Y.	Lippincott & Margulies, N. Y., acct exec
Wesley Winning	Richard A. Foley, Phila., asst sec-treasurer, media dir	Same, vp
Jack Wyatt	Cecil & Presbrey, N. Y., radio, TV dir	Grey, N. Y., acct exec

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
WATO, Oak Ridge, Tenn	MBS	Burn-Smith
WGKV, Charleston W. Va	NBC	Robert Meeker
WLDY, Ladysmith Wis	Independent	Thomas F. Clark

SUMMERTIME MEANS ADDED LISTENING IN IOWA!



THE fact that 41% of Iowa car owners have radios in their cars* is *especially* significant in the summer.

On long trips, 60.1% of all Iowa car radios are in use "almost all the time" or "quite a bit of the time." On short trips, the remarkably high percentage of 36.6 are in use "almost all the time" or "quite a bit of the time."

These extra ("non-Hooper"!) listeners provide a substantial, year-'round bonus audience in Iowa. *In summertime, this bonus audience may very well increase the total number of listeners, even as compared with wintertime figures. . . .*

Up-to-date, factual information on use of car radios is only one of many extremely interesting subjects covered in Iowa Radio Audience Surveys. They confirm the Survey's 11-year policy of modernizing your old data—"*bringing to light new information not previously gathered.*" Write for your copy today, or ask Free & Peters.

*The 1948 Iowa Radio Audience Survey is a "*must*" for every advertising, sales, or marketing man who is interested in the Iowa sales-potential.

The 1948 Edition is the *eleventh* annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff, is based on personal interview of 9,224 Iowa families, scientifically selected from cities, towns, villages and farms. It is universally accepted as the most authoritative radio survey available on Iowa.

WHO

+ *for* Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

for profitable selling—
INVESTIGATE

WDEL
WILMINGTON
DEL.

WGAL
LANCASTER
PENNA.

WKBO
HARRISBURG
PENNA.

WORK
YORK
PENNA.

WRAW
READING
PENNA.

WEST
EASTON
PENNA.

Represented by
ROBERT MEEKER
ASSOCIATES
New York • Chicago
San Francisco • Los Angeles

Clair R. McCollough
Managing Director
STEINMAN STATIONS



Mr. Sponsor

Henry Schachte

National Advertising Manager
The Borden Company, New York

"To move a product," said Borden's Henry Schachte recently, "you have to move a mind." This, in a nutshell, is the thinking that motivates Schachte's advertising decisions for the far-flung Borden organization. Schachte came by this decision, and also the feeling that "new ideas" in advertising are not as important in the long run as one good idea that continues to pay off, in an advertising career that started with some seven years as a copywriter for General Electric, a later hitch of a half-dozen years with Young & Rubicam (one of the Borden agencies), and finally the job with Borden's, which he has filled since 1947.

Schachte inherited a tradition of advertising at Borden's which, so far as broadcast advertising went, ran counter to Schachte's opinion of the value of an idea that continues to deliver. The "Elsie" theme in Borden's printed advertising and promotion is one of America's great trademark successes, but Borden's past case histories of broadcast advertising show a long, long list of programs that ran for a year or so, and then were dropped. Schachte has changed much of this.

Borden's *County Fair* on CBS has built a good rating (latest: 6.0) for itself in its Wednesday night spot as a result of a continuous promotional build-up by Borden and the show's agency, Kenyon & Eckhardt. Schachte has an agencyman's regard for the adaptation of research to practical advertising problems, and the remainder of Borden's air advertising—a 17-station campaign for Starlac in selective radio, and a nine-station campaign for cheese products on TV films is the result of Schachte's determination to find out what forms of advertising influence the public at any given hour of the day or night. All Borden air advertising meshes like well-cut gears with all the other Borden advertising, and accounts for about 20% of a $6,000,000 ad budget.

Schachte takes his job seriously. Once, when deep in the throes of concentration over an ad project, he rode half-way home (Weston, Conn.) on the commuters' special before he remembered he had a dinner date with his wife in New York.

fourth in a series explaining why SPONSOR is the best buy

What are they reading at J. Walter Thompson . . .

or at Erwin, Wasey?

Says Linnea Nelson, head timebuyer, J. Walter Thompson: "SPONSOR is a must on the recommended reading list. Its total audience at J. Walter Thompson far exceeds the number of subscriptions."

Says Ray Simms, chief timebuyer, Erwin, Wasey: "The SPONSOR method of presentation was long overdue. I feel that SPONSOR greatly deserves the important part it plays on the agency scene."

There's nothing unique about these quotes. Ask any radio-minded timebuyer, account executive, or national sponsor and you're likely to hear something equally enthusiastic. Why? Because SPONSOR is their magazine, published 100% for them. Because it's a practical buying tool. Because three out of every four copies (8,000 guaranteed) go to buyers.*

*An average of 10½ paid subscriptions go to readers at each of the 20 top radio-billing agencies.

J. Walter Thompson

Subscriptions to SPONSOR	**20**		
Home	**11**	**Office**	**9**
Executives	**3**	**Timebuyers**	**6**
Acount Execs	**3**	**Radio Dept**	**3**
Radio Dir's	**2**	**Others**	**3**

Some J. Walter Thompson clients who subscribe: Bowman Dairy, Carter Products, Cella Vineyards, Elgin Watch, Ford Motor, Johns-Manville, Nashua Manufacturing, Kraft Foods, Penick & Ford; Pepsodent, RCA, Shell Oil, Ward Baking, J. B. Williams.

Erwin, Wasey

Subscriptions to SPONSOR	**8**		
Home	**3**	**Office**	**5**
Executives	**1**	**Media Dir**	**1**
Radio Dir	**1**	**Radio Dept**	**2**
Timebuyers	**2**	**Others**	**1**

Some Erwin, Wasey clients who subscribe: Albers Milling, Barbasol, Canada Dry Ginger Ale, Carnation Company, S. C. Johnson & Son, Nash Coffee, Railway Express, Seeck & Kade.

You're sure to hit home with sponsors and agencies when you advertise in SPONSOR

SPONSOR

40 West 52 Street, New York 19

For buyers of Radio and TV advertising

New developments on SPONSOR stories

P.S.

See: "Broadcasting and the broker"

Issue: 31 January 1949

Subject: Can broadcast advertising do an effective job for a brokerage firm?

The commission brokerage firm on Manhattan's narrow, bustling Wall Street that will break through the established "traditions" of brokerage advertising is indeed rare. Broadcast advertising, because it is often badly used by financial advertisers whose knowledge of the medium is limited, is usually at the bottom of the media list for advertising designed to sell investment counseling. However, the air medium continues to do an effective job for several financial advertisers who understand what its limitations (for them) are and what produces results.

The latest firm to prove this point is the 54-year-old investment-and-commission brokerage house of Harris, Upham & Company, a venerable power in the financial world with 25 branches and membership in 18 of the leading stock and commodity exchanges. Until June, 1948, Harris, Upham had used the bulk of its advertising budget in various financial journals and in the financial sections of the leading "conservative" newspapers. From time to time, many New York stations had pitched the idea of broadcast advertising to the firm, but without success. The first station to crack the ice was WOR, which landed Harris, Upham as a Tuesday-Thursday advertiser for the Mutual co-op, *Fulton Lewis, Jr.*

Commercials, aimed at the highly-selective audience that Lewis attracts, did not stress the free booklets that brokerage houses generally offer. Rather, the advertising was based first upon an educational job regarding investments. Then, it continued with a pitch to visit the Harris, Upham office for further information. So good were the results of this campaign that the staff of the investors'-service department had to be increased twice. No other advertising was used in the New York market. Said senior partner H. U. Harris, in what for conservative financial circles is virtually a war whoop of excitment: "We are very pleased with the reactions we have had to our sponsorship of this program."

By aiming "vertically" at the market to which they were selling, the Harris, Upham firm (it is continuing with *Fulton Lewis, Jr,* as SPONSOR goes to press) is following in the footsteps of such pioneer brokerage advertisers as Philadelphia's Reynolds & Company, who sponsored the Philip Klein-produced *Leaders of Industry* on WPTZ last year, and Merrill Lynch, Pierce, Fenner & Beane, whose nine-week test with *America Speaks* on CBS-TV proved that network TV could do an effective promotion job for a financial advertiser.

P.S.

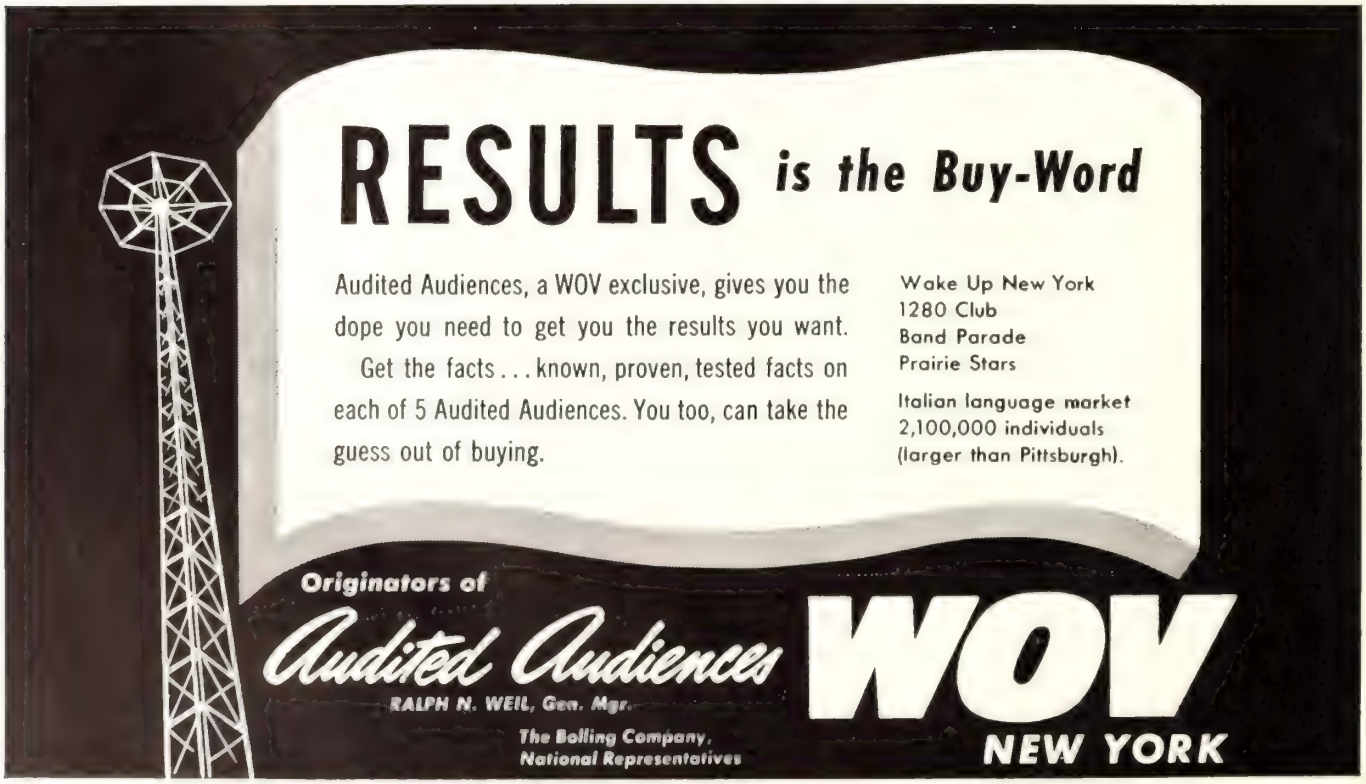
See: "FM's point-of-sale audience", P.S.

Issue: August 1948, October 1948

Subject: Current status of storecasting

Storecasting with the help of FM is a constantly expanding point-of-sale advertising medium. Not only are more and more stations and operators coming into the field of broadcast point-of-sale advertising, but Storecast Corporation of America (Stanley Joseloff) is opening the Pittsburgh area serving three chains: Thorofare Markets, Grant Eagle Markets, and Sparkle Markets through WKJS. Equipment for the supermarkets in Pittsburgh will be more involved than any installation thus far made for point-of-sale broadcast advertising. Different com-

(Please turn to page 42)







power . . . 50,000 watts . . . power to deliver the strongest signal of any Cleveland station in Cleveland, in Akron and in Canton . . . power to cover a six billion dollar market area.

programming . . . a balance of top CBS shows, local WGAR-created programs and public service features that has more Clevelanders listening to WGAR than any other station. (Fall-Winter '48-'49 Hooper Survey.)

promotion . . . WGAR's promotion wins awards. (CCNY award for 1949.)

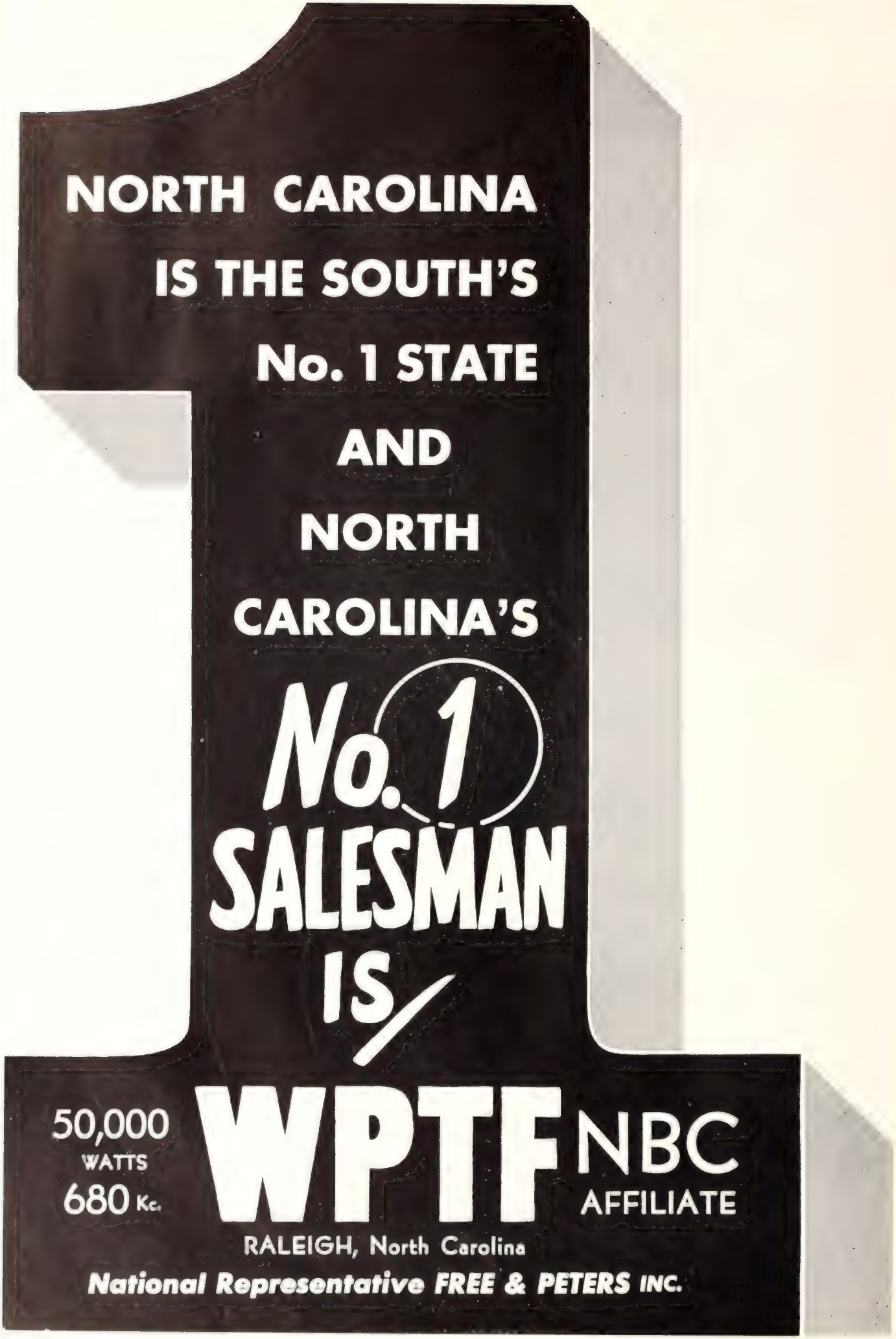
public acceptance . . . makes WGAR the station with more than three million friends in northeastern Ohio . . . truly "Cleveland's Friendly Station".

popularity . . . the result of a wide-awake radio station operation . . . the kind of radio service that helps bring people into stores to buy the products advertised on WGAR.

WGAR

50,000 WATTS • *Cleveland*

Represented Nationally by Edward Petry & Co.


NORTH CAROLINA
IS THE SOUTH'S
No. 1 STATE
AND
NORTH
CAROLINA'S
No. 1
SALESMAN
IS
50,000
WATTS
680 Kc.
WPTF
NBC
AFFILIATE
RALEIGH, North Carolina
National Representative FREE & PETERS INC.



WHEN TEENAGER INTERVIEWS TEENAGER ON BUYING AND LISTENING HABITS, NEW AND LITTLE RECOGNIZED FACTS ARE REVEALED

Too young to vote, but...

Don't underrate the 13-19 year old buying group

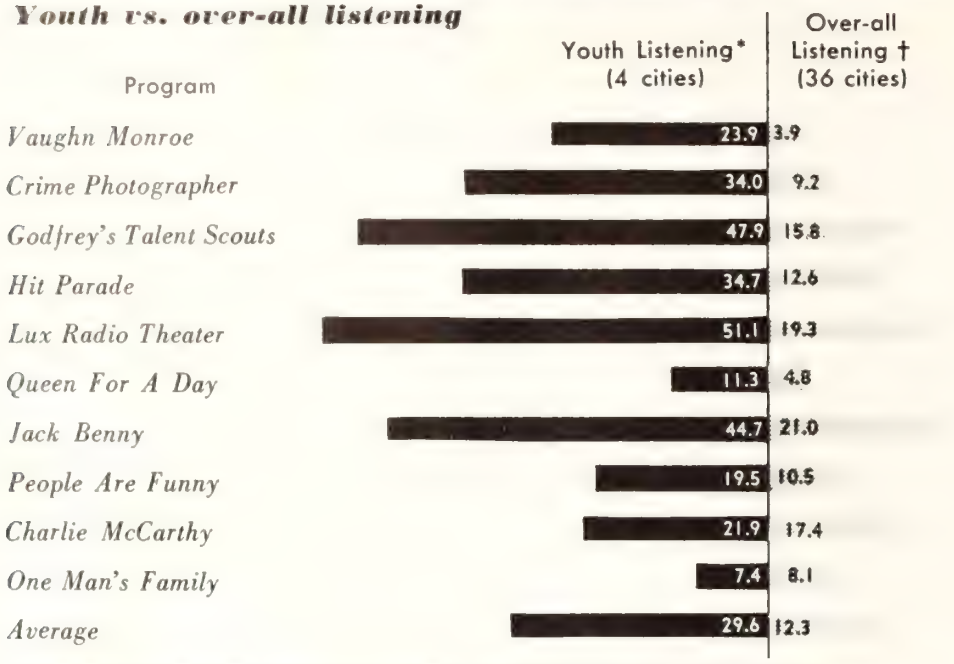
Overall Youth listens more than adults—as high as 7.1 times as much in the case of a popular musical program and on an average of 2.4 times as much on all programs surveyed for NBC by the Gilbert Youth Research organization.

The under-13 year olds haven't received the thorough going-over that the 13-19 group received in this survey but there is plenty of evidence that they also listen more than anyone has ever given them credit for. Programs like *Rumple Bumple* take their places with beloved characters of a previous generation like the Wizard of Oz. Unlike the Wizard, Rumple not only entertains the wee ones but he makes them take their mothers by the hand to the department store sponsor and have her buy everything from records to clothes. The effective program addressed to the pre-school age doesn't blush at the fact that it's commercial. It frankly sells the kids—not the parents—and the kids make the parents buy.

While this report is devoted primarily to the 13-19 year olds and the multi-billion-dollar market they represent, it doesn't by-pass the market which the youngsters who have no money of their own to spend also represent. It's possible to lose millions of dollars in sales, if the pre-school age youngsters are neglected.

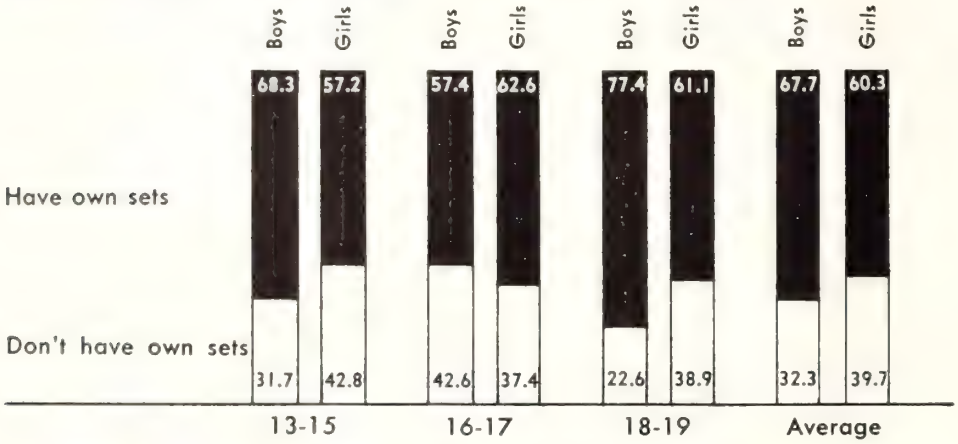
Teenagers do 38% of their listening on their own receivers and 64% of the respondents in the Gilbert survey had their own radio sets. It is this listening that is seldom reported by any current rating service, and except in special surveys, is not represented in Hooperatings. Only twenty-six percent of the youth sample checked by the survey in the four cities covered (Chicago, Philadelphia, Pittsburgh, and New York) testified to listening over the family radio. Significant also was the fact that over 25% of youth listening is not done at home at all but

Youth vs. over-all listening



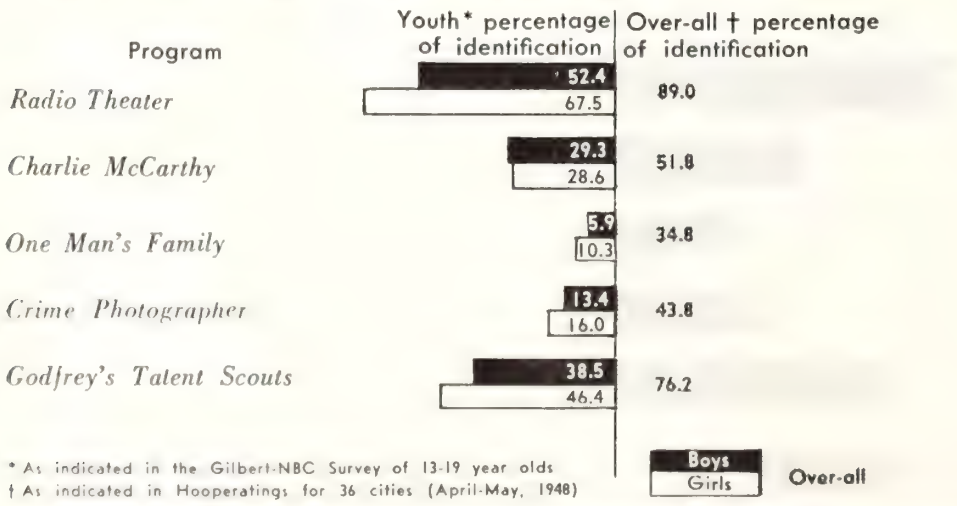
* Percentage of interviewers listening as indicated in Gilbert-NBC Survey of 13-19 year olds
† Hooperating in telephone homes 15-21 May

Juvenile set ownership—(13-19 year olds)*



* As indicated in the Gilbert-NBC Survey

Youth vs. over-all sponsor identification



* As indicated in the Gilbert-NBC Survey of 13-19 year olds
† As indicated in Hooperatings for 36 cities (April-May, 1948)

in friends' homes, in automobiles and other non-fireside spots. This latter listening also never appears on any radio circulation report.

This higher-than-adult listening isn't done by an audience without buying power. The purchase-impact of America's 13-19 year olds will reach $9,798,139,000 during 1950 according to *America's Needs and Resources* a study of the Twentieth Century Fund. This purchasing power is based on the spending power of urban youngsters (61% of all U. S. youth) and some research men feel that it should be adjusted downward to compensate for the 39% non-urban youth which doesn't have the buying power of the boys and girls living in metropolitan areas. However the adjustment only reduces this buying potential to a minimum of $8,000,000,000. Most economists feel that America's 13-19 year old market represents between eight and ten billion dollars.

Youth also affects buying by their families which is not included in these figures. Homes, cars, and even ma and dad's clothing are forced to meet the critical appraisal of teenagers. While advertising directed at the under 13-year olds cannot in most cases be weighed in direct purchases, the over-13 have direct buying power. Starting at 13-year old girls who have $2.97 a week each to spend to 19-year old boys who have an average of $14.65, it is real money. Of the $12.71 the 13-19 year olds have to spend, $2.68 comes from allowances and $10.03 comes from the sweat of young brows.

Since this is true, it is not surprising that many have definite brand preferences. In soft drinks it's Coke first and Pepsi-Cola second. In coffee it's Maxwell House first, with Chase and Sanborn second. With tea it's Lipton and Tenderleaf, one-two. In fruit juices, fresh fruit dominates but canned brands run Dole first, Sunkist second, with Libby right behind.

While Colgate is preferred by this age group two to one against the second brand toothpaste Pepsodent, and Ipana are also strong contenders for the juvenile dentrifice market. Toothpastes rank:

Colgate	38.8
Pepsodent	17.1
Ipana	13.4

Ninety-four and three-tenths of the 13-19 year old girls surveyed in the four cities report that they use lipstick. It breaks down (in age groups)

13-15	16-17	18-19	average
88.8%	97.3%	97.4%	94.3%



THE "UNCLE DONS" OF RADIO HAVE BEEN REPLACED BY STORY TELLERS LIKE RUMPLE BUMPLE, MERCHANDISED TO HILT

The lipstick which appears to be number one among the teenagers is Revlon with an average acceptance of 50.7% by the girls. Jergens leads the youngsters hand lotion preferences with a ranking of 53.7%.

Use of nail polish is reported by 60% (it runs as high as 74% with the 18-19 year olds and as low as 45% with the 13-15 year old group). However, the old line Cutex firm has a rating of only 2 and the aggressive Revlon is used by 73.4%.

It's not surprising to find 22.7% reporting the use of home permanent waves, with Toni ranking first (91.1% of the buying). In the shampoo field, leadership is not as clear cut as it is in other beauty products. Halo ranks first with 20.7%. Prell is second with 16.7%, and Drene with 15.9%. Luster Creme isn't far behind with 13.1%.

Nearly 55% of the boys use hair tonics of one kind or another with the well-aired Wildroot Cream Oil leading the slick-look parade with 48.8% of the buyers. Vaseline is second with 20.6%. Both Wildroot and Vaseline are major broadcast advertisers.

Teenagers are not only people but they are important economic factors. Not only are the buying habits which they develop during the 13-19 year old span important, but they continue to follow their teenage buying habits to a substantial degree during their later years.

Reaching and selling the teenager through advertising must be judged in two lights—the immediate sale and the establishment of lifetime buying habits. Unfortunately, during most of the period during which broadcasting has existed as an advertising medium, there has been no finite information about teenage listening habits. Most surveys have been conducted in the form of checks on individual programs. Hooper has reported at regular intervals on the composition of the 36-City

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Dominion Barn Dance (WRVA) gets down to bare feet, selling coffee



Mugging is part of show when KFAB's hillbillies start on Staley Feeds

The universal language

Folk music

frequently produces when other program types fail

PART THREE
OF A SERIES

The picture of folk-program sponsorship on local stations throughout the country is so studded with success stories for both local and national advertisers that it is amazing so little attention is paid to this field of programing at the network level. If the undeniable but necessarily indigenous aura of corn surrounding folk music is the reason for this neglect in web program planning, then a strong puller of sponsor sales revenue is also being neglected only because of hypersensitive Rockefeller Center ad-agency ears.

Not even the local and national success stories of the high-rated *National Barn Dance* and *Grand Ole Opry* seem able to convince most agency men and their clients of the sales impact of folk music and its down-to-earth, friendly appeal to radio dialers. *National Barn Dance* has been maintained by WLS, Chicago, for 25 years; for a quarter of a century the station's non-network programing has been built mainly around folk musicians and singers. On *Barn Dance*, Keystone Steel and Wire Company, Peoria, Ill., has been a 30-minute sponsor regularly each Saturday night since 1932, with commercials featuring farm fencing and fence posts.

Murphy Products Company, Burlington, Wisc., manufacturers of mineral feeds for livestock and poultry, is another *Barn Dance* veteran. The company began using WLS in 1930, and began sponsoring the *Murphy Barnyard Jamboree* portion of the *National Barn Dance* six years later. Murphy has held the program continuously since that time.

It might be argued in Madison Avenue agency ateliers that folk-music shows obviously tie in with such products as farm fences and poultry feeds, and that's where the affinity ends. Miles Laboratories' (Elkhart, Ind.) sponsorship of a *Barn Dance* segment for its Alka-Seltzer—a national drug product with no RFD limitations—would seem to prove differently. Although Miles discontinued its NBC *National Barn Dance* sponsorship in 1946, the company credits much of the great growth of Alka-Seltzer sales to the program. In 1933, when the headache-and-stomach-relief tablets were first being introduced to the country, Miles sponsored one hour of *Barn Dance* on a local basis, then extended the show to three stations, and finally gave the program national network coverage over a span of 11 years.

Somewhat over three years ago, Phillips Petroleum Company bought 30 minutes of *Barn Dance*, and found it



Purina "talking calf" joins WSM's Cowboy Copas (right)

so successful in the area covered by WLS that a couple of months ago the oil company expanded its coverage to nearly 100 ABC stations in the Midwest, West, and South.

Since 1932, WLS has received an average of 1,000,000 pieces of mail from listeners yearly, due to the pull of folk music's friendliness and warmth. In addition to the mail contact between the station and its audience, WLS since 1930 has published the *WLS Family Album*, featuring pictures of its folk entertainers. The book has sold in the neighborhood of 40,000 copies a year at 50 cents each, another indication of the hold of hillbilly personalities on dialers.

Grand Ole Opry, WSM's (Nashville, Tenn.) top-rated folk-music program, has a 24-year-old success story to tell. Typical of the job it has done for advertisers using its folksong dispensers is the Ralston Purina Company's experience. When the firm first went on *Opry* in 1943, an offer was made on the show asking listeners to write in for a photograph of the cast. After only one broadcast of the offer, 263,000 people sent in letters requesting the picture.

Sales-wise, Ralston learned emphatically in 1947 just how great is the impact of folk programs. Figures on sales of Purina Chick Startena for the country as a whole showed that the Eastern division suffered a 5% loss over the year before, while the Midwest and Western divisions had held their own. But in the Southern sales division—covered by WSM and *Opry*—the company found a 45% increase.

During the six-month period of October through March, 1947-'48,

(Please turn to page 56)



Folk programs pull mail for KWTO's farm organ, "The Dial"

KOMA's Chic-O-Line Millers pictures do a direct selling job ▶

Free Picture OF THE CHIC-O-LINE MILLERS for You!



CHUCK DAVIS JACK BEASLEY LEXIE LOU RAY

Also *Free* PAMPHLETS on latest profitable feeding methods

SEND IN THE COUPON BELOW . . . and we will send you a big glossy picture of one of the most popular radio, farm singing groups in the Southwest . . . *The Chic-O-Line Millers*—heard Monday through Friday, every week, at 12:15 on KOMA, Oklahoma City.

You will also be invited to attend the Chic-O-Line Party when the "Millers" make a personal appearance at your nearby Chic-O-Line Dealer's store.

What's more—You will be put on our mailing list to receive bulletins and pamphlets containing the most modern, scientific feeding information to help you make more money on your livestock and poultry.

SO—send in the coupon below—NOW! . . . The supply of pictures is limited. Meantime—call on your Chic-O-Line Feed Dealer. Ask him when the Chic-O-Line Millers will be at his store.

CHIC-O-LINE FEED MILLS ARE A DIVISION OF THE FAMOUS CHICKASHA COTTON OIL CO.—*Nearly Fifty Years of Service to Farmers and Feeders*

Radio is getting bigger

Herein the latest facts and figures on the listening and viewing audiences

over-all Increase in number of radio homes (5,276,000) between January, 1946, and January, 1949, is three times the total homes TV-equipped at present. The increase in radio homes between 1 January, 1948, and 1 January, 1949, (1,651,000) is also more than the total TV homes today. Translated in terms of broadcast audience this means that even if there were no listening at all in TV homes, which is obviously not so,* advertisers are still receiving bigger audiences for their dollar than they did a year ago.

Total number of radio homes at the outset of 1949 was 39,274,712. This does not take into account the number of multiple-receiver homes, the millions of portable and automotive sets, listening in public places, and at-work radio dialing. It does not take into consideration FM homes, which in New York, according to Pulse, are 13.3 of all homes in the area that Pulse of New York surveys via its "roster-recall" program-rating service.

TV is growing, but Hooper's March *Radio-TV Audience Trends* gives an accurate picture of just what share of the audience the visual medium has at present in a cross-section of cities throughout the nation. The nighttime figures, which give TV the best of it, show:

City	Share of Audience Radio	TV
Atlanta	95.6	4.4
Baltimore	78.9	21.1
Boston	88.4	11.6
Buffalo	94.6	5.4
Cincinnati	96.8	3.2
Cleveland	93.0	7.0
Columbus	99.9	0.1
Dayton	97.4	2.6
Detroit	91.3	8.7
Erie	98.5	1.5
Ft. Worth-Dallas	96.4	3.6
Houston	98.4	1.6
Louisville	97.8	2.2
Memphis	96.7	3.3
Miami	99.8	0.2
Milwaukee	90.1	9.9
Minneapolis-St. Paul	98.0	2.0
New Orleans	97.4	2.6
Pittsburgh	97.6	2.4
Richmond	94.9	5.1
St. Louis	93.9	6.1
Salt Lake City	98.7	1.3
San Francisco-Oakland	98.6	1.4
Schenectady-Troy-Albany	91.4	8.6
Seattle	98.3	1.7
Syracuse	98.5	1.5
Toledo	90.2	9.8

In this tabulation the big-city areas (New York, Chicago, Washington, Philadelphia) have been left out because they are not representative of the country at large. New York has approximately one-third of all the nation's TV receivers and it has enjoyed television for a longer period than any other town except perhaps Schenectady, yet the share-of-audience figures

(Please turn to page 54)

* Hooper's TV ratings indicate that in New York, while Jack Benny is on the air, TV homes were listening to radio to the extent of 8.5%.

Radio audience is giant of 39,274,712 homes while TV is a growing baby



64.2% of the U. S. listens with an amazing regularity

Television is a sales rather than an ad tool



A CHAMBER MUSIC QUINTET, SUCH AS THIS, PLAYS ORIGINAL MUSIC TO BACK THE COMMERCIAL JINGLIZING OF CUTICURA

The Cuticura click

Singing commercials with original music boost medicated soap sales

selective

Long use will dull the keenest blade—and the same thing will happen to a successful advertising formula. And of all the events that can finally take the edge off the keenest selling effort, the most relentless is the change in people's living habits.

Officials of the Potter Drug & Chemical Corporation found that out in the latter half of 1939—in time to do something about it. Cuticura Soap and Ointment, leading Potter items, had been top sellers in the field of medicated skin preparations for many years. There was no surface evidence that their dominant position might be disturbed.

But up from New York one day came Atherton & Currier's J. William Atherton. He had handled the Cuticura account for Morse International for years before taking it with him to his own agency around 1927. He had helped build Cuticura from a relatively obscure name among many struggling medicated toiletries brands to practically a household word.

He had a pocketful of facts and figures that startled the conservative New England management of Potter Drug and Chemical. His proposal made the directors (or so the story goes) wonder whether the astute pilot of their advertising hadn't deliberately timed his visit to coincide with the absence of ultra-conservative president Samuel M. Best, who was on a Euro-

(Please turn to page 58)





Plot sequence of a daytime serial.
Pictures courtesy of Radio Mirror

The secret i

Writers complain tha

PART FOUR
OF A SERIES

1-it starts when Junior meets stranger learns about "easy money"

2-aggravated as Junior listens to parents quarrel about "Keeping up with Joneses"

3-Ma hears about the stranger in town from her friend Shuffle Shober. She hears that Junior and the stranger have been talking about "easy money." Ma has invited stranger home for tea



life of a soap opera

restrictions of plot and characterizations

severely limit program effectiveness

over-all Daytime serial writers are specialists in creating emotions that keep 20,000,000 housewives coming back for more. The fact that they aren't inclined to experiment with new ways of luring more housewives to listen to more episodes is seldom their fault.

The writer thinks of the housewife as a prospect to be entertained; sponsor and agency executives think of her first as a customer. This scrambling of the housewife in a dual role is a major reason so many go "psychologically deaf" when the commercial comes on.

Most writers instinctively recognize that the emotional effect is the most important element of their story, the appeal that keeps radios warm and waiting. Their ability to create this appeal brings ears within range of a commercial.

But paradoxically, the very appeal that lures housewives to tune a serial may act as a block to selling her. This problem Attitudes, Inc., researchers undertook to solve by making the writer help sell the housewife. They worked out ways to use the emotions he manufactures to dissolve "commercial deafness."

Daytime serial writers are not in the same position as writers of important nighttime dramatic or comedy-variety shows. A Hope or a Benny, for example, may be as good—or as bad—as his material. That means his writers. But to investigate listeners, or to listen to a few episodes of a few serials, might tell a researcher little about how soap operas get "that way." Without further insight he would be in much the same position as the Columbus, Ohio, woman in charge of a committee to investigate the price of milk. She thought the producers were the cows.

Despite the fact that the writer is immediately responsible for the story-experiences that attract listeners, there are important reasons why he seldom has the final say, why he isn't allowed to experiment. Other writers must produce scripts that stand up on their own merit, apart from acting, directing, and other production values. But once soap-opera characters and themes become set, they tend to become more or less "real" to listeners, to live independent lives in the imaginations of serial followers. The writer isn't supposed to tamper with the stereotyped impressions listeners have of these lives. Neither is he supposed to present new views of life, or attempt to deal with old situations with a fresh approach.

Thus, the serial writer's task of inventing action appropriate to the established "family" of characters is generally considered less creative and therefore less important than the work of many other writers.

There is some evidence that so restrictive a policy misses the boat with many available daytime listeners. On the other hand, a serial strip is regarded as a piece of corporate property too valuable to risk losing its hold on a known following through experiments that deviate from the formula.

Sponsors and agencies frequently go further than merely seeing that a storyline stays "in the groove." The extent to which they make story suggestions and decisions depends upon a number of factors, such as the current popularity of the show, the reputation of the writer, ownership of

(Please turn to page 42)



4·trust is displayed in stranger by Ma who asks him to bring the cashbox down to bank



5·the test comes when stranger fights with his inner self, wins against temptation to steal box



6·the moral is explained by Ma. "Keeping up with Joneses" might have led Junior astray

Part Five of a Series

The automotive story

Real case histories of down-to-earth air advertising effectiveness

The automakers, competing heavily this year for a share of the estimated $5,000,000,000 market in U.S. passenger-car sales, list hardly a major firm in their ranks that is not using radio or TV in one form or another. Chevrolet, industry sales leader, is busy spending a $15-18,000,000 budget, much of it concentrated in wide selective announcement campaigns in radio and TV, network AM one-shots, and the TV *Chevrolet On Broadway*. Ford, Kaiser-Frazer, Buick, Chrysler, Nash, Oldsmobile, as well as the national dealer organizations of DeSoto-Plymouth and Lincoln-Mercury, are regular AM network or TV network advertisers. Almost all auto firms are heavy selective advertisers, using for the most part e.t. announcements and TV films. One large selective user, Kaiser-Frazer, found that a year of broadcasting announcements (in addition to network selling) brought sales increases of 10-20%.

A growing list, too, of auto dealers, among the more than 43,000 in the nation, are turning to broadcasting to maintain their sales rates in new cars and to build up business in repair facilities and auto accessories. Dealer failures in radio are few, and those occur mostly because of a lack of understanding of the medium and a refusal to promote broadcast advertising effectively. More and more dealers are going on the air with co-op support from the manufacturers from whom they buy their cars and trucks, and a growing list of automakers is including radio and TV material in their prepared ad kits sent to dealers. The "dealer group" type of advertising on the air, particularly among the various Chevrolet and Lincoln-Mercury dealer groups, is growing, and now accounts for nearly a quarter of all current dealer TV advertising.

There is real competition these days in auto accessories and the billion-dollar tire-and-tube market. Virtually every major manufacturer has radio or TV in his selling plans.

Ford Truck Dealer

SPONSOR: Hamco Trucks, Inc. **AGENCY: Direct**

CAPSULE CASE HISTORY: April, 1949, proved to be the greatest month for truck sales in Hamco's history. As a result of a series of low-cost participations (live copy, plus visual cards) on WLW-T's "Peter Grant News" on Thursday nights, April orders from customers in the WLW-T area totalled 57 trucks, all traceable to the firm's directly-placed TV advertising. The visual advertising also stressed service for Ford trucks, and Hamco's repair business is now booming, according to Hamco's delighted president, Paul Westendorf.

WLW-T, Cincinnati **PROGRAM: "Peter Grant News"**

Auto-Lite Products

SPONSOR: Electric Auto-Lite Co. **AGENCY: Newell-Emmett**

CAPSULE CASE HISTORY: Auto-Lite, a consistent advertiser in radio for years, switched recently to a CBS-built show, "Suspense." The whodunit thriller is being aired now both in radio, and, in a slightly different form, in TV. Says Auto-Lite: "We think 'Suspense' on radio is doing an excellent job of raising the visibility of our name and the understanding of our products and services. It is also helping us to extend our distribution, which is the primary answer to sales in the automotive parts business." Firm also increased dealer co-op radio.

CBS and CBS-TV NETWORKS **PROGRAM: "Suspense"**

Windshield Wipers

SPONSOR: Anderson Co. **AGENCY: Schwab & Beatty**

CAPSULE CASE HISTORY: A few years ago, Anderson was anxious to introduce "Sleetmaster" windshield-wiper blades in the N.Y. area, hitherto weak in sales for the firm. Dealer acceptance also had to be gained. Firm bought a Sunday-night WOR newscast, and after 13 weeks found that radio had brought all company sales in N.Y. up to par (only "Sleetmaster" was mentioned), had convinced two leading N.Y. retail auto chains to stock the item, and had produced introductory sales for "Sleetmaster" beyond all hopes of firm and agency.

WOR, New York **PROGRAM: "Frank Singiser News"**

Pontiac Dealer

SPONSOR: Jameson Motor Co. **AGENCY: Direct**

CAPSULE CASE HISTORY: This Pontiac dealer, particularly anxious to reach rural listeners 75-80 miles from town, bought ABC co-op, "Headline Edition," with this result: Last six months of 1948, after radio compaign began, showed an increase of 305% in the firm's used-car business, always an important side-line to any new-car dealer. Jameson was able to prove that 54% of the used-car sales came from areas outside Alexandria, and most of the customers asked for a specific car they had heard about on the air. Jameson renewed for a second year.

KALB, Alexandria, La. **PROGRAM: "Headline Edition"**

De Soto-Plymouth Dealer

SPONSOR: Bruce Perry Motor Co. **AGENCY: Direct**

CAPSULE CASE HISTORY: After a few broadcasts with the ABC co-op show, "Mr. President," it was decided to test the pulling power of the show with a give-away offer in the commercial. An $8.95 spring tune-up was offered to the first 25 car owners who called in after the announcement and correctly identified the name of "Mr. President" being portrayed by Edward Arnold. In the half-hour that followed, Perry answered 137 calls on a jammed switchboard. Says Perry: "We are convinced that Edward Arnold and WSAZ are top salesmen for us."

WSAZ, Huntington, W. Va. **PROGRAM: "Mr. President"**

General Tire Dealer

SPONSOR: Empire Tire Co. **AGENCY: Direct**

CAPSULE CASE HISTORY: An independent tire dealer in a rural area, Empire decided radio was answer to problem of reaching rural buyers. Firm sponsors the Mutual co-op, "Fulton Lewis, Jr." Says Empire's manager, J. M. Paris: "Lewis . . . has increased our 'drop-in' trade by at least 300%. In addition, it has served as an introduction for our salesmen in their calls." So successful has Lewis sponsorship been, that Empire has upped radio budget 200% to include sponsorship of regional high school and college basketball, feels it's paid off.

KBMY, Billings, Mont. **PROGRAM: "Fulton Lewis, Jr."**

Pontiac Dealer

SPONSOR: Wiebel Pontiac Service **AGENCY: Direct**

CAPSULE CASE HISTORY: The problem of how best to spend a limited ad budget was solved successfully by this auto dealer who bought a six-announcement-daily schedule on Bridgeport's WICC. The object was to step up the firm's repair business, and to plug the 1949 Pontiac line. After the first three days of broadcasting, 500 people came in to the Wiebel showroom and placed orders for 50 new cars. The firm's service trade, backbone of the business, was increased to capacity, with results directly traceable to broadcast advertising.

WICC, Bridgeport **PROGRAM: Announcements**

Ford Motor Co.

SPONSOR: Ford Motor Co. **AGENCY: J. Walter Thompson**

CAPSULE CASE HISTORY: Ford, in recent years, has been particularly anxious to build up the sale of Ford trucks. During Dodger baseball telecasts, some awe-inspiring road test films of Fords at proving grounds were shown. The president of Adam Groll & Son, N.Y. truckers, was so impressed he ordered his first Ford truck without any further sales effort. Groll, who has withstood many attempts by local Ford dealers to make a fleet sale, said: "I purchased my first Ford because your programs convinced me you made a good product."

WCBS-TV, New York **PROGRAM: "Dodger Telecasts"**

Texaco Products

SPONSOR: Texas Company **AGENCY: Kudner**

CAPSULE CASE HISTORY: Texas' TV expenditures, via the Kudner Agency, have brought terrific returns in all TV areas carrying "Texaco Star Theatre." Not only is it the highest-rated show on the TV air as regards popularity, but the integrated commercials and the "pitchman" routine of Sid Stone have made the Berle opus attain top heights in sponsor identification—98.5. Program has a terrific mail pull running into thousands weekly, and three out of four respondents say they're switching to Texaco products.

NBC-TV NETWORK **PROGRAM: "Texaco Star Theatre"**

Chain Filling Stations

SPONSOR: Bonded Gasoline & Oil System **AGENCY: Various**

CAPSULE CASE HISTORY: Firm, long a non-radio user, turned to radio in 1948 and a Fred Ziv transcribed thriller, "Boston Blackie," to boost gas and oil sales for a large chain of independent filling stations. Show is now in its 18th straight month for Bonded, and gets high ratings in its Sunday evening spot, due to vigorous firm promotion. Says Bonded: "Since 'Boston Blackie' started sleuthing for us, we have traced a solid increase in our gasoline and oil gallonage. The teamwork is unbeatable." Show has upped sales 30-50%.

WIRE, Indianapolis **PROGRAM: "Boston Blackie"**

Chevrolet Dealer

SPONSOR: City Chevrolet Co. **AGENCY: Patten-Holloway**

CAPSULE CASE HISTORY: In late 1948, City's agency, Patten-Holloway, recommended using transcribed "Safety Spots" series of Harry Goodman. City put nearly all its ad budget into series. The agency reports: "Quotas set in the first third of the campaign were $41,000 for repair service; they reached $58,000. Again, $78,000 was the goal set for auto parts; they hit $83,000." Both client and agency feel that the "Safety Spots" did an outstanding job in selling vital service and auto-parts portion of City Chevrolet's business.

STATIONS: Various **PROGRAM: "Safety Spots"**

Phillips Gas & Oil

SPONSOR: Phillips Petroleum **AGENCY: Lambert & Feasley**

CAPSULE CASE HISTORY: This large regional oil firm has used selective newscasts and other programing, through Lambert & Feasley, for years with increasing success. Results were so good, Phillips recently increased its radio budget almost double to include sponsorship of high-rated "National Barn Dance" on 100 ABC stations in Phillips marketing area. However, much of Phillips' selective selling remains. An unbroken 10-year run with KMBC's nightly "Erle Smith News" gets the credit for making Phillips petroleum sales leader in Kansas City.

KMBC, Kansas City, Mo. **PROGRAM: "Erle Smith News"**

TOO YOUNG TO VOTE

(Continued from page 23)

telephone-home listening audience per program. Since he seldom has reported multiple set listening habits* per respondent, his audience composition figures have been restricted to the listening to the family receiver rather than the receiver in the rooms of the teenagers. Since only 26.0% of the respondents in this typical youth survey reported hearing their programs over the "family" set, and since 38% reported hearing their favorite programs on their own sets, it's obvious that teenage program preferences haven't been known just guessed at from mail and premium offers response. Since the latter form of check-up is unsatisfactory because youth listening swings frequently to the biggest premium, only spontaneous mail pull has meant anything. This means that girls have been catered to far more than the boys. It also means that the under-13 year olds, who aren't given to writing fan-stuff, have been a great question mark—and still are. Of late, because of TV which is catering to the exhibitionists among the youngsters and their mothers, there has been more concrete evidence of 3-13 year viewing group. This group doesn't spend its own money but it's outspoken about what it wants to eat and what parents have to buy for them. (Next fall, current reports indicate that parents will have to costume their offspring as cowboys, Howdy Doody, or a Shmoos. Authority for this is the Boys Apparel & Accessories Manufacturers Association, which points to department stores over the nation installing juvenile western departments.)

Although it might be supposed that comedians or popular music would lead in program preferences, *Lux Radio Theater*, because of the strong feminine interest, leads the combined boy-girl 13-19 year rating. Baseball is second, and that's because of the strong position which play-by-play broadcasts hold.

The teenage "Top Twenty" in the 4-city survey (actually 21 shows are reported due to a tie) are:

TEENAGE TOP TWENTY

Program	Percentage*
Lux Radio Theater	21.2
Baseball	14.2
Bob Hope	13.1
Hit Parade	12.8
Jack Benny	10.5
Arthur Godfrey	9.1
950 Club (Philadelphia)	7.0
Henry Morgan	6.3
Red Skelton	6.0
Bing Crosby	5.8
Sam Spade	5.4
Studio One	4.8
Stop the Music	4.7
Dance Land (Philadelphia)	4.6
Chesterfield Supper Club	3.8
Escape	3.7
Horace Heidt	3.3
My Friend Irma	3.3
Fred Allen	3.1
Make Believe Ballroom (N.Y.)	3.0
Vaughn Monroe	3.0

** Percentage of respondents (1,342) who selected each program as "favorite."*

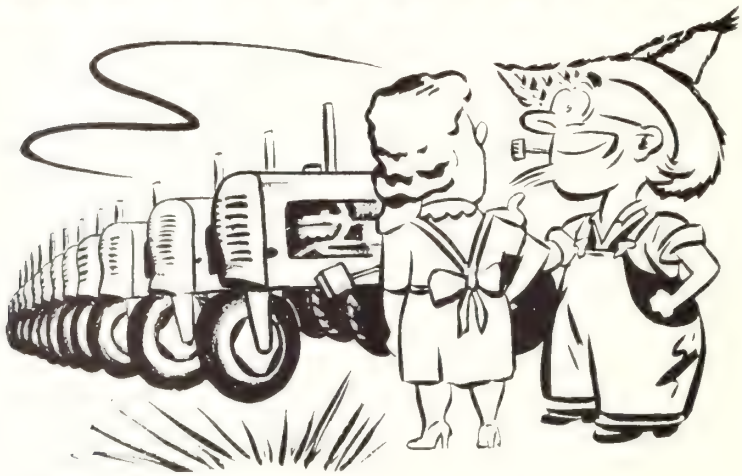
In the younger-boy group in this Gilbert Survey (13-15) there was much less evidence of the popular music yen than in the average. The girls on the other hand in the same three-year span already have developed the disk-jockey listening habit. The short-dress contingent listed Philadelphia's *950 Club* second which means that practically all the Quaker City sample must have voted for it, since the report covered all four cities. They listed *Hit Parade* third and *Dance Land* (Philadelphia), *Make Believe Ballroom* hit their lists.

Sponsor identification among the youth (13-19) sample was nothing to write home about, as the chart used with this report indicates. In no case

(Please turn to page 41)

* Hooperatings do not cover "second set" listening

"GOTTA GET MORE TRACTORS!"



When it comes to big-money farmin', our Red River Valley is mighty hard to beat!

Last year alone, us North Dakota hayseeds in the rich Red River Valley harvested *$311,350,000 worth of farm products*—spent *$400,741,000 in retail stores*—had an Average Effective Buying Income *29.9% above the national average!*

WDAY, Fargo, is the *one, Grade-A radio approach* to all this extra dough, because Red River Valley farmers and city folk alike have rated it their *top-favorite station* for 26 years—prefer WDAY, 5 to 1!

Get all the facts today! Write us or ask any Old Colonel at Free & Peters.

WDAY

FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS

FREE & PETERS, INC., Exclusive National Representatives

THE GREATEST SHOWS ON THE AIRWAVES

"Preee-senting!... a Lang-Worth FEATURE Program"



wnew 565 fifth avenue new york 17, n.y.

office of the director
program and operations

March 22 1949

Mr Cy Langlois Sr
Lang-Worth Feature Programs Inc
113 West 57th Street
New York 19 New York

Dear Cy:

I think you will be pleased to know that "CAVALCADE OF MUSIC" (two P.M. Sundays), has just been reported, in the January-February Hooperatings, tied for first place amongst all New York stations. When you consider that WNEW operates on ten-thousand watts against six fifty-thousand watt outlets, I think you will see the significance of this result.

Your devotion to better programming and your willingness to incorporate production values into your service is something everyone in radio must applaud. In these days of increasing competition, programs such as "CAVALCADE OF MUSIC" are the best rating-bait we know.

Please accept our compliments and best wishes for more programs of this kind. Programs are always the payoff.

Cordially yours,

Ted Cott
Vice President and
Director of Programs

1130 on your dial
24 hours a day

TC:vlj



Captures listeners with the greatest of ease!

Better showmanship gets higher Hoop-ers!



"Hurree! Hurree! Hurree! the line is forming to Lang-Worth!"





Network Calibre Programs at Local Station Cost

LANG-WORTH
feature programs, inc.

STEINWAY HALL, 113 WEST 57TH ST.
NEW YORK 19, N. Y.



Mr. Sponsor asks...

"Why aren't more daytime serials sponsored on a local-retail basis?"

Bernard Rosenberg | Vice President in charge of sales
Cameo Curtains, Inc., N. Y.

The Picked Panel answers Mr. Rosenberg



As a very practical matter, the national selective or local-retail sponsor looks to two sources for programs: (1) local production, (2) transcribed programs. There are very few locally produced daytime serials. The problems of good scripts, good casts, good production are much too difficult at the local level, and their cost on a five-per-week, single-city basis becomes staggering for the sponsor or the station. Of course, transcribing the program can answer both of these difficulties. However, there are few transcribed daytime serials which can measure up script-wise, cast-wise and production-wise. Furthermore, one of the secrets of the successful daytime serial is "long-run." Leading network serials usually have been on the air over a lengthy period, sometimes as long as ten to 20 years. There are very few transcribed daytime serials available on such a basis.

If a national selective or local-retail advertiser came to us for a daytime show to reach the housewife, we would be in position to offer him several daytime serials, as well as musical, variety, or comedy shows. But my guess is that such an advertiser would turn them down in favor of our husband-and-wife show, *Meet the Menjous*, with Adolphe Menjou and his wife, Verree Teasdale. Why?

1. Sponsors usually like "names." Daytime serials usually do not include big-name talent.

2. Sponsors usually like to promote their shows in order to whip up enthusiasm on the part of their salesmen and dealers. Obviously, it is easier to promote enthusiasm with a "name" personality.

3. National selective sponsors usually plan radio-page newspaper ads, publicity, and store displays. Local-retail sponsors usually like to plan promotion, including window displays, elevator cards, envelope stuffers, etc. Names like Menjou attract more attention in window displays, elevator cards, etc., than is usually possible with the promotion of a soap opera.

4. Daytime serials seem to do best when slotted in with other daytime serials. The local outlet for the networks which carry most serials usually have no such time availabilities, whereas, the other networks carry practically no daytime serials among which to slot yours. A Mr. & Mrs. program, or a musical, can be successful in almost any time slot.

5. Another practical reason becomes apparent at the time of the all-important audition of a daytime serial, which audition doesn't always impress a prospective sponsor. He can appreciate a musical, or realize the value of a name show—and if he looks at the Hooperating of Mr. & Mrs. shows which win markets where they are running, he finds that they invariably pull higher ratings than the leading soap operas on the same stations.

So, regarding daytime serials: we have them, and they're good. But sponsors seem to prefer shows like *Meet the Menjous*. They get name values, quicker action, and they seem to get better results.

FREDERIC W. ZIV
President
Ziv Company, N. Y.



I am glad to answer your question for it is an important one which we keep asking ourselves. The answer we believes lies in a combination of factors which slowly, perhaps, but steadily are being overcome.

It is generally accepted that daytime serials are best programed in the block system. At the local-station level this is possible only on the network outlets being fed daytime serials on the line and, of course, where this condition is favorable, the difficult problem of adjacent time availabilities asserts itself.

The second factor lies in the vehicle itself. To realize fully the returns possible through this type of programing, the local or selective advertiser must be prepared to embark on a long-term schedule. The daytime-serial audience is not built overnight. It does take time to establish the show and to develop a loyal listenership. Network advertisers and their agencies seem to understand this, for they continue to schedule serials with effectiveness.

As a third point, it occurs to us that the national network advertiser is more objective in the selection of his program vehicle than is the average local radio sponsor. The national advertiser places his problem in the hands of the experts, the people who analyze his market, know the medium, and shape the program accordingly.

In the final analysis, it rests with us as producers and distributors of transcribed daytime serials available for national selective and local sponsorship to do a more thorough and effective job in winning over these advertisers who are not yet aware of the great potential this long-established program type holds for them. Certainly we have enough sales ammunition to borrow from the networks' bulging files of successful case histories. So strongly do we believe in the daytime serial for this field that the most recent addition to our syndicated program catalog is the five-a-week serial drama *Aunt Mary*. We are glad to report it is already doing a fine job in a great many cities.

DONALD J. MERCER
Director
NBC Radio Recording Div.
New York



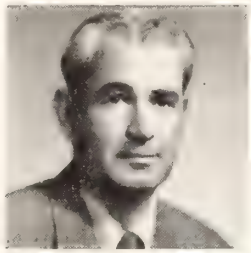
There are several reasons why relatively few local retailers or regional operators have taken advantage of the most popular form of daytime radio — serial dramas.

The reasons can be traced back to the early days of radio. No single station could support the writing and production cost for five programs a week. And transcriptions in those early days lacked high fidelity and uniform quality. As a result, radio editors of newspapers were vehement in their criticism of transcriptions.

In this atmosphere, many agencies were hesitant to recommend serial dramas to their retail or regional clients. Others, eager to put this popular and effective form of radio to work for the products they advertised, found their clients were allergic to transcribed programs.

Later, of course, techniques were improved to such an extent that quality

BIGGER . . .
BETTER . . .
Stronger
than Ever



"Ernie" Webber, president of Webber Motors, Omaha, sponsor of the "Sportlog."



Bob Steelman, KOIL's Sports Director, featured on Webber Motors' "Sportlog."



2nd Year
of the Midwest's
Biggest Sports Package

WEBBER MOTORS'
"Sportlog"



Tremendous results the first year! Now, Webber Motors' "Sportlog" starts its second year greater than ever. Two new features have been added—Football and a Hunting and Fishing series.

A combination of all KOIL's sports programs—"Sportlog" is 100% sponsored by Webber Motors, Omaha, distributor and dealer of Dodge and Plymouth cars and trucks. Webber Motors is just one of the many local advertisers who buy local shows on KOIL IN A BIG WAY year after year.

KOIL Builds Programming That Pays Off!

105 advertisers use KOIL today . . . . 30 have received continuous service for over 5 years. KOIL is TOP ABC station in the nation in morning and afternoon audience . . . it's second at night. (Jan.-Febr., '49 Hooper). Ask about KOIL shows that will pay off for *you* in the Omaha area.

KOIL

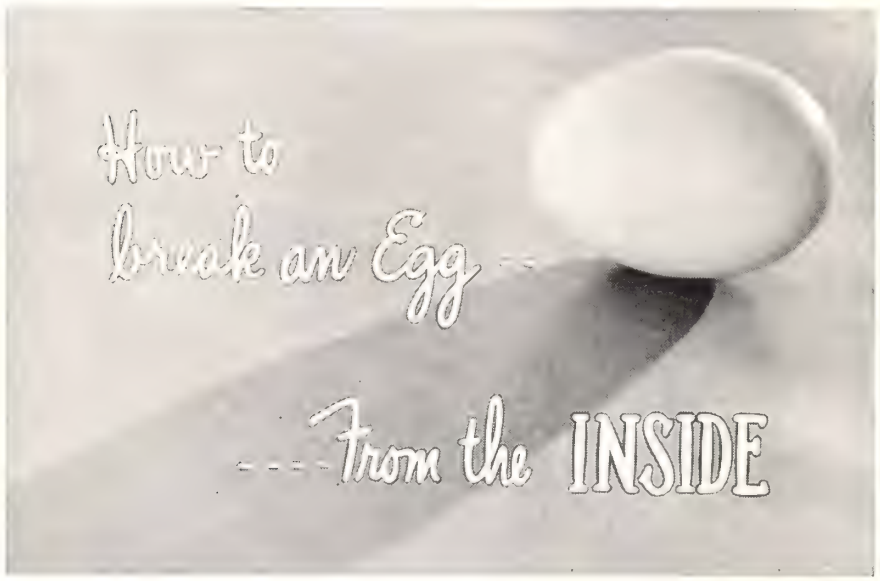
OMAHA & COUNCIL BLUFFS BASIC ABC 5000 WATTS
Represented by Edward Petry & Co.

of transcriptions was equal to and often better than that of local and even network programs. Although the prejudice still remained in the minds of many advertising men, a few progressive agencies and advertisers decided that the advantages of using serial dramas would no longer be denied them simply because they were local advertisers. Shows such as *Linda's First Love* and *Judy & Jane* proved what could be done. Almost immediately transcribed serial dramas were offered to agencies and advertisers by syndicates. However, most of these programs were over-priced and inadequately financed, and the agencies, realizing that continuity and long life were prerequisites, refused to sponsor the programs without the assurance that 260 or 520 episodes were available.

A few, of course, were sponsored and proved to be just as successful as the network serials. But the success of serials and their increasing use on the networks produced a new problem for the local or regional advertiser—"network preemption." The local advertiser no sooner got himself set in a good time spot than he was forced to move to another spot which disrupted his continuity—a fundamental of successful serial drama usage.

The foregoing are, it seems to me, the chief hurdles that have deterred many local and regional advertisers from use of this type program. Only a few agencies and selective advertisers have the experience and determination necessary to overcome these handicaps and thus obtain the advantages accruing to the large network advertisers.

KATHRYN M. HARDIG
The Ralph H. Jones Company
Columbus, Ohio

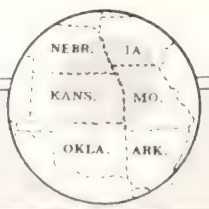


You don't have to break through a shell of sales resistance when you use WIBW to sell the Kansas farm audience. *When you used WIBW, you're already on the inside!*

Because we've been a farm station for 25 years, we have the loyalty and confidence of these big-buying farm families. You'll understand why WIBW advertisers get more sales, faster distribution and greater profits when you let us sell *your* product . . .

from • • • the • • • INSIDE

W I B W



SERVING AND SELLING
"THE MAGIC CIRCLE"
WIBW · TOPEKA, KANSAS · WIBW-FM

C B S

Rep. CAPPER PUBLICATIONS, Inc. · BEN LUDY, Gen. Mgr. · WIBW · KCKN · KCKN-FM



Many retailers spend nearly 100% of their appropriations to move about 5% of items carried in stock, at alledgedly reduced prices. The consumer acceptance on these items has, in many instances, already been

(Please turn to page 40)



The listener was absent minded. He forgot to put an address on the postcard. But on the back he had written: "Dear Will: Please send me the flower bulbs you have been advertising." That's all he wrote, but it was enough.

The postoffice sent the card right to "The Old Corral" in care of KDYL—right where it belonged.

That's just one example of the acceptance of KDYL in the rich Utah market.

KDYL-TV, now in its second year, does the same sort of smart selling job in television, too.

KDYL
UTAH'S NBC STATION
AM-FM-TELEVISION

National Representative:
John Blair & Co.

ONLY THE LEADER CAN BE *First!*



Michigan's Greatest Advertising Medium

Call or write your nearest PETRY office

WJR CBS 50,000 WATTS



FREE SPEECH MIKE

THE GOODWILL STATION, INC.—Fisher Bldg., Detroit

G. A. RICHARDS, *Chairman of the Board*
FRANK E. MULLEN, *President*
HARRY WISMER, *Asst. to the Pres.*

IT TAKES A LOT TO COST SO LITTLE!





You get more from WBBM for your Chicago advertising allowance. Because "Chicago's Showmanship Station" has what it takes to deliver *many more* of your customers than any other Chicago station.

A LOT—WBBM commands the highest rating during 205 of the 260 quarter-hours between 6:00 AM and 7:00 PM, across the board. About four times as many quarter-hour wins as all of Chicago's other major stations combined!*

FOR LESS—Because so many more people listen to WBBM so much more of the time, *a daytime sales message on* WBBM *reaches each of your prospective Chicago customers at far less cost than a similar message on any other major station.*

To get a lot more for a lot less, buy WBBM—Chicago's most sponsored station for 23 consecutive years.

WBBM

CHICAGO'S SHOWMANSHIP STATION
COLUMBIA OWNED · 50,000 WATTS
REPRESENTED BY RADIO SALES

*Pulse of Chicago Jan.-Feb. 1949

created by the manufacturer's national advertising. Some retailers have the sales background or vision to see a long-time promotion such as a daytime radio serial. These are usually leaders in their field.

Daytime serials are projected on a basis of accumulative results, constantly and steadily building by repetition to largely the same group. Such serials are tremendously effective because they get a portion of the buying public intensely sold, instead of the whole population half-heartedly sold.

A dramatic serial demands that the listener either give rapt attention or turn it off. His mind is washed of all competing distractions. The commercial announcement falls on a completely receptive mind, and is absorbed so thoroughly that sponsor loyalty and buying urge are far greater than with other promotions.

This "favoring wind" usually attains greatest results only when supported by a definite merchandising plan. Here is where so many "spot" programs, or network co-ops, for that matter, fall short. They are the brain-children of an entertainment mind, instead of a selling mind.

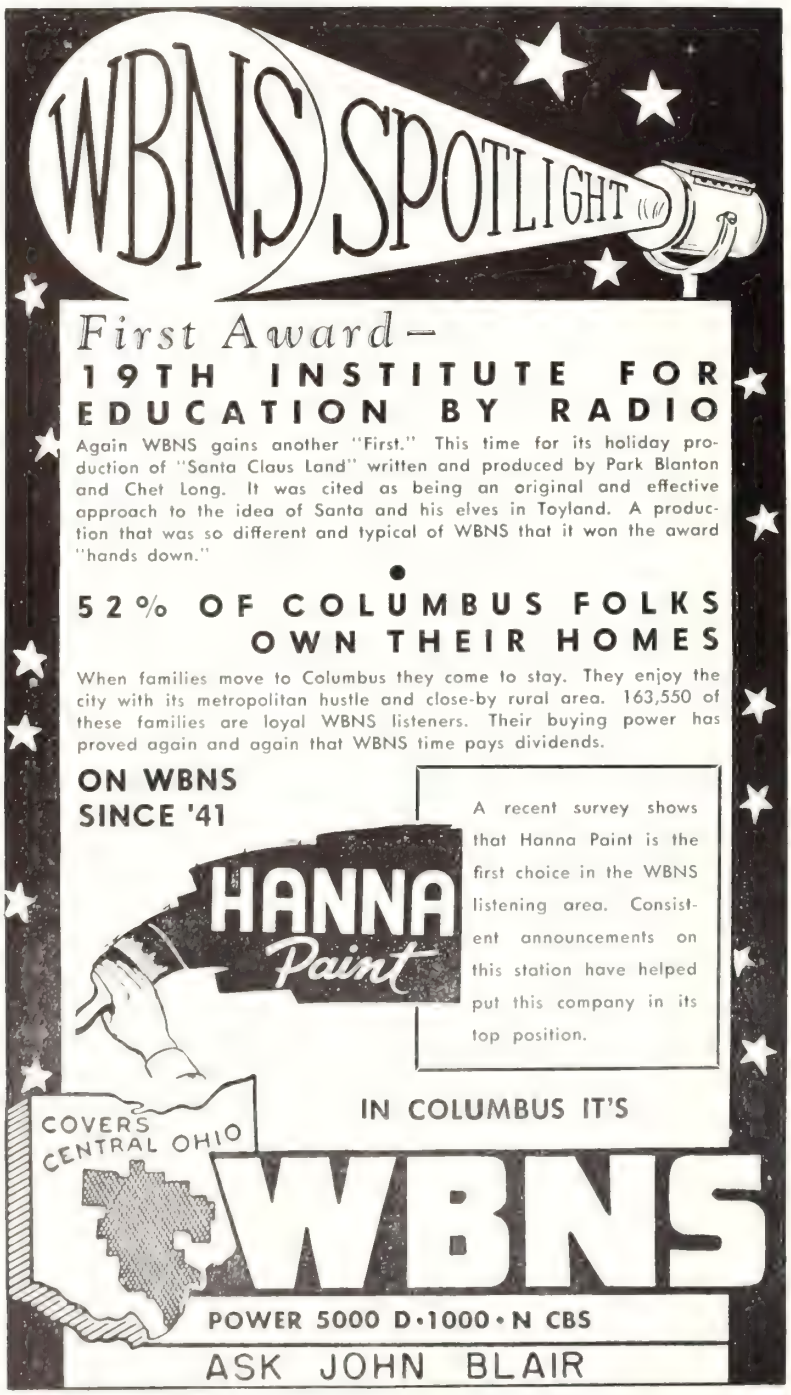
The true selling mind creates the merchandising plan upon which the whole program rides. merchandising *first* entertainment to fit. The show-business mind usually performs in an opposite manner.

One department store, for example, bought a serial juvenile-appeal program for a one-year run. The program with its merchandising plan, was intended to accelerate sales in their juvenile department. At the start, annual sales from this department were $200,000. One year later, figures indicated a $700,000 annual volume. This was done by no special bargains, merely using a whole merchandising plan, not just a program with commercials "tacked on."

Entertainment value, which produces high popularity ratings, is of course vital. You can't sell to a vacuum. But, let the program ride a beam—a basic idea which wraps around a whole merchandising plan, and let the radio-station salesman study his subject more thoroughly, and, inevitably, more daytime serials will be sold, not only to retailers, but other local or sectional advertisers.

RUSSELL C. COMER
Russell C. Comer Co.
Kansas City, Mo.

* * *





TOO YOUNG TO VOTE

(Continued from page 32)

did the 13-19 year group approach the levels of sponsor-identification ratings as reported by the Hooper organization. However, one factor must be taken into consideration. In the case of Hooper, the question is asked while the listener is tuned to the program. In the case of the Gilbert-NBC survey the respondents were asked to identify the sponsor of the program they had listened to last week. It's one thing to name a sponsor of a program to which the respondent is listening at the time, and another to recall the name of the advertiser after recalling a program as a "favorite." Sponsor-identification recall will always be lower than coincidential. Nevertheless, the discrepancy between responses in this "recall" youth survey and those of the Hooper coincidential sample is surprising.

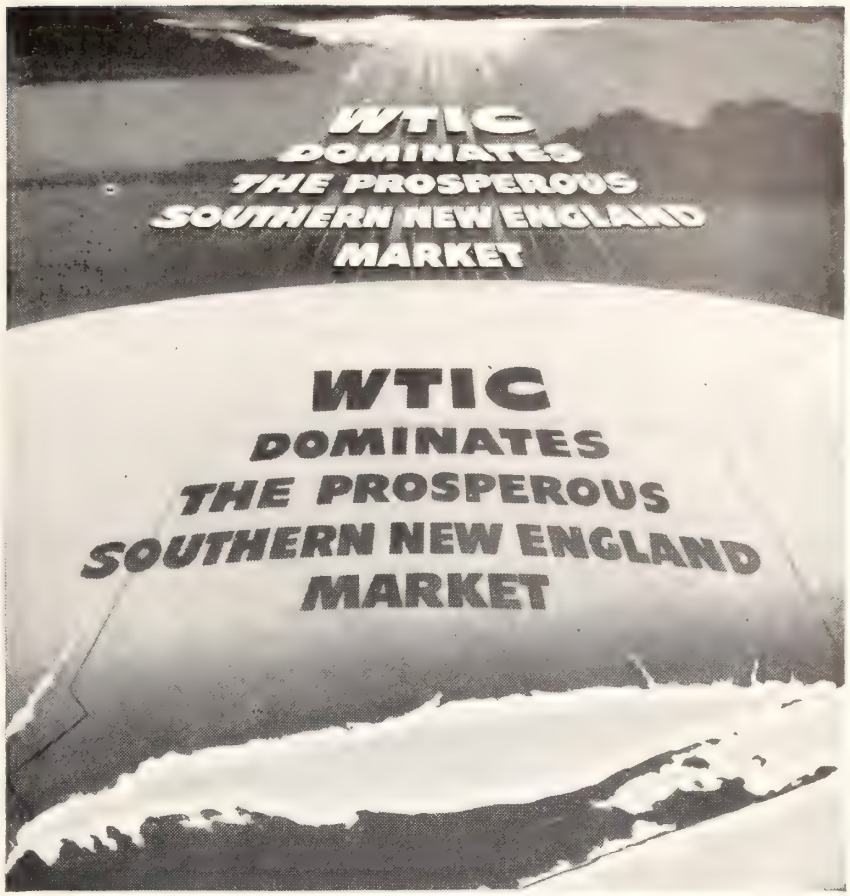
If this survey can be accepted at its face value, there is a great need to increase the brand-name consciousness of men. To quote from the soft-dring section of the report, "As boys grow older they lose some brand consciousness, whereas girls increase in brand consciousness. The effect is that about one-third of all boys and girls in each group have no favorite soft-drink."

Since soft-drink consumption is greatest during 18 and 19, advertising is failing to do its job when one out of every third teenager has no favorite brand.

Program desires for the under-13 year group have been changing rapidly. The old *Uncle Don* may be replaced by *Howdy Doody* but the concept is different. Uncle Don talked down to the kids. Howdy Doody and his mentor Bob Smith treat the moppets as equals. That is not only indicative of Bob Smith but it's true of most high-rating programs addressed to children of all ages.

In a forthcoming issue, SPONSOR will report on juvenile disk jockeys from five to 15 year olds. It will report on what makes the *Rumple Bumbles* of broadcasting get out and do selling jobs that outstrip their predecessors. Broadcast advertising continues to grow up. Every generation wants something different than its forebears. Even if it doesn't know what the previous generation listened to.

Most of those in broadcast advertising today don't know either. ★ ★ ★

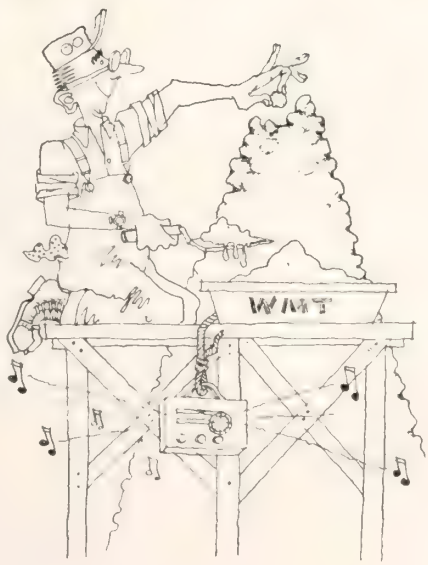


Paul W. Morency, Vice-Pres.—Gen. Mgr. • Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.

WTIC's 50,000 WATTS REPRESENTED NATIONALLY BY WEED & CO.

WMT makes big ones out of little ones in Marble Rock

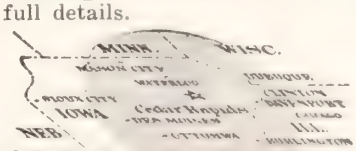
(IOWA)



Making mountains out of mole-hills is a desirable condition . . . when the mountains are markets and the mole-hills their relatively small components.

In Eastern Iowa, WMTland is a mountain of a market, made up of more than a thousand communities whose aggregate population is well over a million. Marble Rock is typical of these communities, small but significant, rich in buying power and loyal to WMT's exclusive CBS programming.

When you want to reach all the Marble Rocks in Eastern Iowa, tell WMT's prosperous audience and start your sales curve mountain-climbing. Ask the Katz man for full details.



WMT

CEDAR RAPIDS

5000 Watts 600 K.C. Day & Night

BASIC COLUMBIA NETWORK

p.s. *(Continued from page 18)*

mercials may be fed to each chain, although all commercials will be heard on the air.

Current status of acceptance of point-of-sale aural advertising is indicated by actual business being placed in New England, the original storecast area, where 5/7 of the available commercial time is now sold.

A number of independent operators of supermarket broadcast advertising have run into difficulties, making, in many cases, the same errors that Storecast Corporation did at the outset. Most new operations are owned by local stations and investors, with pioneer point-of-sale groups acting as national representatives for the installations and as management consultants for the actual operators.

Speakers in markets are, in most cases, installed in ceiling rather than below bins as in Norwalk (Conn.) giant market. Usual store has around 20 such speakers to cover the entire merchandising areas. FM transmission, rather than telephone linking of stores is proving satisfactory, and expansion to giant-market national coverage waits only upon the organization of sufficient local groups and stations. Many FM stations that have desired to add supermarket advertising to their services have not surveyed the supermarkets in their areas and the grocery retail volume done in their supermarkets. Just wanting to operate a point-of-sale broadcast service isn't enough. Storecasting is merchandising as well as advertising. Its payoff is in direct sales. It isn't enough to have a good signal, excellent program, and a good chain of markets in which to operate. It takes merchandising plus, plus, and plus.

DAYTIME SERIALS

(Continued from page 29)

the show, etc. The mere fact that an executive fancies himself as a literary man may account for a change or decision.

Package as well as agency producers often rule their writers with an iron hand. They are naturally concerned with keeping their property sold. To some producers that means filling a script with excitement with a capital E from the opening strains of the theme music. For years the favorite beginning of one package producer for a new story sequence was a rock with a note attached crashing through a window.

That this and similar clichés never seemed to dent the ratings of his shows appears only to emphasize the importance of the symbolic content of the program. In fact, Professor C. H. Sandage in a study of daytime listening in two Illinois counties found that "program content seems more important than style of presentation in attracting listeners from a specific education, community, or age group." Sandage is Professor of Advertising



at the University of Illinois, which has just published results of this study in a bulletin called *Qualitative Analysis of Radio Listening in Two Illinois Counties.*

Something about owning a show, or being responsible for keeping it sold, seems to inspire a producer to something slightly more than paternal interest in what a writer does with the story. Ed Wolf of Wolf Associates, a successful package producer for many years, once conceived an idea for a serial about young twin orphans. He hired Addie Richton and Lynn Stone in 1936 to work out the idea in detail, and they "founded" a home for children, *Hilltop House*, at Glendale, U.S.A., and built a story around the people in it. Wolf, who is no one to hang onto an idea just because it's his own, promptly abandoned his twins, adopted *Hilltop House* with Selena Royle as matron, and eventually sold the show to Benton & Bowles for Palmolive soap.

Miss Royle had auditioned the show, which won out in competition with two others in final audience tests. But Palmolive had already bought Bess Johnson (the voice that built four plants for Lady Esther). Miss Johnson took over the kiddies at a salary of $1,500 a week.

She ran *Hilltop* with an unshaken touch even through an amazing sequence, cooked up and seasoned by Wolf, about a baby heiress foundling kidnapped by gypsies. He continuously admonished the writers to "keep it down in the cellar, girls." But Wolf, being a man of integrity, did insist that the cellar be clean and the people in it decent.

One day at an agency meeting it was decided that *Hilltop* could easily top the *David Harum* give-away of a horse a week. *Hilltop*, for three soap bands and a prize letter, could give a *baby* a week!

Everybody was enthusiastic—everybody, that is, but the writers. They were horrified. They were commanded to interview a child-care organization in Manhattan, which represented agencies in nearly every state. The organization threatened to fight the project state by state. The agency and Wolf settled for an imitation jade pin.

The program went off the air in 1941 when the Palmolive account moved to the Ward Wheelock agency. They demanded a cut in the budget (around $2,400 a week, minus Bess Johnson) which Wolf wouldn't make. Ward Wheelock hired Miss Johnson for another show, and *Hilltop House* couldn't be sold soon thereafter because it was identified too closely with her. It was off the air until May, 1948. Miles Laboratories began sponsoring it in September of that year for Alka-Seltzer, and has held the program since then.

A qualitative test of the show by the Schwerin Research Corporation has revealed that listeners have a positive liking for the leading male character, Mike Paterno. Mike is a lawyer who is in love with Julie Ericksen, the angel of Hilltop House. But Mike is no ordinary soapland lawyer—Addie Richton and Lynn Stone are developing him as a man with a personality of his own, a man not only capable but also willing to make decisions on his own and stick by them.

This, being contrary to the traditional treatment of men in soap opera, is an indication that not every story must necessarily make an appeal through the device of spineless males. The same Scherwin tests revealed that



As always, the new Charlotte Hooper* shows WBT is the biggest attraction in town. With ratings soaring as high as 20.6 by day and 31.1 by night!

No freak peaks these. ***Day and night, all through the week, WBT gets the lion's share of the listeners. A 38.7% bigger average audience than ALL other stations combined. Way bigger than the next station by a rip-roaring 152.9%!***

(Outside Charlotte, in 94 other high-income Carolina counties, 50,000-watt WBT has virtually NO competition from other Charlotte stations!)

Want to make your product the center of attraction in the Carolinas? Sign up with us or Radio Sales.

*Oct. 1948–Feb. 1949

WBT

Jefferson Standard Broadcasting Company

50,000 watts • Charlotte, N. C. • Represented by Radio Sales

Hilltop listeners are much more interested in the *problems with children* (the principal slant of the program) than in romantic or other complications introduced as sub-plots.

This further suggests that subject matter for daytime serials need not be limited to stereotyped inventions in the traditional style. If this were merely a question of producing a greater variety of subject matter and a "better" literary product, the notion could be discarded instantly.

It becomes important to sponsors in the possibilities it suggests for increasing daytime audiences. The Warner and Henry investigation referred to earlier in this series indicates that non-listeners in the group above the Common-Man level could be interested in sounder dramatic treatment of the very same subject matter.

For example, a wife learns that her husband, a doctor of unquestionable integrity, is about to be accused of malpractice. Instead of letting him in on the matter, which involves his professional standing and perhaps their whole future, she "handles it herself," without mentioning it to him.

The argument for this kind of characterization, of course, is that it is necessary in order to show how the good wife can successfully meet any threat to her security. This overlooks the fact that sounder dramatic handling of character would provide for the husband's taking his proper share in the action, while still allowing the wife to swell housewifely hearts with pride in her courage and intelligence. The effect might be even more impressive if the wife's peculiar ability to help her husband in such a situation were shown triumphing side by side with his own energetic, but unsuccessful effort to save his reputation.

When Sandra Michael's serial, *Against The Storm*, went on the air in the mid-thirties opposite *Big Sister*, it built from a 2 to a 7 without taking any measurable part of *Big Sister's* audience. This seemed to indicate the program drew a substantial portion of its audience from new as well as regular serial listeners who added it to their lineup despite its break with traditional daytime serial formulas.

HOW TO "ALTER" A BRAND!



When sales figures of your brand need to be altered UPWARD in South Texas... legally, of course... better heat up a campaign over

WOAI SAN ANTONIO

Another FAMOUS WESTERN BRAND

Brands Registered
[illegible] DABBS Fredericksburg, Texas

WOAI San Antonio

NBC - 50,000 WATTS - CLEAR CHANNEL - TQN

Represented by EDWARD PETRY & CO., INC. - New York, Chicago, Los Angeles, Detroit, St. Louis, Dallas, San Francisco, Atlanta, Boston

WANNA MAKE A SPLASH IN CANOE (Ky.)?

No matter how hard you "peddle" in Canoe (Ky.), you'll never make a sales ripple! Bow, stern or midship, there just ain't enough folks there to make a stir!

In Kentucky, the super-dreadnaught is the Louisville Trading Area. WAVE broadcasts *exclusively* to this Area, which has the State's most important concentration of people *and* business, *plus* an Effective Buying Income of $4454 per family — *60.9% higher than the Kentucky $2769 average outside the Area!*

So how about it, Skipper? Let us show you what WAVE can do — *without Canoe!*

LOUISVILLE'S WAVE

NBC AFFILIATE . . 5000 WATTS . . 970 KC

FREE & PETERS, INC.
National Representatives

No investigation, unfortunately, has ever been made of the degree to which the distinguished writing of *Against The Storm* was a factor in its popularity. The fact that critics have called it a literate, beautiful job of craftsmanship, and that it won a Peabody Award in 1941, is not necessary evidence that listeners appreciated the same qualities the critics did. Many thousands of letters from listeners, however, did express sincere gratification for both the writing and content of the show.

The new *Against The Storm* series that Philip Morris started sponsoring on Mutual last April features half-hour instead of quarter-hour episodes. In recommending the series to Philip Morris, the agency, Cecil & Presbrey, Inc., was very conscious of the increase of women high-school graduates by more than 300% since 1920.

A writer's owning a program, as Miss Michael does *Against The Storm*, is no guarantee of easy sailing in developing the story. Attempts of agency people to influence her treatment of the story, according to Miss Michael, caused her to ask for cancellation of the original program in 1942, although it had consistently held a place among the first ten serials.

The impact of the war led writers to attempt, with the blessing of agency and sponsor, a bit more realism. For one thing, psychological and scientific theories that bear on the daily lives of people in the serials have been introduced.

Warner and Henry found, however, that merely to talk *about* such theories was on the whole distracting and unsatisfactory to most soap-opera listeners. For example, making doctors chat with patients about new medical discoveries, Freud's theories, etc., may give a story an air of enriching the listener's life. But earlier tests at the University of Chicago by Sherman Dryer indicated conclusively that material handled in such manner isn't well remembered and doesn't compare in entertainment punch with the same material used dramatically as part of the story action.

Not all writers are free to construct their own storylines, even under supervision. Writers on the ten serials now produced by the Hummert organization are provided with story outlines for which they simply do the dialogue. The Hummerts themselves keep all

(Please turn to page 58)



SOME people will swallow anything, we know—but how did anybody ever swallow the old misconception that "all radio stations are pretty much alike"?

KWKH is very different from any other station in its area. In our 23 years, we of KWKH have built this difference by studying our audience, by testing our programming, and then by spending the time and money required to give our people *what they want.* Proof? Well, during its 4 performances in March, *the Louisiana Hayride, KWKH's Saturday night feature, drew more than 12,000 paid admissions!*

KWKH *is* different. Among all the CBS stations rated by the Hooper Station Audience Index, KWKH consistently ranks near the top, morning, afternoon and evening! May we tell you what this can mean to you in the important Shreveport area?

KWKH

Texas
SHREVEPORT LOUISIANA
Arkansas
Mississippi

50,000 Watts • CBS

The Branham Company, *Representatives*
Henry Clay, *General Manager*



Sure, we can lift a sales curve!

As a sales-producer CBS today holds the high altitude record among all networks. For today you find on CBS the greatest aggregation of stars and the most powerful facilities combining to sell billions of dollars worth of goods to the largest number of listeners at the lowest cost of any network in radio.

The Columbia Broadcasting System

CBS

SPONSOR COMPARAGRAPH

June 1949

TV Comparagraph in next issue

SPONSORS

DAY	SUNDAY				MONDAY				TUESDAY				WEDNESDAY				THURSDAY				FRIDAY				SATURDAY			
DST	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC
8						World News Roundup Coop																						
8:15																												
8:30																												
8:45																												
9						News of America Coop	Editor's Diary Coop			News of America Coop	Editor's Diary Coop				Editor's Diary Coop			News of America Coop										
9:15					Breakfast Club Swift (298) Cr				Breakfast Club Swift (298) Cr						Tell Your Neighbor Coop		Breakfast Club Swift (298) Cr				Breakfast Club Swift (298) Cr							
9:30																												
9:45					Breakfast Club Philco (210) Cr				Breakfast Club Philco (210) Cr						Bert Parks Show		Breakfast Club Philco (210) Cr				Breakfast Club Philco (210) Cr							
10																												
10:15					My True Story Libby (205) N				My True Story Libby (205) N				My True Story Libby (205) N				My True Story Libby (205) N											
10:30						Arthur Godfrey Lee Pharmacal (169) N				Arthur Godfrey Lee Pharmacal (169) N				Arthur Godfrey Lee Pharmacal (169) N				Arthur Godfrey Lee Pharmacal 69 N				Arthur Godfrey Lee Pharmacal (169) N							
10:45					Betty Crocker Gen Mills (184, 194) N	Arthur Godfrey Gold Seal (166) N				Arthur Godfrey Gold Seal (166) N			Betty Crocker Gen Mills 84, N	Arthur Godfrey Gold Seal (166, N				Arthur Godfrey Gold Seal (166) N				Arthur Godfrey Gold Seal (166) N						
11						Arthur Godfrey Nat Bis (166) N				Arthur Godfrey Nat Bis (166) N				Arthur Godfrey Nat Bis (166) N				Arthur Godfrey Nat Biscuit 66 N				Arthur Godfrey Nat Bis (166) N						
11:15																												
11:30																												
11:45																												
12						Kate Smith Coop				Kate Smith Coop					Kate Smith Coop														
12:15																												
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3:30																												
3:45																												
4																												

SPONSOR COMPARAGRAPH

June 1949

TV Comparagraph for next issue

PROGRAMS



SUNDAY

	ABC	CBS	MBS	NBC
4				
4:15		House of Mystery General Foods Corn Toasties [678] Nr	Quiz Kids Miles Labs Vitamins [159] C	
4:30				
4:45				
5		Chore Boy Eugene Lowell Conductor Longines-Wittenauer [167] N		Robt Merrill w Boston Pops Orch & Arthur Fiedler Basso Cop of America [65, N
5:15				
5:30				
5:45				
6				Harvest of Stars Int Harvester [165] N
6:15				
6:30				
6:45				
7				
7:15				
7:30				
7:45				
8				
8:15				
8:30				
8:45				
9				
9:15				
9:30				
9:45				
10				
10:15				
10:30				
10:45				
11				
11:15				
11:30				
11:45				
12				

MONDAY

	ABC	CBS	MBS	NBC
4				
4:15	Kay Kyser Pillsbury [214]			Backstage Wife Sterling Enough Mufflerd 46 N
4:30			Foster Pac	Stella Dallas Sterling Phillips Milk of Mag [146] N
4:45	Ethel & Albert Co-op	Winner Take All Lever Bros [162] N	Johnson Family Co-op	Lorenzo Jones Sterling Phillips Creams [146] N
5				Widder Brown Sterling Halsey s M O [146] N
5:15		Challenge of the Yukon Quaker Oats [204]		Girl Marries GF Calumet Swandown [77] N
5:30	Jack Armstrong® General Mills [200]		Capt Midnight Wander [162]	Just Plain Bill Whitehall Anacin [59] N
5:45		Herb Shriner Miles [137] N	Tom Mix Ralston Purina [471] C	Front Page Farrell Kolynos & Sodol Freezone [58] N
6				
6:15				
6:30	Package Pac	Mr Inter Pac		
6:45		H Shriner Pac		
7	B & Groom Pac	Lowell Thomas P&G Ivory [78] Nr	Meet Mr Missus Pac	Three Star Extra Sun O [34]
7:15	Edw C Hill Kelvinator [133] Head Ed Co-op	Beulah P&G Draft [79] Mr	Fulton Lewis Jr Co-op Happy Gang Pac	Jo Stafford Chesterfield [62] M
7:30	Elmer Davis Co-op	Jack Smith P&G Oxydol [82] Mr	Hemingway Pac	News of World Miles Alka S Vitamins [33] N
7:45	Lone Ranger General Mills [105] r	Club 15 Campbell Soup [153] M	Gabriel Heatter Nezteme [235]	Aunt Mary Pac
8	M Party Pac	Ed R Murrow Campbell Soup [53] N	Heatter Pac	Kaltenborn News Pure Oil [26] N
8:15	Little Herman Chesebrough [164]	Mystery Theater Sterling Bayer Ph Tablets [149] Nr Stand In Pac	Hemingway Pac	This is Your Life Philip Morris [64] Nr Woman's Sec Pac
8:30	Town Meeting Co-op	Mr & Mrs North C F P Shave Cr Mate [51] N	Parade Pac	Alan Young Lewis Howe Tums [51] M
8:45		Henry J Taylor General Motors [258]	Bill Henry Johns Manville [180]	
9				
9:15	Town Meeting	We the People Gulf Oil [2] N	St Arrow Pac	Bob Hope Lever Swan [153] M
9:30	Monitor News by Sc Pub Soc [74] r		Fibber McGee & Molly Johnson & Son [65] M	
9:45		Lawrence Welk Miller Brewing [15]	Capt Midnight Pac	
10	King Pac	Bob Garred Pac	Tom Mix Pac	
10:15	Hill Pac	Hit the Jackpot De Soto Plymouth Dealers [166] N	Mutual Newsreel Co-op	Big Town Lever Lifebuoy [133] M
10:30				People Are Funny Brown Wilson Rough [63] M
10:45				
11		News Co-op L Thomas Pac		Supper Club Pac
11:15	Counterspy Pac			Morton Downey Coca Cola [43] N
11:30		Jack Smith Pac		
11:45	Herman Pac	The North Pac Fuss Buck Pac	Red Ryder Pac	Your Life Pac
12				

TUESDAY

	ABC	CBS	MBS	NBC
4				
4:15	Kay Kyser Pillsbury [214]			Backstage Wife Sterling Enough Mufflerd 46 N
4:30			Foster Pac	Stella Dallas Sterling Phillips Milk of Mag [146] N
4:45	Ethel & Albert Co-op	Winner Take All Lever Bros [162] N	Johnson Family Co-op	Lorenzo Jones Sterling Phillips Creams [146] N
5				Widder Brown Sterling Halsey s M O [146] N
5:15		Challenge of the Yukon Quaker Oats [204]		Girl Marries GF Calumet Swandown [77] N
5:30	Jack Armstrong® General Mills [200]		Capt Midnight Wander [162]	Just Plain Bill Whitehall Anacin [59] N
5:45		Herb Shriner Miles [137] N	Tom Mix Ralston Purina [471] C	Front Page Farrell Kolynos & Sodol Freezone [58] N
6				
6:15				
6:30	Package Pac	Mr Inter Pac		
6:45		H Shriner Pac		
7	B & Groom Pac	Lowell Thomas P&G Ivory [78] Nr	Meet Mr Missus Pac	Three Star Extra Sun O [34]
7:15	Edw C Hill Kelvinator [133] Head Ed Co-op	Beulah P&G Draft [79] Mr	Fulton Lewis Jr Co-op Happy Gang Pac	Jo Stafford Chesterfield [62] M
7:30	Elmer Davis Co-op	Jack Smith P&G Oxydol [82] Mr	Hemingway Pac	News of World Miles Alka S Seltzer [43]
7:45		Club 15 Campbell Soup [153] M	Gabriel Heatter Nezteme [220]	Aunt Mary Pac
8	Counterspy Pepsi-cola [284] M Party Pac	Ed R Murrow Campbell Soup [53] N	Heatter Pac	Hartness News Pure Oil [26] N
8:15		Mystery Theater Sterling Bayer Ph Tablets [149] Nr Stand In Pac	Hemingway Pac	This is Your Life Philip Morris [64] Nr Woman's Sec Pac
8:30	Original Amateur Hour Pontiac [78, N	Mr & Mrs North C F P Shave Cr Mate [51] N	Parade Pac	Alan Young Lewis Howe Tums [51] M
8:45			Bill Henry Johns Manville [180]	
9				
9:15	Milton Berle Show Texaco Company [293] N	County Fair Borden [165] N K Manning Pac	Superman Pac	Duffy's Tavern Bristol Myers Trushay & Vitalis [160] N
9:30	Yukon Pac	County Fair Borden [65] N		
9:45	Lawrence Welk Miller Brewing [15]	C Huntley Pac Bob Garred Pac	Capt Midnight Pac	
10	Armstrong Pac		Tom Mix Pac	
10:15	Hill Pac		Big Story American Cigar and Cigarette Pall Mall [82] N	
10:30		Mutual Newsreel Co-op		Curtain Time Mars Candy [145] C
10:45				
11		News Co-op L Thomas Pac	Name Song Pac	Super Club Pac
11:15	Ranger Pac			
11:30	Ranger Pac	Jack Smith Pac	Cisco Kid Pac	
11:45	Amateur Hour Pac	Dr Christian Pac Beacon Pac		Andrews Pac
12				

WEDNESDAY

	ABC	CBS	MBS	NBC
4				
4:15	Kay Kyser Pillsbury [214]			Backstage Wife Sterling Enough Mufflerd 46 N
4:30			Foster Pac	Stella Dallas Sterling Phillips Milk of Mag [146] N
4:45	Ethel & Albert Co-op	Winner Take All Lever Bros [162] N	Johnson Family Co-op	Lorenzo Jones Sterling Phillips Creams [146] N
5				Widder Brown Sterling Halsey s M O [146] N
5:15		Challenge of the Yukon Quaker Oats [204]		Girl Marries GF Calumet Swandown [77] N
5:30	Jack Armstrong® General Mills [200]		Capt Midnight Wander [120] N	Just Plain Bill Whitehall Anacin [59] N
5:45		Herb Shriner Miles [37] Nr Meet Mr Missus Pac	Tom Mix Ralston Purina [402] C	Front Page Farrell Whitehall Kolynos 58 B Sodol Freezone
6				
6:15				
6:30	Package Pac	Mr Inter Pac		
6:45		H Shriner Pac		
7	B & Groom Pac	Lowell Thomas P&G Ivory [78] Nr	Meet Mr Missus Pac	Three Star Extra Sun O [34]
7:15	Edw C Hill Kelvinator [133] Head Ed Co-op	Beulah P&G Draft [79] Mr	Fulton Lewis Jr Co-op Happy Gang Pac	Peggy Lee L&M Chesterfield [163]
7:30	Elmer Davis Co-op	Jack Smith P&G Oxydol [82] Mr	Hemingway Pac	News of World Miles Alka S [43] N
7:45		Club 15 Campbell Soup [153] M	Gabriel Heatter Sexton [220]	Aunt Mary Pac
8	Abbott & Costello Co-op	Ed R Murrow Campbell Soup [53] N	Heatter Pac	Inside of Sports Bayuk Cigars Phillies [101] Hartness News Pure O [27] N
8:15		F B I P&G Lava [149] Nr	Hemingway Pac	Aldrich Family GF [149] Nr Woman's Sec Pac
8:30		F B I P&G Lava [69] Nr Stand In Pac	Parade Pac	Aldrich Family GF [149] Nr
8:45		Mr Keen Whitehall Rolynos [149] Nr		Burns & Allen GF Maxwell House [146] N
9		Mr Keen Whitehall Rolynos [149] Nr	Bill Henry Johns Manville [180]	
9:15		Suspense Electric Auto-Lite [149] M K Manning Pac	St Arrow Pac	Kraft Music Hall Kraft Phila Cr Cheese [148] N
9:30		Suspense Electric Auto-Lite [149] M		
9:45		Casey Crime Photo Tape [149] N	Capt Midnight Pac	Skelton Variety Theatre Sealtest Ice cream [91] N
10		Casey Crime Photo Tape [149] N Bob Garred Pac		Music From Classics of America Falstaff [33] Peterson Pac
10:15	Hill Pac			Screen Guild Theatre R J Reynolds Camels [102] N
10:30				
10:45		First Nighter Campana [137] M		Fred Waring Gen Electric [116]
11		News Co-op L Thomas Pac		Supper Club Pac
11:15	Counterspy Pac			Morton Downey Coca Cola [43] N
11:30		Jack Smith Pac		
11:45	Mr Keen Pac News Pac		Ryder Pac	N Webster Pac
12				

THURSDAY

	ABC	CBS	MBS	NBC
4				
4:15	Kay Kyser Pillsbury [214]			Backstage Wife Sterling Enough Mufflerd 46 N
4:30			Foster Pac	Stella Dallas Sterling Phillips Milk of Mag [146] N
4:45	Ethel & Albert Co-op	Winner Take All Lever Bros [162] N	Johnson Family Co-op	Lorenzo Jones Sterling Phillips Creams [146] N
5				Widder Brown Sterling Halsey s M O [146] N
5:15		Challenge of the Yukon Quaker Oats [204]		Girl Marries GF Calumet Swandown [77] N
5:30	Jack Armstrong® General Mills [200]		Capt Midnight Wander [120] N	Just Plain Bill Whitehall Anacin [59] N
5:45		Herb Shriner Miles [37] Nr Meet Mr Missus Pac	Tom Mix Ralston Purina [402] C	Front Page Farrell Whitehall Kolynos 58 B Sodol Freezone
6				
6:15				
6:30	Package Pac	Mr Inter Pac		
6:45		H Shriner Pac		
7	B & Groom Pac	Lowell Thomas P&G Ivory [78] Nr	Meet Mr Missus Pac	Three Star Extra Sun O [34]
7:15	Edw C Hill Kelvinator [133] Head Ed Co-op	Beulah P&G Draft [79] Mr	Fulton Lewis Jr Co-op Happy Gang Pac	Peggy Lee L&M Chesterfield [163]
7:30	Elmer Davis Co-op	Jack Smith P&G Oxydol [82] Mr	Hemingway Pac	News of World Miles Alka S [43] N
7:45		Club 15 Campbell Soup [153] M	Gabriel Heatter Sexton [220]	Aunt Mary Pac
8	Counterspy Pac	Ed R Murrow Campbell Soup [53] N	Heatter Pac	Inside of Sports Bayuk Cigars Phillies [101] Hartness News Pure O [27] N
8:15		F B I P&G Lava [149] Nr	Hemingway Pac	Aldrich Family GF [149] Nr Woman's Sec Pac
8:30		F B I P&G Lava [69] Nr Stand In Pac	Parade Pac	Aldrich Family GF [149] Nr
8:45		Mr Keen Whitehall Rolynos [149] Nr		Burns & Allen GF Maxwell House [146] N
9		Mr Keen Whitehall Rolynos [149] Nr	Bill Henry Johns Manville [180]	
9:15		Suspense Electric Auto-Lite [149] M K Manning Pac	St Arrow Pac	Kraft Music Hall Kraft Phila Cr Cheese [148] N
9:30		Suspense Electric Auto-Lite [149] M		
9:45		Casey Crime Photo Tape [149] N	Capt Midnight Pac	Skelton Variety Theatre Sealtest Ice cream [91] N
10		Casey Crime Photo Tape [149] N Bob Garred Pac		Music From Classics of America Falstaff [33] Peterson Pac
10:15	Hill Pac			Screen Guild Theatre R J Reynolds Camels [102] N
10:30				
10:45		First Nighter Campana [137] M		Fred Waring Gen Electric [116]
11		News Co-op L Thomas Pac		Supper Club Pac
11:15	Counterspy Pac			Morton Downey Coca Cola [43] N
11:30		Jack Smith Pac		
11:45	Mr Keen Pac News Pac		Ryder Pac	N Webster Pac
12				

FRIDAY

	ABC	CBS	MBS	NBC
4				
4:15	Kay Kyser Pillsbury [214]			Backstage Wife Sterling Enough Mufflerd 46 N
4:30			Foster Pac	Stella Dallas Sterling Phillips Milk of Mag [146] N
4:45	Ethel & Albert Co-op	Winner Take All Lever Bros [162] N	Johnson Family Co-op	Lorenzo Jones Sterling Phillips Creams [146] N
5				Widder Brown Sterling Halsey s M O [146] N
5:15		Challenge of the Yukon Quaker Oats [204]		Girl Marries GF Calumet Swandown [77] N
5:30	Jack Armstrong® General Mills [200]		Capt Midnight Wander [120] N	Just Plain Bill Whitehall Anacin [59] N
5:45		Herb Shriner Miles [37] Nr Meet Mr Missus Pac	Tom Mix Ralston Purina [402] C	Front Page Farrell Whitehall Kolynos 58 B Sodol Freezone
6				
6:15				
6:30	Package Pac	Mr Inter Pac		
6:45		H Shriner Pac		
7	B & Groom Pac	Lowell Thomas P&G Ivory [78] Nr	Meet Mr Missus Pac	Three Star Extra Sun O [34]
7:15	Edw C Hill Kelvinator [133] Head Ed Co-op	Beulah P&G Draft [79] Mr	Fulton Lewis Jr Co-op Happy Gang Pac	Peggy Lee L&M Chesterfield [163]
7:30	Elmer Davis Co-op	Jack Smith P&G Oxydol [82] Mr Stand In Pac	Hemingway Pac	News of World Miles Alka S Vitamins [5] N
7:45	Lone Ranger General Mills [105]	Club 15 Campbell Soup [153] M	Gabriel Heatter Sexton [220]	Aunt Mary Pac
8	M Party Pac	Ed R Murrow Campbell Soup [53] N	Heatter Pac	Inside of Sports Bayuk Cigars Phillies [101] Hartness News Pure O [27] N
8:15	Fat Man Norwich Pharm [2] N	Jack Carson Gen Foods Sanka Stand In Pac	Hemingway Pac	Chesterfield Supper Club [155] M
8:30	Your FBI Equitable Life [262] M	My Favorite Husband Jell O [51] M	Parade Pac	Aldrich Family GF [149] Nr
8:45		My Favorite Husband Jell O [51] M	Bill Henry Johns Manville [180]	
9				
9:15	Break the Bank Bristol Myers [2 6] Nr	Ford Theater Ford Motor Co [69] N K Manning Pac Ford Theater Ford Motor Co [69] N		Kraft Music Hall Kraft Phila Cr Cheese [148] N
9:30	Yukon Pac			
9:45	The Shell Fox Coast Beat [173] N Armstrong Pac	Ford Theater Ford Motor Co [69] N C Huntley Pac Ford Theater Ford Motor Co [69] N	Capt Midnight Pac	
10	Armstrong Pac		Tom Mix Pac	
10:15	Hamp-Roll Cafe [237] Armstrong Pac			
10:30	Bowling Bouts Gillette [260] Hill Pac	Philip Morris Playhouse Philip Morris [49] M	Meet the Press Drug	
10:45	Boxing Bouts Gillette [260]			Sports Newsreel C P P Shave Cr [30] N
11		News Co-op L Thomas Pac		Supper Club Pac
11:15				
11:30		Jack Smith Pac		
11:45	Jack Carson Pac		Cisco Kid Pac	
12				

SATURDAY

	ABC	CBS	MBS	NBC
4				
4:15			Mother Pac	
4:30			Mother Pac	
4:45		Free for All Pac		Meeting Ministry of Christian Science
5				Let s Take a Number Red Heart [161]
5:15				
5:30				
5:45				
6				
6:15				
6:30	Wisner Sports Co-op	Gordon Gate Pac		
6:45				Three Star Extra Sun O [34]
7				
7:15		Spike Jones Orchestra Coca Cola [185]		
7:30				
7:45	Vaughn Monroe R J Reynolds [16 N]			Saturday Night Revue
8				
8:15	Grand Ole Opry Wm Wrigley Jr 65] Nr	20 Questions Bonsack Lighters 50		Arthur Murray Dance Party
8:30				Hermanos Pac
8:45				Take A Number U S Tobacco [482]
9				
9:15		Gangbusters Gen Foods Grape Nuts [8 Nr		You Bet Your Life
9:30				
9:45		Tales of Fatima L&M Chesterfield [19] N C Huntley Pac Tales of Fatima L&M Chesterfield [19] N Bob Garred Pac		Spotlight Band
10				
10:15	National Barn Dance Phillips Petroleum [68]			Arthur Godfrey Time
10:30				
10:45				Grand Ole Opry
11				
11:15				Morton Downey Coca Cola
11:30		Jack Carson Pac		Number Pac
11:45			Cisco Kid Pac	Gangbusters Pac
12				



Posed by professional model

Jim McLane In The Olympics* — Station WHEC In Rochester....

....FIRST BY LENGTHS!

* In the spectacular 1,500 meter free style Olympic swimming race in England this past year, James McLane, U. S. A., outswam the best the world offered,—winning in remarkable time of 19m. 18.5s.—out ahead of all competition by *lengths!*

In Rochester, WHEC, too is well out ahead,—*sweeping* all three Hoopers—morning, afternoon and night *by lengths!*

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated!

Furthermore, Station WHEC is one of the select Hooper "Top Twenty" stations in the U.S! (Morn. Aft. and Eve.)

Latest Hooper before closing time.

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 A.M. Monday through Fri.	41.0	23.9	7.6	4.5	15.4	5.9
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	36.2	27.1	8.1	11.6	12.2	4.3
EVENING 6:00-10:00 P.M. Sunday through Sat.	37.2	32.7	6.5	8.2	14.0	Station Broadcasts till Sunset Only

OCTOBER 1948 thru FEBRUARY 1949
HOOPERATING

BUY WHERE THEY'RE LISTENING:—

CBS

WHEC of Rochester N. Y.

MEMBER GANNETT RADIO GROUP

5,000 WATTS

Representatives: EVERETT & McKINNEY, New York, Chicago, HOMER GRIFFITH CO., Los Angeles, San Francisco



Andre Baruch, for 13 weeks, stooged for a different magican every week to sell the "magic" of Polaroid TV lens for all sets

Polaroid paradise

Nobody thought that TV accessories could be big business over the air

Bring out almost any major mechanical product — from cars to cameras — and it won't be long before some enterprising manufacturer is marketing a dashboard compass or an exposure meter as an independent accessory. The manufacture of all types of accessory products in the U. S. has become big business, and frequently a profitable one. With television-set manufacturing booming as the newest major industry in this country, it was only natural that an overnight rush would develop to bring out TV accessories as well.

Special "television tables," along with special TV chairs, TV bar sets, swivel-top attachments to mount TV sets, as well as other gadgets, are being sold in furniture and department stores in TV areas. Architects have designed living-rooms around TV viewing, and magazines like *House Beautiful* and *Better Homes and Gardens* have tackled the task of decorating a living-room where the center of attraction is a TV set.

But nowhere has the field of TV-accessory selling been so green as in the manufacture and sale of various attachments for the TV set itself. These have divided roughly into three major types: lenses, antennas, and filters. Every TV-set owner is a potential customer, and every TV dealer a potential outlet. Furthermore, the best advertising medium for such selling is TV itself, since there is little or



TV dealers, who don't make too much on receivers, use Polaroid window streamers to tie into every Polaroid-sponsored announcement or program

no waste circulation, and the market exists only in areas where TV stations are operating now.

Many a small electrical or optical business that grew up during the war years through manufacturing radar antennas or Plexiglass bomber noses received a 'revivifying "shot-in-the-arm" when TV came into its own. Several such plants, whose equipment was out-moded when V-J day put an end to many war contracts, have switched over in a matter of weeks to making a TV product.

TV has done some phenomenal selling jobs, even when the retail price of the TV accessory being sold is quite sizable. When Aerosweep Motors, makers of an electric TV antenna rotator, wanted to introduce its new product, it was done via a series of TV spots (one-minute films) on Newark's (N.J.) WATV. The spots were scanned nightly, on a Wednesday - through - Sunday schedule. In the middle of the third week, more than 1,250 replies had come in (a total of nearly $50,000 in potential sales) at a total cost of about $1 per inquiry. The biggest surprise lay in the price of the item: $39.95.

Again, when Los Angeles TV dealer Jerry Costigan bought a single one-minute spot on L.A.'s KTLA to advertise Walco TV Lenses, he was nearly caught flat-footed by the response. He had only 100 lenses at $70 each in the store. Over 2,000 calls regarding the lenses came in during the next 48 hours. The $7,000 worth of lenses sold out as quickly as a nylon shipment in wartime. A week later Costigan's phones were still jingling as calls came in at the rate of 150 a day. The cost: $50; the take: $7,000. And new lenses were selling as fast as Costigan could order the plastic, liquid-filled TV accessory from his supplier.

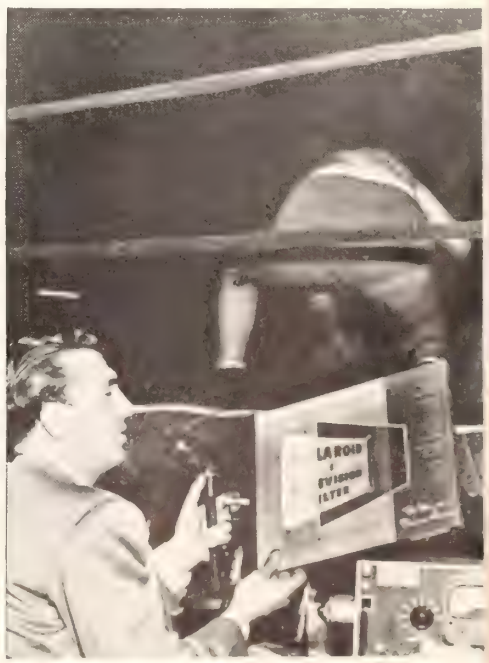
Leading makers of TV accessories, such as the E. L. Cournand Co. (Walco lenses and filters), Richard's Life-Size Screen (TV lenses), Celomat Co. (TV filters), the Zolar Optic Co. (TV lenses), Aerosweep Motors (antennas), and others have found that the pull of TV advertising and the accept-



A lens is a good gift for "your television host"



"Howdy Doody" pictures were effective give-aways



Groan-and-grunters produced Polaroid sales

ance of TV accessories have combined to form a growing business. But no firm has gone as far and as fast in the field of TV-accessory selling as the Pioneer Scientific Corporation, makers of "Polaroid" Television Filters.

Like Topsy, the Pioneer firm "just growed." It is pretty much a war-baby firm, having been chartered in New York just two weeks after the day the Japanese struck at Pearl Harbor in 1941. Howard W. Seiter and George R. Hinman, alumni of an office-supply jobbing firm known as Markay Products, activated the firm in March of 1942 as a licensee of the then-five-year-old Polaroid Corporation to manufacture or assemble various Polaroid optical gadgets, most of them for military use. When the war ended, Pioneer Scientific turned to the manufacture or assembly of various peacetime products that called for the application of the principles of "light polarizing" developed by Polaroid as early as 1932. Pioneer became a sales organization, too, handling Polaroid sunglasses for export, Polaroid kits for science classes, Polaroid laboratory and photographic supplies, and a combination sun-hat-and-sun-visor known as a "Pola Cap." Annual sales ran about $500,000 a year.

In late 1947, Pioneer began work on a new product, one destined to become the firm's sales leader. The company was well aware, in the latter part of 1947, that television was making its bid as the newest entertainment medium. With nothing to lose, Pioneer began a research project to see what, if any, applications could be found for Polaroid equipment in TV. They discovered rather quickly that one of the drawbacks to owning a TV set was the fact that several hours of constant viewing left some viewers with the same kind of mild eyestrain obtained from gazing into a fluorescent lightfi xture for any considerable length of time. The TV direct-view tube had a high glare factor. Polaroid was a means of glare control. Thus, reasoned Pioneer, if you put a piece of Polaroid film over the business end of a TV tube, stray light and glare would be greatly reduced. They tried it; it worked. Pioneer had a new product

"POLAROID PARADISE" PART TWO WILL APPEAR IN 6 JUNE ISSUE



We've made 1-minute film spots for such companies as

Beich Candy
Carey Salt
Fitch Shampoo
Florsheim Shoes
Dreft
Wheaties
Pillsbury Flour
Beloved Diamonds
Motorola
Speed Queen Washers
International Harvester
John Deere
Phillips 66
Nutrena Feeds
Quaker Oats Co.

For years we've been making 1-Minute Film Commercials for National Advertisers to screen in theatres . . . This know-how is now available to you for your TV Film Commercials.

We combine creative artistry (both script and camera) with the sort of sales substance that impells action. We've found out much about how to compensate for the TV limitations so that your films telecast brilliantly.

May we screen some of these films for you . . . with no obligation on your part.

Reid H. Ray Film Industries

2269 Ford Parkway, St. Paul, Minn. — 208 So. LaSalle St., Chicago, Illinois

THE BROADCAST AUDIENCE

(Continued from page 26)

at night during March show up in the following manner:

Town	Share of Audience Radio	TV
New York	76.5	23.5

A rating for TV viewing is included in Hooper semi-monthly *Program Hooperatings*. In 25 out of the 36 cities used in the Hooperating there was one or more TV stations during March (since most of the figures used in this broadcast-audience report cover March, March figures are being used throughout to keep the data comparable.) Eighty-nine percent of all sets installed were located in these 25 cities (NBC *Television Data Chart*). The comparative use of radio and TV sets at the time when the visual medium gives the aural medium its greatest competition* should be illuminating. Figures from *Program Hooperatings* week of 1-7 March are used.

Day	Time	Rating Radio	TV
Sunday	8:30-9 p.m.	39.8	4.6
Monday	8:30-9 p.m.	35.9	3.7
Tuesday	8-9 p.m.	30.6	4.0
Wednesday	8:30-9 p.m.	34.1	3.5
Thursday	9:30-10 p.m.	29.8	5.2
Friday	8:30-9 p.m.	31.8	3.9

* The period during which TV gets its greatest audience.


BMI
BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19, N. Y.
NEW YORK • CHICAGO • HOLLYWOOD
AM
FM
TV
SINCE 1940

These are not necessarily the hours during which radio reaches its greatest audiences, but hours during which, according to all TV reports, the visual medium is hitting on all tubes.

The Nielsen Radio Index, which has recently extended its service to be representative of the entire nation, as the Nielsen organization sees it, currently reports further increases in radio listening. According to NRI, in January, 1947, the average hours of listening per home per day were 4.8. In January, 1949, reports Nielsen, listening in the same homes rose to 5.1 hours per day.

Because of the increase in the number of radio homes, this increase in number of hours spent with radio means (according to NRI figures adjusted to the current number of radio homes) that the broadcast advertiser is "the beneficiary of an increase of 24% in the total home hours of radio listening."

NRI's figure for cost-per-thousand homes reached by the average network broadcast has dropped from $1.89 in January, 1947, to $1.68 in January, 1949. Nielsen also stresses, in the current report he is making to advertising agencies, the fact that radio, unlike most other advertising media, is not static—that the audience an advertiser reaches this week is not 100% the same as the audience he reaches with his next broadcast.

For a specific program, he reports a single broadcast reached an audience of 12.5% which heard 2.5 commercials. This 30-minute evening program however reached 27.8% of the radio homes during a four-week period. The cumulative audience heard on an average of 4.9 commercials during the four-week period. This audience-turnover factor is not present with black-and-white advertising, which reaches for the most part the same audience week after week, even though the publication is one that is sold primarily on the newsstands.

One of the reasons why daytime serials are so effective is also the audience turnover. Nielsen reports that one soap opera which he rates as 8.1 for a single broadcast reached 31.2% of the radio homes during a month (20 broadcasts). On the one airing, the average listener heard 1.8 commercials. On the 20-broadcast basis, the average housewife heard 9.7 commercials.

Practically all radio research on the broadcast audience is home research. It is also generally (except for Nielsen) one-set-per-home research.

This underestimates actual listening. A recent survey conducted by Pulse of New York for WNEW produced the first set of figures indicative of out-of-the-home listening. The sample was small, and neither Dr. Roslow, head of Pulse, nor WNEW makes any world-shattering claims for the study.

Out of a sample of 1,000, Pulse reported that 287, 28.7%, stated that they listened to radio away from home.

Away-from-home listening

Where	Percent
Visiting	32.0
Auto	29.8
Working	26.4
Outdoor (portable radios)	1.6
Restaurants, bars	2.7
Retail stores	7.3
Clubs, schools	1.4

The number of outdoor listeners is low because this survey was made during a month (March, 1949) in which warm days were at a minimum. A further study will be made during the summer which will no doubt confirm the findings of WOR and other studies which were reported in SPONSOR's *Summer Selling* (9 May) issue.

The figures of "at work" audience are interesting. The listen-while-you-work audience has not been checked previously. WNEW's interest in "away from-home listening" is like the interest of all independent stations in this audience, based upon the fact that non-network station programing of music and news is tailored for the vagrant ear. It's a vital audience, an earning and spending audience.

The FM audience is also bigger than indicated in most surveys. Over 55% of the 13.3 FM-equipped homes in the New York area use their FM sets at least once a week (Pulse). As baseball becomes more and more important, that FM figure will go up and up, since daytime radio sounds better in the summer on an FM set, especially in areas beset by man-made static. In many other cities, the local FM stations are the only outlets over which good daytime signals carrying the baseball games are available.

The composition of the broadcast audience is also changing. In the last five years, the average listener has added one year of education. That's true of the total population of the U. S., and 94.2% of the nation have radios.

In 1940, 8.4% of the U. S. was 60-74 years old. In 1950, this becomes 9.3%. The over-75 group is increasing also. In 1940 it was only 2% of the nation's population; in 1950 it will be 2.3%. This means the over-60 group will number 3,166,000 at the end of this year. This segment of the population has more leisure than the rest of the U. S. Its buying power is considerable also.

These figures of the National Resources Planning Board are important to advertisers because little or no copy is being addressed to this group on or off the air.

The broadcast audience is growing—is growing better educated—is growing older; the latter despite the upped birthrate since the end of World War II.

To the increased radio audience has been added a new audience, the TV audience. The increase in radio homes, the uncovering of out-of-home listening, the increase in hours of listening all tend to make the recent predictions that TV will pass radio in importance in five years seem at least far-fetched. With the competition of the visual medium, radio is being forced to find out new things about its audience. Advertisers with new facts and figures—with new knowledge about who is hearing their commercials—will also have to re-evaluate the broadcast advertising medium. No part of it has started to shrink—yet. * * *

THE UNIVERSAL LANGUAGE

(Continued from page 25)

WSM carried four nursery accounts on *Grand Ole Opry*, as well as on early-morning hillbilly shows. Three of the nurseries offered fruit trees at $4.95 each, the fourth a flower plant at $1. Total dollar volume for these four accounts was more than $350,000, of which $66,000 was received by the flower firm; the three other nurseries' total of better than $285,000 represented some 57,000 orders. Average cost on all the $4.95 nursery offers during the entire period was 66 cents per order, with one of the firms receiving during one month (January, 1948) such a volume of mail that the actual cost per order was only 22 cents.

The *WWVA Jamboree*, on that Wheeling, W. Va., station, has a lengthy list of satisfied local advertisers who strongly attest to the continual pull of folk artists. *Jamboree*, aired each Saturday night for four hours before a live audience, and now in its 16th year, points to such mail records as one quarter-hour participa-

tion resulting in 2,703 magazine subscriptions, one five-minute participation producing 1,232 $1.29 hosiery orders, a 15-minute slot selling 973 sewing machine attachments at $1 each, another quarter-hour participation pulling $787 for that number of plastic aprons, and a five-minute period selling 91 tableware sets at $9.95 each.

Stories such as the following experience of KWTO, Springfield, Mo., with a local advertiser are as numerous as the hillbilly performers and groups who are responsible for them. A local KWTO account wanted to advertise a mail-order product for $1; the item could be obtained only by writing to the station. A live-folk-music act with a large following was recommended to the account by the station. This was not agreeable to the sponsor, so a 15-minute recorded show was decided upon and programed—with a resounding lack of results.

Shortly after, the advertiser switched to a live-talent group, using popular and semi-classical music. Results were still slow in coming. Finally, rather than give up, the client was persuaded to try a hillbilly unit, in spite of his distaste for this type of program. The distaste rapidly evaporated in the face of 25,000 $1 orders in 26 weeks, an average of 962 cash orders per week, or 137 a day. The advertiser realized $137 for every $45 investment, less than he had budgeted for the campaign.

The files of WRVA, Richmond, Va., contain a similar story (many of them, for that matter). Lightner Poultry Farms had had, in 1947, a morning show—not hillbilly—on the station, advertising baby chicks. Because the show was not pulling well, WRVA suggested to Lightner that it change its time and program format and move into a segment of the station's *Old Dominion Barn Dance*. Through the spring months of 1947, the show sold 50,000 chicks weekly for Lightner, to the point where the company had to cancel because its supply was exhausted. Since then, Lightner has returned to *Old Dominion Barn Dance* as a regular participant.

WBT, Charlotte, N. C., several months ago started a new folk-music group (Dewey Price and the Dixie Trio) on a three-times-a-week schedule. In a matter of three weeks, audience acceptance expanded the program to nine times weekly. Three local sponsors split the nine quarter-hour shows; one of them, Tube Rose Snuff, reports an average mail pull of 550 letters per week, on an offer of a four-leaf-clover charm.

Folk music in recorded form is a powerful audience lure, also. In the first nine months of last year, the WCKY (Cincinnati) *Jamboree* — a four-hour seven-nights-a-week platter program conducted by Nelson King—sold $1,058,552 worth of merchandise for its direct-mail advertisers. The total represented 647,000 orders.

Individual case histories tell a more detailed story. The Picture Ring Company of Cincinnati for two-and-a-half months used a one-minute announcement on WCKY's *Jamboree* to sell a ring with a picture in it for $1. Result: 7,541 rings sold, an average of more than 100 orders a day. With 25 announcements during one month and a day, the London Specialty Company received, through *Jamboree*, 5,387 mail orders for its sewing-machine attachment selling for $1. Response came from 24 states and Canada, with 92% of the mail pulled from the ten states in WCKY's listening area.

Ranch Rhythms, Mondays through Saturdays 10-11 a.m. (Central Stand-

Announcing

the formation of

VIDASONIC ENTERPRISES

INCORPORATED

with STUDIOS at

Twenty East Forty Second Street, New York 17

Telephone: MUrrayhill 7-0463

PRODUCERS AND CREATORS OF 16mm FILMS FOR TELEVISION, INDUSTRY AND EDUCATION

Scripts ★ Animation ★ Spot Commercials ★ Complete Programs

ard Time) on WHHM, Memphis, Tenn., in January of this year had a Hooper of 4.9, as against 3.6 for its nearest local competitor.

There are hundreds of similar stories in the files of these local stations which program folk music acts and performers. Folk music has an appeal that apparently is universal. It and its proponents have the knack of doing what no other type of radio entertainment can approximate—and that is meeting listeners on equal terms.

That's why folk music pays off for local advertisers on local stations. It's time the pseudo-sophisticates among national advertisers and their Carnegie Hall-minded agencies realized it. Until they do, they're by-passing a nice slice of the sales revenue to be derived from a much maligned, but very productive, type of broadcasting. ★ ★ ★

DAYTIME SERIALS

(Continued from page 45)

storylines going, apparently on the theory that they know better than anyone else what their listeners will like.

Each story illustrates a continuing theme or problem which they believe will command a broad and consistent interest. Their judgment seems to have been well-justified to date. The Hummerts, however, would be the last to insist that their formula is the only one that will command a following.

Writers of soap operas get from $200-$500 a week for five scripts, unless the writer owns the show, in which case he may get up to $1,000. The majority of writers get between $200-$250, with Hummert writers getting about $50 less for comparable work. Although this is a relatively low income for the pulling power of their scripts, the majority of daytime serial writers are not "hacks," despite that label by critics who do not understand the function of most daytime serials. The talented work of Orin Tovrov, Addie Richton and Lynn Stone, and Martha Alexander, to name but a few, is consistently more than "adequate." The conventionalized situations and treatment (customary in all folk literature) of most soap opera accounts for a great deal of the "hack" criticism.

Warner and Henry found the writer's skill in producing emotions in certain patterns was profoundly important in winning and keeping listeners. They did not attempt to correlate this fact with intensity and frequency of listening.

Research will provide some answers to this question when sponsors demand them. If the correlation is important, as tentative studies seem to indicate, the role—and salaries—of daytime serial writers will become more important. More good writers will try their hands at soap opera.

When techniques of harnessing emotional context to commercials are further worked out, the role of the writer as high priest of emotion will be clarified and confirmed. He'll still have to contend (necessarily) with producers and sponsors. But those new robes should wear well. ★ ★ ★

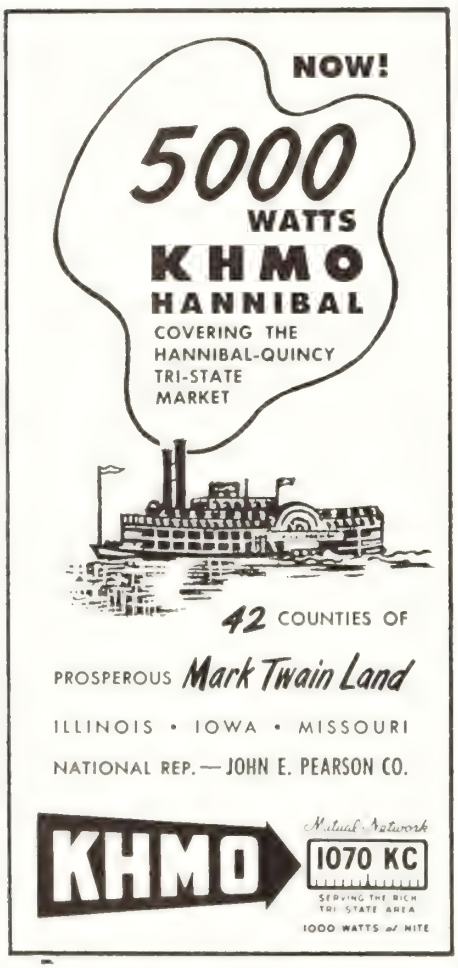
CUTURICA

(Continued from page 27)

pean trip. Be that as it may, what Atherton was saying meant abandonment of the thinking that had governed Potter's advertising policy for nearly 60 years.

It wasn't that Cuticura Soap and Ointment, leaders of the line, weren't selling well—they'd never sold better. The small-space newspaper and magazine ad combination had gradually built a dominance that enabled the company to claim leadership in its field.

The original firm, known as Weeks & Potter, was a manufacturer of pharmaceutical products. The first product developed for retail sale was Cuticura Ointment in 1878. It was followed shortly by Cuticura Soap, containing similar medication. Al-





Yessir! 213 booming counties lie inside the measured ½ mv. coverage of KCMO's powerful 50,000 watt beam! Add to this supercharged signal, programming that's carefully tuned to Mid-America listeners, and you have a formula for low cost per 1,000 coverage!

KCMO

Kansas City's Most Powerful Station

50,000 Watts Daytime *Non-Directional*
10,000 Watts Night—
810 kc.

KANSAS CITY, MISSOURI

Basic ABC for Mid-America

CKNW

THE *Only* STATION THAT COVERS BOTH HALVES OF THE "VANCOUVER AREA"

though a talcum, shaving stick, and liquid antiseptic were later added to the line, they account for only a small fraction of Cuticura sales.

The first national newspaper advertising for Cuticura broke in 1880, the same year New York's City Fathers tried out electric lights on Broadway.

The company's basic advertising themes haven't changed in seventy years: what the individual with skin blemishes stands to lose because of his affliction; what he stands to gain when they disappear—after use of Cuticura.

The Potter directors were well aware at that turning point in 1939 that advertising practically alone had sold Potter products to the consumer. The company has always sold exclusively through jobbers and wholesalers. (With the exception of chain stores to which they sell directly.)

Analysing the problems connected with selling medicated skin preparations, Atherton concluded in 1939 that, despite the company's strong position, the time had come to give their advertising a vigorous shot in the arm. He proposed a national campaign of one-minute transcribed announcements.

Potter was spending at that time roughly $350,000 a year in daily newspapers, farm papers, and magazines. Newspapers got about two-thirds of the allocation. Magazines, including women's service and professional magazines designed to reach doctors and nurses, got about $35,000, farm papers slightly less than $2,000.

It's never been possible to collect accurate data on the users of medicated skin products because of the reluctance of many users to discuss the subject. In city after city where consumer surveys have been taken, a medicated soap never shows up in a list of even as many as a dozen soap brands. In one rare instance Cuticura found itself at the bottom of a list, with 1% of the sample. Retailers know that the figure was a substantial underestimate.

Advertising copy on medicated skin preparations for years had tended to stress the unsightly aspect of skin conditions the product is designed to remedy. One natural reaction to this approach was a feeling among many users that the medication ingredients must be rather potent to make good the claims for the preparation. A fre-



BOOMERANG!

I'm sorry I ever heard of KXOK. My life is miserable. You see, I bragged to the boss about our program's low-cost-per-Hooper point on KXOK, like you suggested, and he just grinned like a Cheshire and said: "That proves what you can do when you really try. Now go into all our markets and get as good a buy as you did on KXOK." You and I know that's tough to do . . . but how can I convince the Boss?

On-The-Spot

Dear On-The-Spot:

Your Boss situation is going to be much worse. Wait till he finds out KXOK's high Hooper position during March, 1949. When KXOK's rates are balanced with its share of audience, the combination is terrific. You and I know the base hourly rate on Station "A" is 57% higher than KXOK's, and Station "B" has a base rate 32% higher . . . yet they delivered only 15% and 2.4% more audience during March. Better not mention KXOK's powerful signal at 630 on the dial, reaches 115 counties in six states, daytime, in mid-America.

KXOK, St. Louis

630 on the dial

Basic ABC **5,000 Watts** **A "John Blair" station**

Portrait of a home in SCARSDALE

It wasn't easy to leave this home, and it won't be easy for you to leave it after you've seen it.

This is the home that Arthur Hull Hayes left when he moved from New York to head CBS in San Francisco.

It's a home of many beauties, center hall colonial with open staircase to the third floor. On the first floor is a sun room, dining room, butler's pantry, breakfast room, and kitchen. Of course there's the front and rear hall as well as powder room. The second floor includes one master bedroom with bath, two more bedrooms and another bath. The third floor contains two bedrooms and one bath. All five bedrooms are large enough to comfortably accommodate twin beds.

And the surroundings are something to behold. It's a corner lot, beautifully landscaped, with a driveway bordered by fruit trees. A hemlock hedge encloses the back yard which is large enough to contain a tennis court.

As for Scarsdale, if you don't know it just inquire among New York's advertising fraternity. Its schools are nationwide famous. It's only 34 to 40 minutes by New York Central to Grand Central Station.

Phone Mrs. Hayes at Scarsdale 3-5122 or

Write

SPONSOR, Box 17

quent belief that regular use of medicated soap isn't good for the skin is another problem faced by all producers of such products. That is one reason Armour is promoting exclusively the deodorant qualities of its Dial Soap without mentioning its germicidal property.

Atherton made his radio proposal against this background of special problems and a market which was changing so much that the long successful advertising formula was no longer adequate. Potter officials gave Atherton the go-ahead.

They approved first a slash by nearly half in the printed-media budget and then the purchase of time for two e.t. announcements a day across the board on stations in major markets. This two-a-day schedule has since been followed with few exceptions. But where four series, one for each season, were used originally, now only two series, winter and summer, are employed. Each includes about 19 announcements.

The campaign started in 1939 with 30 to 40 stations, combining 50 kw with lesser-powered outlets, depending on their characteristics and the characteristics of market areas.

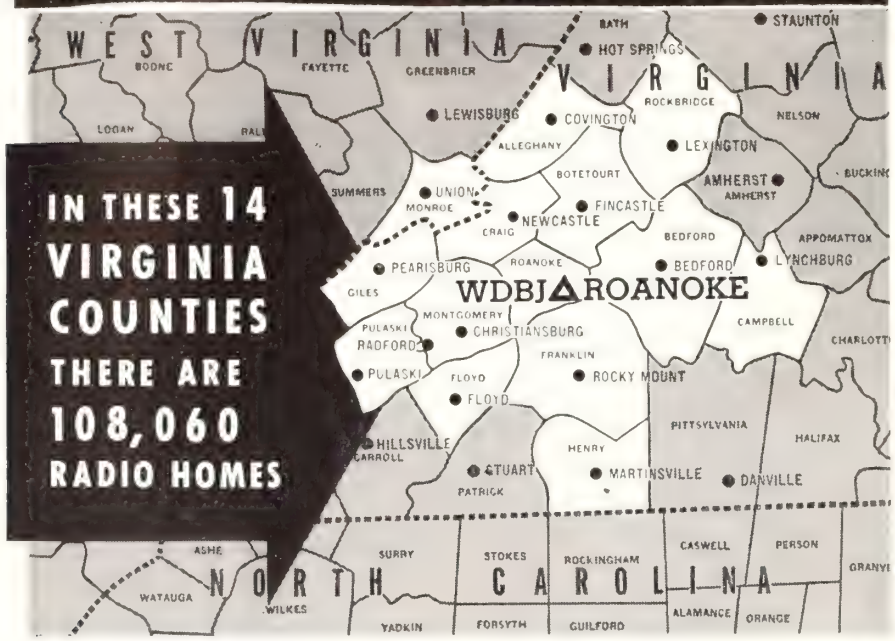
In 1940 the printed-media budget was slashed still further to around $160,000 dollars, and a few more stations were added. The company now uses 45 stations, approximately half of them 50 kws. The total advertising budget, according to estimates, is about $800,000-1,000,000 for 1949, split two-thirds in radio and the remainder in 465 daily newspapers and a small list of farm papers, women's service magazines, general magazines, and professional magazines for doctors and nurses.

The radio campaign didn't produce immediate sensational results, but before the first year's operation ended there was no question of continuing radio on a 52-week basis. A steadily spiralling sales curve proved that Atherton's estimate of the condition of the market was correct.

In 1943 Potter did a business of nearly $6,500,000, according to trade estimates. A substantial part of this total came from foreign subsidiaries in Great Britain, Australia, Canada, Eire, and South Africa. A new plant was established last year in Brazil.

Atherton felt that radio would be more effective with a "softer" com-

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



Here is the Distribution of audience in this nine-station area

Stations	Morning	Afternoon	Night
WDBJ	37%	34%	24%
Station "A"	9	10	8
Station "B"	9	9	9
Station "C"	7	7	4
Station "D"	4	5	4
Station "E"	3	4	3
Station "F"	4	5	2
Station "G"	4	3	2
Station "H"	1	2	LT

**Hooper Listening Area Coverage Index Fall 1948*

1949 marks WDBJ's 25th year of service to Roanoke and Southwest Virginia—WDBJ's 20th year with CBS.

Ask Free & Peters for availabilities—now!

WDBJ
CBS • 5000 WATTS • 960 KC
Owned and Operated by the TIMES-WORLD CORPORATION
ROANOKE, VA.
FREE & PETERS, INC., *National Representatives*



First Homemaker

ELLEN ROSE DICKEY RETURNS FOR WLS 25th ANNIVERSARY

In 1924, Ellen Rose Dickey pioneered radio homemaking on WLS. Like other oldtimers, she kept in touch with her "alma mater" and this year paid WLS a visit in connection with its 25th anniversary celebration.

Martha Crane and Helen Joyce interviewed Mrs. Dickey on "WLS Feature Foods," modern broadcasting-merchandising counterpart of the early day homemakers' hour. Martha took over Homemakers' in 1928 in 1935 was joined by Helen Joyce in the Feature Foods team which has talked to Chicago area housewives ever since.

Mrs. Dickey was told about the merchandising group which calls on over 1,500 key retail food outlets in Chicago and suburbs, reporting on products advertised on WLS Feature Foods—one of America's best known women's programs and a powerful selling force in America's second market-place.

WLS
1924 — — — 1949
Chicago 7
Represented nationally by John Blair

mercial approach than employed in printed copy. One of his first experiments was using music to introduce the selling message. He signed a famous baritone to do a series of spots —anonymously, of course. Despite letters angrily protesting the interruption of the "beautiful" music by the commercial, the series sold Cuticura. Women are the principal purchasers, with a smaller but still substantial proportion of men using the products.

The effort to find more effective ways to present the same basic themes was stepped up in 1945 when John A. Atherton, son of head man J. William Atherton, joined the agency as radio director. A professional musician with numerous serious compositions to his credit, John Atherton has experimented with musical devices, as well as other approaches to selling Cuticura products.

Commercials done wholly in verse set to music, in fairy-tale style, and in various forms of dramatic dialogue have been used. Being "one of the boys," in a manner of speaking, Atherton has been able to form a five-piece string ensemble of musicians from New York's most famous symphony orchestras to record music (composed by himself) for backgrounds and tie-ins with Cuticura announcements.

Potter Drug & Chemical officials credit their 52-weeks-a-year radio campaign with a vital role in the behavior of the Cuticura sales curve, which has risen steadily. Increasing sales, efficient management, plus the fact that the company's products have a fairly rapid turnover, have enabled Potter to retain for net working capital about 80% of a tangible net worth (in 1948) of better than $1,225,000. The net liability ratio to working capital is about one to four.

Despite a falling-off in total earnings in 1948 because foreign buyers couldn't get dollar exchange, sales in the United States continued at a high level, and the company reported a steadily-increasing surplus.

Radio didn't make Cuticura. It did add a huge potential to a market that was fast outgrowing Cuticura's pre-1939 attack. The next step, according to radio director Atherton, will be extensive testing to determine the effect of a new musical approach he's working on to selling Cuticura. * * *

97,410 Radio Homes

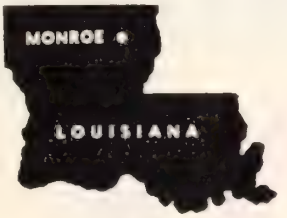
in the area served by

KMLB

— the station with more listeners than all other stations combined —

IN N.E. LOUISIANA

Right in Monroe, you can reach an audience with buying power comparable to Kansas City, Missouri. 17 La. parishes and 3 Ark. counties are within KMLB's milevolt contour. Sell it on KMLB!



KMLB

MONROE, LOUISIANA

★ TAYLOR-BORROFF & CO., Inc.
National Representatives

★ AMERICAN BROADCASTING CO.

5000 Watts Day • 1000 Watts Night

SURE,

some Chicago stations

can "reach" South Bend

...but the audience

LISTENS

to WSBT!

You want listeners, not merely signal strength, for your radio dollars. Listeners are what you get on WSBT. This station is the overwhelming choice of listeners in the South Bend market. No other station—Chicago, local, or elsewhere—even comes close in Share of Audience. Want proof? See Hooper.

WSBT
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



Too many jobs

Several important developments have evolved since the National Association of Broadcasters decided to set up the Broadcast Advertising Bureau. First, it has been agreed that the BAB will function from the capital of advertising, New York. Second, the Bureau is set to do an intensive promotion job for the commercial side of radio—something long overdue.

There is a big rub, nevertheless. The BAB is biting off a number of extraneous jobs which are not directly related to selling advertising on the air. These jobs, such as the problems of station rate cards, code, and like matters, are part of air advertising, but they are not part of its promotion.

The BAB must stick to its last. Its $200,000 won't go very far if it's spread over a number of varied projects. Used for sales promotion to sell broadcasting as an advertising medium, under the efficient direction of BAB's Mitchell it can accomplish wonders.

New approach to summer

Throughout the industry, SPONSOR's *Summer Selling* issue (9 May) is being used to open doors on a new approach to the good old summer time.

Much that SPONSOR reported is not new. What SPONSOR did was to gather existing material together and bring it to the attention of sponsors and agencies.

The general concept has been that listening shows a decided drop in the humid days. The research material available indicates that the summer broadcast advertising audience may be as big, if not bigger, during certain hours of the summer day as it is during the rest of the year.

There are new summer studies being made throughout the nation. WNEW's report on listening away-from-home is only the beginning of that station's investigation on listening that can't be checked by telephone surveys.

What happens to the listening of the millions who take long automobile trips is also being studied by vacation bureaus of states in which vacation travel and spending are important.

Summer broadcast-advertising thinking has been started in a new direction. SPONSOR is going to make it a continuing project to report on the effect of summer advertising both on a 52-week basis and on special seasonal campaigns.

We've only started reporting the facts of summer selling on the air.

Radio helps the auto dealer

Broadcasting can and does do a selling job. There are very few who dispute this on an over-all basis. There are, however, many who say "it can't sell for us. It's okay for Jones or Smith, but for me it won't do a job."

That isn't so. Broadcasting can and will do an advertising assignment for any type of business which calls upon it, *if* it's employed correctly. For years automotive dealers would have no truck with radio. A few dealers did experiment during the war. A few others decided not to advertise by rote. A cross-section of these automotive dealers and manufacturers have case histories which SPONSOR feels rate special attention. Twelve of these case histories have been collated and are reported upon in capsule form in this issue (pages 30 and 31). We make no pretense that this double-page spread of capsule case histories is complete. It is, instead, just indicative—of what can be done when broadcast advertising is utilized effectively.

Applause

Don't keep it secret

Most ideas and programs developed by sponsors and stations are held to be deep, dark secrets. A broadcast-advertising formula is tried and found successful. At once the sponsor and agency wrap it up in a tight package and put it in a vault. This is especially true in the case of selective broadcasting, where it is most difficult for sponsors to find out just what their competition is doing. Bulova, for example, develops a ten-second station-break formula for TV, and at once endeavors to keep the idea secret, and also to keep confidential the list of stations which it is using. A real effort is made to keep the Bulova idea Bulova's property.

Sometimes the vault and the "confidential" routine work. More often they're just delaying tactics, for the information finally lands in the hands of the competition and the station list becomes general industry property.

Our thesis is that prompt full revelation would be bound to help broadcast advertising. The more that is known, the more effectively does all broadcast advertising function. What helps one helps all.

That is the basis for the operation of the Association of Independent Metropolitan Stations. Each station agrees to write to every other member of the AIMS group monthly, giving them information of new programs and promotional ideas. The stations are non-competitive and the exchange is voluntary, but if a station skips three months it's dropped from the association.

Results are indicated in the manner in which non-network stations in basic market areas have grown in importance. The expansion of stations like WHDH (Boston) and WHHM (Memphis) is no accident. Each has developed its own formula. Each has adapted ideas developed by other metropolitan independent stations. The result is huge audiences for these non-network stations—huge audiences for national selective advertisers . . .. a better broadcast-advertising audience and a better service for the men and women who listen.

The AIMS formula rates loud and long applause. It should be accepted and used by all who live by radio.

What a Report Card!



BMB TEST REPORT		
WKY	DAY	NIGHT
Average weekly % of homes	90	97
Average daily % of homes	74	76
Hooper share of audience	40.8	49.0

WKY ... highest audience of all stations checked by BMB* (5,000 TO 50,000 watts)

WKY advertisers know it . . . now the BMB reports show it! Of all stations checked in the latest BMB test survey . . . WKY is first on all six counts. Not just first in Oklahoma City . . . not just in the Southwest . . . but TOP RATING of stations checked from coast to coast.

No wonder, when you're down here in the Southwest where business is best . . . you hear so many people say . . . every day . . . "I heard it advertised on WKY!"

* Test made during October-November, 1948. See Sponsor-Page 29, March 28th issue.

WKY

930 KILOCYCLES • NBC

OKLAHOMA CITY

AM FM TV

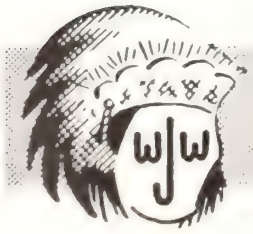
Owned and operated by:
THE OKLAHOMA PUBLISHING COMPANY
WKY, Oklahoma City
The Daily Oklahoman • Oklahoma City Times
The Farmer Stockman
REPRESENTED BY THE KATZ AGENCY, INC.

A SALESMAN WHO KNOWS ALL THE ANGLES



YES SIR, that's the kind of a salesman you get when you put WJW on your payroll . . . a salesman who knows all the angles when it comes to backing your radio program with promotion, publicity and merchandising! For further details of this salesman's capabilities phone or write WJW or get in touch with Headley-Reed.

BILL O'NEIL, *President*



WJW

BASIC
ABC Network

CLEVELAND

850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

6 JUNE 1949 • $8.00 a Year

SPONSOR

For buyers of broadcast advertising

BALTIMORE MD.

The national rating problem—p. 21

Puerto Rico—p. 32

SEZ: corn cobs to corn syrup—p. 24

A federated NAB—p. 28

WBEN has its own *Truth & Consequences* egg-laying contest





VACATIONTIME IN WJR LAND

W J R—*Michigan's greatest advertising medium*—covers a great summer resort land. Hundreds of thousands come here to rest and swim and fish, and they listen to W J R. This "vacation audience" is a *plus* that's worth remembering when you make your summer schedules.

Call or write your nearest PETRY office

WJR CBS 50,000 WATTS



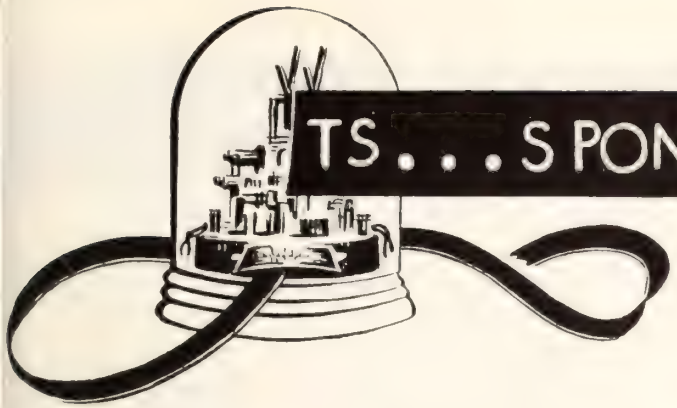
FREE SPEECH MIKE

THE GOODWILL STATION, INC.—Fisher Bldg., Detroit

G. A. RICHARDS
Chairman of the Board

FRANK E. MULLEN
President

HARRY WISMER
Asst. to the Pres.



TS...SPONSOR REPORTS...

..SPONSOR REPORT

6 June 1949

Ammoniated dentifrices hit mouth washes

Ammoniated toothpowders are wrinkling brows of every mouth-wash manufacturer, with result that brand new approach to advertising is being forced upon industry. New products, which are making great inroads on standard dentifrices, carry information to effect that no mouthwash should be used following their use.

–SR–

Drug and Soap selective ads up

Drugs and soaps are increasing their use of selective broadcast advertising. April index for former was 127% of average month last year, and drugs 161%.

–SR–

Eells adds 800 hours of e.t.'s for stations

Bruce Eells, who is making major contribution to programing on local-station basis, added 800 hours of transcribed programs to libraries of stations subscribing to Broadcast Program Syndicate by purchasing that number of complete programs from Radio Producers of Hollywood this month. He's producing new material as well.

–SR–

Dad's commercial dressed up

Beat of Dad's Old Fashioned Root Beer has new rhythmic setting. New jingle announcements have calypso singer, singing group, organ, jungle drum, and guitar to emphasize conga rhythm of famous commercial.

–SR–

ABC loss due to TV

Although ABC's gross sales were up 6% for first quarter of 1949, its estimated loss for period was $64,000, against net income for same period in 1948 of $502,000. Operating losses in TV made difference.

–SR–

$800 sells $6,000 in books

Book publishers seldom reveal facts of broadcast advertising sales, but Doubleday's house-organ, "Double-Life," reports $800 spent on John B. Kennedy produced $6,000 in sales of "The Business Encyclopedia."

–SR–

Zenith pushes FM

Zenith Radio will spend over $300,000 to sell its new low-price FM receiver. Zenith is only big radio manufacturer going all-out for FM. Commander MacDonald continues to be industry's stormy petrel.

–SR–

Five new TV markets in June

TV installations will pass 1,750,000 during June, with five more markets receiving their first TV programs during bride month. Over 19,000 sets are installed in these markets before their TV days.

SPONSOR, Volume 3, No. 14, 6 June 1949. Published biweekly by SPONSOR Publications, Inc., 32nd and Elm, Baltimore 1, Md. Advertising, Editorial, Circulation Offices 40 W. 52 St., N. Y. 19, N.Y. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. post office under Act of March, 1879.

MacGregor disks start with folk music

C. P. MacGregor, who recently entered consumer record business, is going heavy on folk music. His first album is designed for square dancing. Second features actor Preston Foster and guitar with traditional folk tunes. They're getting big disk-jockey play.

–SR–

6,000,000 TV sets in 1951

RMA president Max F. Balcom, in his annual report to members, stated there would be 6,000 TV sets in operation by 1951. This compares to estimated 40,550,000 radio homes by that time, and radio sets in use of over 65,000,000.

–SR–

10 states produce 65% of U.S. products

Ten ranking states produced 65% of U.S. manufacturing value in 1947, according to Census Department survey. New York was first, with Wisconsin tenth. California is fastest growing state, practically doubling its production in 10 years.

–SR–

NAB guarantees BMB second survey

All uncertainty regarding publication of second Broadcast Measurement Report ended 1 June. Ken Baker, BMB president, on that date received assurance from National Association of Broadcasters that it would guarantee issuance of report. As of 1 June, 404 stations, 2 national and 2 regional networks had signed waivers which obligate them to pay dues until end of second survey contract, June 1950.

–SR–

Fitch goes selective?

Purchase of Fitch hair-tonic company by Grove Laboratories is expected to bring Fitch organization to intensive use of selective radio advertising, medium employed for years by Grove for 4-Way Cold Tablets and other products. Fitch used network radio for years.

capsuled highlights

IN THIS ISSUE

The national rating picture is confused with too many figures, too many services, too many formulas. Advertisers don't begin to use 10% of what's available. **page 21**

Corn cobs and radio produce a successful new midwest product. The American saga of SEZ is told in a typical SPONSOR fashion. **page 24**

Commercials and soap operas have an affinity. There are practically no daytime serials on the sustaining air. The daytime dramatic strip is 100% commercial. **page 26**

The NAB and the future is reported in a special study made by SPONSOR. Why a federated rather than a one-association operation is essential is diagramatically presented for advertisers and agencies to study. **page 28**

TV results are once again presented in capsule case history form. They add to SPONSOR's "99 TV Results" collection. **page 48**

Puerto Rico, U.S.'s Caribbean outpost is taken apart in a study of why the island is important to "free enterprise." **page 32**

IN FUTURE ISSUES

Newspaper strikes and what they mean to broadcast advertising. A report on the recent D.C. fracas **20 June**

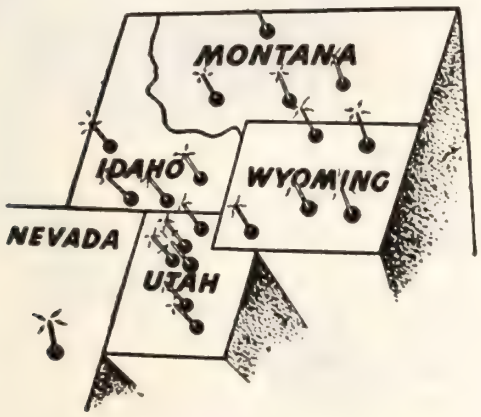
Qualitative research and what it means to Electric Auto-Lite's "Suspense" **20 June**

How to reach all segments of the buying audience . . . a case history **20 June**

Beauty and TV. How to collect upon it. **20 June**

One of a series. Facts on radio listening in the Intermountain West

No Salt Lake Station Serves the Intermountain Market



Advertisers familiar with the geography of the Intermountain market have long known that no single station, regardless of power and frequency, could possibly cover the 1,641,900 persons living in the primary merchandisable coverage area of the 20 Intermountain stations.

It is 800 airline miles from Intermountain's southern-most station, at Las Vegas, Nevada, to Intermountain's northern-most station at Great Falls, Montana.

It is 600 airline miles from Intermountain's western-most station, at Nampa-Boise, Idaho, to Intermountain's eastern-most station at Laramie, Wyoming.

The area served by the 20 Intermountain Network stations is roughly 480,000 square miles. This represents 1/6 of the entire land area of the continental United States.

Added to the vast distances between Intermountain population centers is the fact that the four Intermountain states are traversed and crisscrossed with the magnificent ranges of the Rocky Mountains. The heights of their majestic peaks give some idea to those unfamiliar with the geography of the Intermountain area of the impenetrable obstacles to any single Salt Lake station covering this vast market.

STATE	RANGE	HIGHEST PEAK
Utah	Uintah	King Peak 13,498 ft.
Idaho	Lost River	Borah 12,655 ft.
Montana	Teton	Granite 12,850 ft.
Wyoming	Wind River Range of the Rocky Mountains	Gannett 13,785 ft.

20 HOME TOWN MARKETS COMPRISE THE INTERMOUNTAIN NETWORK

UTAH
KALL, Salt Lake City
KLO, Ogden
KOVO, Provo
KOAL, Price
KVNU, Logan
KSVC, Richfield

IDAHO
KFXD, Boise-Nampa
KFXD-FM, Boise-Nampa
KVMV, Twin Falls
KEYY, Pocatello
KID, Idaho Falls

WYOMING
KVRS, Rock Springs
KOWB, Laramie
KDFN, Casper
KWYO, Sheridan
KPOW, Powell

MONTANA
KBMY, Billings
KRJF, Miles City
KMON, Great Falls
KYES, Butte*

NEVADA
KRAM, Las Vegas

KALL
of Salt Lake City
Key Station
of the
Intermountain
Network
and its
MBS Affiliates

* Under Construction.

THE INTERMOUNTAIN NETWORK Inc.

MUTUAL

Concentrated Coverage where the people live

Avery-Knodel, Inc. National Representatives

New York — Chicago — Los Angeles — San Francisco — Atlanta

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6 JUNE 1949

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COVER PICTURE: [illegible] and Chesapeake [illegible] Inc. [illegible] WBEN [illegible] each [illegible] Local [illegible] to [illegible] [illegible] [illegible]

WSAI
"SHELF LEVEL" SELLING
CINCINNATI

A Sponsor Complains:

My only complaint about "Shelf-Level" Selling at WSAI is that our salesmen have more than they can do covering all the potential new accounts where the plan has smoothed their path. (2 of our salesmen added 37 new accounts out of 69 calls in support of Shelf Level Selling.)

Norman Brammall
Gen'l Mgr. — H. F. Busch Co.
Makers of Busch's Famous Sausage



An Official Concurs:

. . . progressive, constructive and educational program for the food retailers of Cincinnati.

. . . it will pay handsome dividends to the public in bringing about more efficient and more economical merchandising practices of retailers. It will benefit the retailers by making better merchants out of them and, through the efficient merchandising practices, it will make more profitable operations; and, last but certainly not least, is the recognition of your radio station and its programs by the trade as the right medium for reaching consumers and retailers alike.

George R. Dressler, Sec'y
Nat'l Assn. of Retail Meat Dealers



But it's Broader than that:

Your "SHELF LEVEL" plan has inspired our members to greater sales through better merchandising methods. We congratulate WSAI and assure you of our continued cooperation.

Mr. E. H. Strubbe, Gen. Mgr.
700 White Villa Stores



Because the "SHELF LEVEL" plan is so unique, we invite stations in other markets to adopt it. Information on request.

CINCINNATI



A MARSHALL FIELD STATION REPRESENTED BY AVERY-KNODEL

OPEN LETTER TO MEMBER STATIONS, BROADCASTERS PROGRAM SYNDICATE

40 West 52nd

(*Continued from page 4*)

I think the series on summer listening is swell, and I also applaud your sane attitude on TV. which we all know is definitely here but has a while to go yet before it reaches a truly great segment of the American buying public.

TOM STEWART
Publicity Director
WSM
Nashville, Tenn.

LOCAL "QUIZ KIDS"

The June issue of *Radio Mirror* will tell (for the first time) how Miles Laboratories is developing children capable of taking part in its national *Quiz Kids* show by having them appear first in locally-sponsored shows in the various cities which have NBC stations that broadcast the national show.

Through a 13-week process of elimination, with the cooperation of school authorities, one child wins out over 44 others. This winner is then sent to Chicago, with all expenses paid, and is given a $100 U. S. savings bond for appearing on the national show with Joe Kelly, in competition with five other children similarly selected from other local programs.

The First National Bank of Elkhart (home of the national sponsor) undertook sponsorship of the show over WTRC last October, and it has run successfully ever since.

So far, the national *Quiz Kids* show has used two panels consisting of local winners, and the sponsor believes the sending of children from various parts of the country will give the national show new freshness and will arouse keen interest in cities where local shows are developing this new talent.

OLIVER B. CAPELLE
Sales Promotion Manager
Miles Laboratories, Inc.
Elkhart, Ind.

GOOD JOB

You are doing a good job with your magazine—in fact, it seems to be improving monthly.

C. J. FRENCH
Mgr., Adv. Dept.
General Motors (Chevrolet)
Detroit

(*Please turn to page 19*)

BROADCASTERS PROGRAM SYNDICATE
UNDER DIRECTION OF
BRUCE EELLS & ASSOCIATES
2217 MARAVILLA DRIVE. HOLLYWOOD 28. CALIFORNIA
TELEPHONE HOLLYWOOD 5869

June 6, 1949

TO ALL BPS STATION MEMBERS:

A thousand thanks for the volume of heart-warming messages congratulating us on the big "windfall!"

Rather than thank you individually, we want to say - in this open letter - that we are just as thrilled and happy as you are. Thanking you in an open letter also gives us an additional opportunity to let hundreds of non-member stations - which will inevitably join our ranks - know about the "windfall" we are sharing, and which awaits them, too.

One of you used the term "shockingly pleasant surprise" when referring to our notification that, about June 30th, every member will receive his choice of any or all of 73 additional transcribed program series (in every category) -- totalling over 3300 sides -- over 800 hours -- original talent costs of which exceeded $1,000,000 -- for pressing costs only! The term is more than apt!

Our acquisition of this tremendous group of proven shows for exclusive use of Broadcasters Program Syndicate members constitutes the largest single transaction in the 20-year history of the transcribed program industry. A great tribute to the great purchasing power of station operators working together!

Full details on the shows and complete information has just been sent to every non-member station eligible for membership (from a standpoint of coverage over-lap). It's all pretty fabulous, and we'll expect your assistance in eliminating that "too good to be true" feeling it could inspire in non-member station men who might not realize the full significance of the information sent them - unnecessarily delaying their own profit potential.

Again thanks very much for your most welcome congratulations.

Sincerely,

Bruce Eells

Forecasts of things to come as seen by SPONSOR's *editors*

Outlook

Door-bell ringing increasing as firms expand direct selling

Door-to-door selling is jumping by leaps and bounds, with several firms that specialize in this type of selling considering using broadcast advertising to open doors for their crews. Fuller Brush, which had a network program some years ago, will use radio sparingly, and the Groller Society (*Book of Knowledge*) will buy time to supplement the use of the book as give-away on programs. Although most direct-selling organizations (Real Silk, Stanley Home Products, Air-Way Electric Appliance) favor black-and-white, the need for extra push is making some turn to radio and TV.

Railroad travel-trend down; roads turn to advertising

Railroad travel, while up to new heights for Decoration Day weekend, continues to be way off, and the roads are not buying new equipment. Equipment makers are expected to try to force the issue by working with one or two roads to prove that 1949 rolling stock will recapture business which has shifted to planes (comfort and speed travelers) and buses (economy-minded business). Lines with new equipment will use broadcasting to spread the good word. There was twice as much transportation advertising on the air in the first quarter of 1949 as during the same period of 1948, and the trend line will continue up.

Baseball U.S.'s top ambassador of good-will in South America

Latin-American interest in baseball is turning out to be U.S.'s greatest good-will ambassador. "Los fanaticos" (fans) are hot for "los bumbs" (Brooklyn Dodgers), and if dollar exchange can be arranged, there'll be South American tours for many of this season's diamond stars. Games are heard throughout the continent via shortwave, and have audiences that make some local broadcasters gnash their teeth.

Motor sales continue to expand. Over 500,000 cars bought in April

Motor sales in April were the highest since June 1929, with Automobile Manufacturers Association reporting 543,118 units sold, only 28,667 of which were for export. While May will be off due to Ford strike, production is expected to hold to the over half-million mark.

Ford strike settlement indicates fewer long industry strikes in 1949

There will be very few long-drawn-out strikes in industry this year. Settlement of the Ford strike is indicative of the trend of thinking among the rank-and-file. Ford strikers in the main felt that the "speed-up" excuse for the walkout wasn't a good one, and when the company wouldn't talk of a new contract until the strike was settled, strikers were of the opinion that they were hurting themselves and their pocketbooks. Objective reporting of the strike over the UAW FM station in Detroit and other broadcasters kept the walkout free from violence and established a new Motor City strike pattern.

International GE advertising stressing "American Way" angle

The International General Electric Company is setting the advertising pace for other big businesses working the export field. Their printed-media advertising devotes 80% of its space to selling "the American Way." The rest is straight GE institutional advertising. Plans are being set to use some of their broadcast time for the same pitch. The campaign starts during the third week in June.

Manufacturing, cost of living, and national wage income all drop, but—

Though production continues to drop, according to the Federal Reserve Board's index of industrial production, and the cost of living continues to slide down, what most economists fail to point out is that the production slide, the cost-of-living slide, and the slightly lower wage index balance one another to a degree that should prevent any national catastrophe. No one factor in U.S. economy has become out of line too much at present, and after labor generally has signed new contracts, business will once again travel on an even keel.

Utilities are a bright light on business horizon

One continued bright spot in the business index is power consumption, which goes up and up even when manufacturing demands drop. That's because more and more homes become electrified monthly, and home consumption, being on an even keel and increasing in per-home consumption annually, keeps generators humming. Utilities are inspiring manufacturers to stress how much entertainment is obtained from TV for three cents for several hours. That's helping TV and the utilities. There'll be more advertising of this type in the near future.

More fight wanted in institutional advertising

Larry Appley, American Management Association president, is whooping it up for more oomph, spit and vinegar in institutional advertising. It's time to cut out the gentlemanly discussions about economics in copy and get down to cases. You can't fight words like "slave-labor law" with sweetness and light. Watch trend towards fighting words in air institutional copy—if continuity clearance departments will okay them.

A Good Radio Station Must Be Many Things To Many People ... *Including You*

A HELP IN MAKING A LIVING

No industry has more *day-to-day* problems than Agriculture. One day's weather (unless anticipated) can cut off a season's profits. Hogs marketed one day may bring dollars more than the same hogs marketed a week later. So a thousand little problems beset the farmer—most of them requiring study, planning and *information* every day.

Beginning at five in the morning, WLS is an accurate, dependable source of this needed information all day long. All markets affecting the Middlewest, complete weather data for four states, farm news ranging from local to regional and national, world news as it affects the farmer—all these are basic to WLS' programming and *have been for 25 years.*

608,000 farm homes have radios—and listen—in this big four-state area where WLS provides this vital day-by-day farm information—*a help in making a living.*

SOMEWHERE TO GO FOR FUN

The "Vaudeville Idea" by no means died with Vaudeville. From the very beginnings of radio in the twenties, people came to radio stations to see the performers in person. Even prosaic newsmen were interesting to watch. WLS has always had a regular studio audience every day of the week.

But the biggest audience came Saturday nights to see our WLS National Barn Dance. Building a bigger audience room in our new studio set-up in the Prairie Farmer Building in 1929, we thought we had this problem solved. In no time, this space overflowed every Saturday night—we had to issue tickets to limit the crowd.

Even this failed—by March, 1932, tickets were requested for six months ahead. So we moved to the Eighth Street Theater and *sold* tickets for 1300 seats. Still not enough. We added a second complete show—yet today, the theater is always packed twice a Saturday night, with folks turned away.

At the same time, WLS talent plays theater and fair dates all over the Middlewest, to record crowds (204,000 people saw our stars in the first four months of 1949)—so in this way, too, WLS provides its listeners with *a place to go for fun.*

PERSONALITIES TO ENJOY KNOWING

Radio listeners, many of them, like to *know* personalities. It adds to their personal prestige, their enjoyment of living. WLS answers this need with Chicago's largest staff of personalities—and to make it easier for the listener to know them, our personalities visit State and County Fairs, community meetings of many kinds, make remote broadcasts from events all over the territory. In addition, once each year we offer our Family Album, filled with pictures and stories of WLS people (it began in 1930) and from 40,000 to 60,000 people buy them every January.

A MARKET FOR YOUR MERCHANDISE

To you, a good radio station is a market—a region you can sell effectively through a single medium. A good radio station is a propelling force behind your merchandise. So you'll be interested in the hundreds of case history success stories your John Blair man can show you—and in these facts from Sales Management's newest "Survey of Buying Power" issue:

Cook County, WLS' home county, is again first county in America in total retail sales, first in total drugstore sales, second in retail food sales. Cook is first county in America in effective buying income.

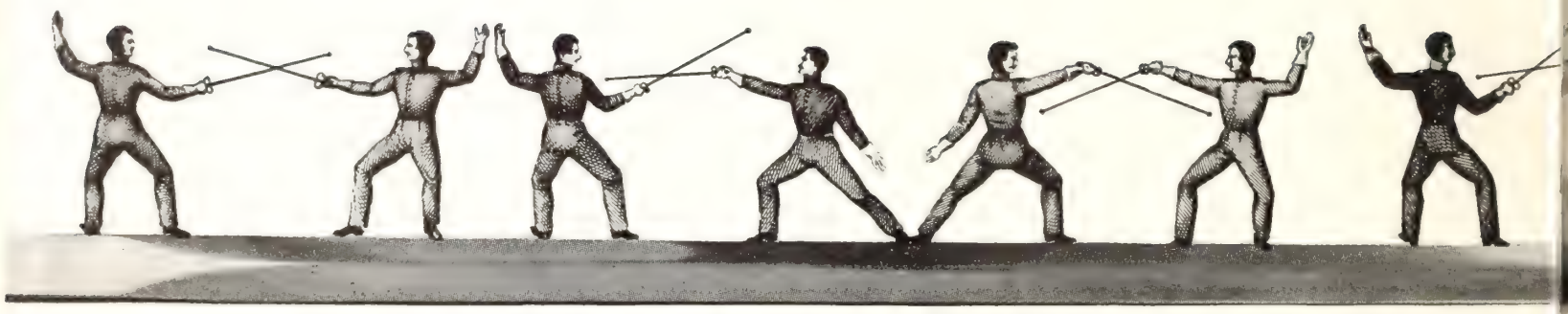
Of the nation's top 200 counties in gross cash farm income, *38*—yes 38—of them are located within the borders of our most intense penetration—the region where BMB shows us with over 50% listenership.

To find out just what this radio station has been to hundreds of advertisers over twenty-five years of selling and service, call a John Blair man—or call us at MOnroe 6-9700, Chicago. Do it today.

A Clear Channel Station

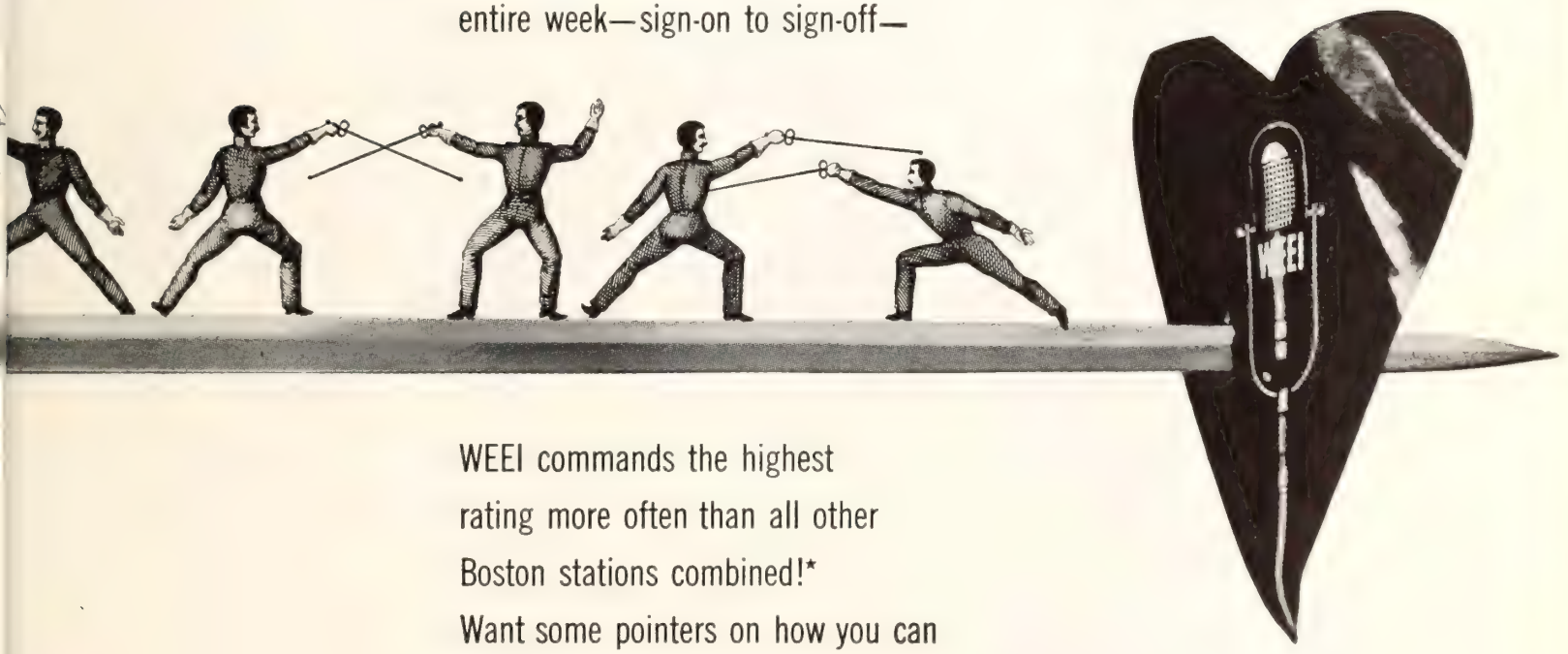
WLS CHICAGO 7 — The PRAIRIE FARMER STATION

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.



Touché!

To get the heart of New England, get on WEEI. Because "Columbia's friendly voice in Boston" delivers the biggest audience during 23 of the 28 quarter-hours of local programs broadcast every weekday opposite competing local shows. Taking the entire week—sign-on to sign-off—



WEEI commands the highest rating more often than all other Boston stations combined!*
Want some pointers on how you can use one of these top-rated local originations to foil your Boston competition? Get in touch with us or your nearest Radio Sales office.

*Pulse of Boston, Mar.-Apr., 1949

for profitable selling—
INVESTIGATE

WDEL
WILMINGTON
DEL.

WGAL
LANCASTER
PENNA.

WKBO
HARRISBURG
PENNA.

WORK
YORK
PENNA.

WRAW
READING
PENNA.

WEST
EASTON
PENNA.

Represented by
ROBERT MEEKER
ASSOCIATES
New York • Chicago
San Francisco • Los Angeles

Clair R. McCollough
Managing Director
STEINMAN STATIONS



Mr. Sponsor

Dr. George A. Bunting

Chairman of the Board
Noxzema Chemical Co., Baltimore, Md.

Searching, knowing, doing—that sums up in a nutshell the mental attitude of a man who abandoned two careers to found a new business at an age when most men are thinking ahead to retirement. Dr. George A. Bunting was nearly 50 when he incorporated the Noxzema Chemical Co. in Maryland in 1917 and opened a small plant in Baltimore. He experimented with selective radio in the early thirties and was among the first advertisers to recognize the pulling power of quiz programs (he sponsored *Professor Quiz* in 1938). Sales increased steadily over the years, reaching an all-time peak last year of over $4,000,000, with a net profit of $463,491.

Learning what he could about people's needs, then doing something about it was, and is, as natural as breathing to George Bunting. This very quality, however, once nearly put Noxzema out of business. Noxzema's formula had been born in the back-room laboratory of young Dr. Bunting's Baltimore drugstore in 1914. He got the inspiration to add a medication to vanishing cream, which was just coming onto the market. This gave him a greaseless, snow-white sunburn lotion that quickly began to outstrip its "messy" competitors. But there was a definite ceiling to the product's sales as a sunburn lotion, as well as a remedy for various skin irritations (the lotion got its name from a customer: "it knocked my eczema").

Women customers reported Noxzema wonderful for chapped hands, for complexions, etc.; men extolled it as a shaving cream. Dr. Bunting decided to advertise Noxzema for these beauty uses. Sales shot up. At this point the government stepped in and claimed back cosmetic excise taxes on Noxzema. Noxzema as merely a remedy for skin irritations had not been subject to the excise tax. Advertising was cut until Noxzema paid a $2,000,000 impost.

Dr. Bunting works closely with his advertising counsel, Raymond F. Sullivan (Sullivan, Stauffer, Colwell & Bayles). They joined forces in 1923, and Sullivan later became a director of the company. With sales and distribution justifying network radio coverage by 1941, Dr. Bunting turned over the main selling job to Lionel Barrymore in *Mayor of the Town*. Sales skyrocketed. Last year, with Gabriel Heatter as an added starter, radio got nearly $800,000 of a $1,250,000 advertising budget.



IS YOUR THINKING IN A SUMMER SLUMP?

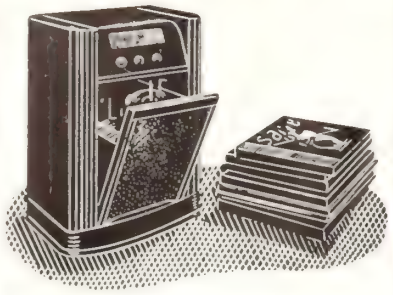
It must be! . . . if you believe business falls off in summer in the Duluth-Superior Market. Actually, June-July-August business is better.

That's because hundreds of thousands of free-spending tourists vacation in this area. They provide important bonus business for the advertiser alert enough to reach them while they're doing this extra spending. We've figures a-plenty to prove this—but just take it from us, it's a fact.

There's still time for you to take advantage of the summer bonus business in the Duluth-Superior Market. Ask us how.

WEBC NBC ★ **DULUTH-SUPERIOR** MINNESOTA WISCONSIN ★ **KDAL** CBS

Remember the story about...



the jackpot



that grew and grew and grew?

Fabulous, isn't it, the way the list of prizes grows in the big jackpots? Equally fabulous is the growth of WWDC in Washington. From a small beginning, WWDC has grown into a huge power for producing economical results in this rich market. Get the whole story from your Forjoe man.

WWDC

AM-FM—The D. C. Independent

Represented Nationally by

FORJOE & COMPANY

P.S.

See: "How terrific is transitradio?"

Issue: September 1948, p. 44

Subject: Number of advertisers using transit broadcasting is growing rapidly

In the 11 months since regular use of transit broadcasting was inaugurated on 10 July, 1948, in Covington, Ky., the list of sponsors who have turned to the mobile advertising medium has lengthened considerably. According to a compilation released 13 May by Frank E. Pellegrin, vice-president in charge of sales for Transit Radio, Inc., 355 advertisers—national, regional, and local—were FM-selling their products over the speakers in the public transportation systems of ten cities. The latest figure represents an increase of 145 over the 210 sponsors using transitradio in February.

According to Pellegrin, the rapid advance in the number of new advertisers, as well as the number who renew, is "amazing and most encouraging." He reports that quite a few have achieved "spectacular results," while others, including large national advertisers such as Swift & Co., Fitch Shampoo, Household Finance Corp., and Esquire Publications, are trying it out experimentally.

Pellegrin feels that the low cost for a counted audience (80% of the country's population, 15 years and older, are transit riders), plus the shift to a buyer's market, is responsible for transitradio's growth. He states that "it is especially significant that this latest compilation (of sponsors using the medium) shows a very large number of advertisers who were previously cool to AM radio, particularly in the large department-store and retail-specialty fields."

The ten cities in which transitradio is now in commercial operation (there were three when the medium debutted) include: St. Louis; Washington, D.C.; Cincinnati; Houston, Tex.; Tacoma, Wash.; Des Moines, Ia.; Huntington, W. Va.; Topeka, Kan.; Wilkes-Barre, Pa., and Bradbury Heights, Md. New transit broadcasting outlets will shortly be operating commercially in Worcester, Mass.; Evansville, Ind.; Allentown-Bethlehem, Pa.; Kansas City, Mo., and Baltimore, Md. Negotiations for franchises are also underway in a number of other key cities.

P.S.

See: "How stations merchandise"; 28 February 1949; 28 March 1949

Issue: 28 February 1949; 28 March 1949

Subject: WCOP, Boston, and WSAI, Cincinnati, aggressively merchandise autos, meat

Despite a general lack of merchandising initiative on the part of most U.S. radio stations—less than one-fifth do any real productive promotion of their programs and sponsors—those that do usually go all-out in that direction.

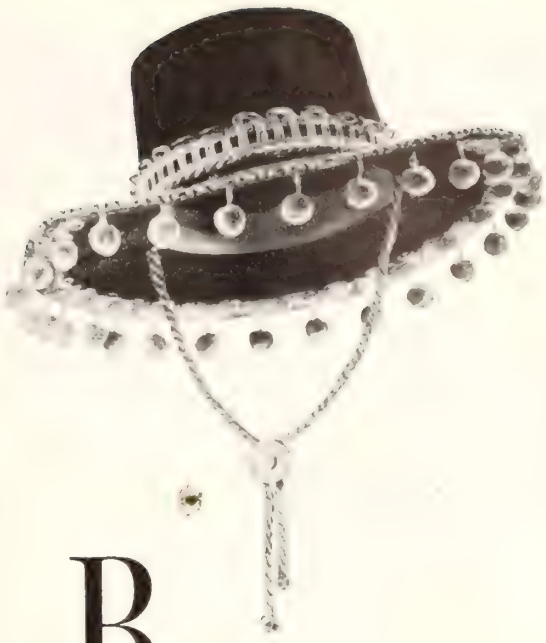
Boston's WCOP is a prime example of the lengths to which a merchandising-minded station will go. There is none of the staid quality customarily associated with Bostonians in the manner in which WCOP derives benefit both for itself and its clients through such regular merchandising activities as personal dealer calls and dealer mailings, display space for air-sold products in studio windows, and heavy publicity campaigns and courtesy announcement schedules.

WCOP feels a real sense of responsibility to Hub City merchants and dealers. Typical was its participation in the 1949 General Motors *Transportation Unlimited* show in Boston. The station gave the exhibition full coverage as a public-service feature, and as new models were displayed, staged a series of broadcasts (via wire

(*Please turn to page* 43)



PORT ANGELES gives us another example of how ABC goes inside, outside and all around the towns. In this Washington paper, pulp and timber center, 67% of the radio families listen regularly to ABC.



SANTA BARBARA is full of Spanish memories and the kind of free-wheeling buyers you can't afford to overlook. And you don't, amigos, when you sell on ABC; 89% of its radio families are ABC fans, according to BMB.



SANTA CRUZ is a fine place to spend a seaside weekend or prove that ABC reaches them all, the big markets and the small. For BMB says that in Santa Cruz 77% of the radio families tune regularly to ABC.

On the coast you can't get away from

ABC

FOR COVERAGE... ABC's booming Pacific network delivers 228,000 watts of power—49,250 more than the second-place network. This power spells coverage—ABC primary service area (BMB 50% or better) covers 96.7% of *all* Pacific Coast radio homes. And ABC's Coast Hooper for 1948 was up 9% or better both day and night.

FOR COST...a half hour on ABC's full 21-station Pacific network costs only $1,228.50. Yet you can buy as few as 5 stations for testing or concentration. And ABC is famous for the kind of audience-building promotion that helps slice the cost-per-listener.

Whether you're on a coast network or intend to be—talk to ABC

ABC PACIFIC NETWORK

NEW YORK: 7 West 66th St. • TRafalgar 3-7000—DETROIT: 1700 Stroh Bldg. • CHerry 8321—CHICAGO: 20 N. Wacker Dr. DElaware 1900—LOS ANGELES: 6363 Sunset Blvd. • HUdson 2-3141—SAN FRANCISCO: 155 Montgomery St. • EXbrook 2-6544

KFH IS TOPS



Night Time Contour

The KFH nighttime service area is about 11 times the area and the population served is about two and one-half times the population of its nearest competitor. KFH nighttime power is 5 times the power of its nearest competitor. The big buy for nighttime programs or spots is KFH in Wichita.

NIGHTTIME	POWER (watts)	*AREA Sq. Miles	*POP Add 000	*mv/m Contour	†SPOT Rate
KFH	5,000	8,420	385.0	2.3	$24.00
STATION B	1,000	750	159.8	6.55	12.20
STATION C	1,000	448	129.1	8.	12.75
STATION D	250	150	124.8	12.9	7.50

*The information pertaining to the area in square miles and the population included within the various contours is taken from data filed under oath with the Federal Communications Commission by the respective stations. For each station, the nighttime contour represents the area served FREE OF INTERFERENCE from other stations.

†Rates are based on 3 Class A station breaks weekly for 52 weeks.

5000 Watts - ALL the time

KFH - FM

KFH CBS

WICHITA, KANSAS

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

SPONSOR

New and renew

New on Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Bakeries Co	Tucker & Wayne	ABC	35	Lone Ranger; MWF 7:30-8:00 pm; June 13; 65 wks
Gospel Broadcasting Assn	I. R. Alber	ABC	272	Old Fashioned Revival Hour; Sun 8-9 am; June 19; 52 wks
Greystone Press	H. B. Humphrey	MBS	63	Mr. Fixit; Sun 5:30-5:45 pm; June 5; 13 wks
Gruen Watch Co	Grey	NBC	163	Sun 7-7:30 pm; Aug 14; 52 wks
Lee Pharmacal Co	Dancer-Fitzgerald-Sample	CBS	169	Arthur Godfrey; MTWTF 10:15-10:30 am; May 30; 52 wks
Voice of Prophecy Inc	Western	ABC	100	Voice of Prophecy; Sun 9:30-10 am; June 19; 52 wks

(Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period)

Renewals on Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
General Mills Inc	Dancer-Fitzgerald-Sample	ABC	185	Betty Crocker Magazine of The Air; MTWTF 10:25-10:45 am; May 30; 52 wks
General Mills Inc	Tatham-Laird	ABC	239	Breakfast Club; MTWTF 9-9:15 am; May 30; 52 wks
Liggett & Myers Tobacco Co Inc	Newell-Emmett	CBS	175	Arthur Godfrey; MTWTF 11-11:30 am; May 30; 52 wks
Procter & Gamble	Compton	NBC	143	Truth And Consequence; Sat 8:30-9 pm; July 2; 52 wks
Prudential Insurance Co.	Benton & Bowles	CBS	148	Prudential Family Hour; Sun 6-6:30 pm; June 5; 52 wks
Williamson Candy Co.	Aubrey-Moore & Wallace	MBS	492	True Detective Mysteries; Sun 4:30-5 pm; Sept 4; 51 wks

National Broadcast Sales Executives (Personnel Changes)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert Balfour	WBBC, Flint Mich., mgr	Forjoe, Chi., sls mgr
Robert L. Burns	Rural Radio Co, Chi., mgr	WRFD, Worthington O., natl sls mgr
Myron Coy	———	WBYS, Canton O., asst mgr, sls mgr
Paul V. Hanson	Everywoman's Magazine, N. Y., adv dir	Storecast Corp of America, N. Y., sls, adv dir
George Hartford	WTOP, Wash., acting sls dir	Same, sls dir
Bernard Howard	Forjoe, N. Y., sls acct exec	Same, sls mgr
Wendell Parmelee	WWJ, WWJ-FM, WWJ-TV, Detroit, asst sls mgr	Same, sls mgr
John Rossiter	WIKK, Erie Pa., sls mgr	WICU(TV), Erie Pa., sls mgr
Willard Walbridge	WWJ, WWJ-FM, WWJ-TV, Detroit, sls mgr	Same, gen sls mgr

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
C. W. Anderson	Montgomery Ward & Co., Chi., mail-order mgr	Same, vp
Lawrence D. Ballew	———	Brewing Corp of America, Cleve., gen sls mgr
P. G. Byrnes	———	Brewing Corp of America, Cleve., adv mgr
R. Richard Carlier	Jacob Ruppert Brewery, N. Y., adv mgr	Bigelow-Sanford Carpet Co Inc, N. Y., adv mgr
Francis L. Congdon	Maxon, Detroit	Altes Brewing Co, Detroit, adv, mdsg dir
Ben R. Donaldson	Ford Motor Co., Detroit, adv mgr	Same, adv, sls prom dir

• ***In next issue: New National Selective Business. New and Renewed on TV Advertising Agency Personnel Changes. Station Representative Changes***

Sponsor Personnel Changes (Continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Morris Ginsberg	Montgomery Ward & Co., Chi., soft lines mdse mgr	Same, vp
Bowman Gray	R. J. Reynolds Tobacco Co., Winston-Salem, N. C., asst sls mgr, dir	Same, vp
Robert D. Hirschboeck	John Graf Co, Milw. sls mgr	Blatz Brewing Co, Milw., sls prom mgr
James A. Kirkman, Jr.	Ellington, N. Y., mdsg dir	Welch Grape Juice Co, Westfield, N. Y., vp, sls, adv dir
C. A. Maxey	Montgomery Ward & Co, Chi., retail mgr	Same, vp
O. Parker McComas	Philip Morris & Co, N. Y., exec vp	Same, pres
James W. Rayen	———	Vacuum Foods Corp, N. Y., adv mgr
D. G. Russell	Superior Coach Corp, Lima, O., adv mgr	Same, adv, sls prom mgr
J. C. Wagner	Montgomery Ward & Co, Chi., household lines, appliance mgr	Same, vp
L. A. Webber	Montgomery Ward & Co, Chi., hard lines mdse mgr	Same, vp
John Woodruff	———	Colonial Airlines Inc, N. Y., sls mgr

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Accent Shoe Co, St. L.	Women's shoes	Olian, St. L.
Air Purification Service Inc, Newark N. J.	Glycol vaporizers	J. M. Hickerson, N. Y.
Albers Super Markets, Cinci.	Super Markets	Hugo Wagenseil, Dayton
Ambrosia Brewing Co, Chi.	Nectar Premium beer	Malcolm-Howard, Chi.
American Tobacco Co, N. Y.	Roi-tan cigars	Lawrence C. Gumbinner, N. Y.
American Wine Co, Beverly Hills Calif.	Cook's Imperial Champagne	Foote, Cone & Belding, L. A.
Aunt Mid Co, Chi.	Pre-packaged vegetables	Schwimmer & Scott, Chi.
Barbaro's Beauty Creme Shampoo, N. Y.	Shampoo	Borough, N. Y.
Beer-Bop Inc, N. Y.	Beer shampoo	L. H. Hartman, N. Y.
Brownell & Field Co, Providence R. I.	Autocrat Coffee	Horton-Noyes, Providence R. I.
C. & G. Tool Co, East Orange, N. J.	Magne-Rotor, TV antenna turning unit	Levy, Newark N. J.
James B. Clow & Sons, Chi.	Pipes, radiators, plumbing, heating equipment	Buchanan, Chi.
Daland's Vitamin Co, Wilmington Del.	Vitamins	Yardis, Phila.
Dill Co, Norristown Pa.	Duz-Kil insecticide	Street & Finney, N. Y.
Dominion Textile Co Ltd, Montreal	Textiles	Irwin Vladimir, N. Y.
Du-Al Mfg Co, Sioux Falls S. D.	Duplex action loader, stacker	Erwin, Wasey, Mnpls.
Eicor Inc, Chi.	Rotary electrical appliances	C. C. Fogarty, Chi.
Front-Butler Corp, Cinci.	Tire distributor	Associated Advertising, Cinci.
Robert W. Gray Co, Cambridge Mass.	Real estate	Mike Goldgar, Boston
Heifetz Pickling Co, St. L.	Pickles	Harold Kirsch, St. L.
Hoffman Radio Corp, L. A.	Radios	Smith, Bull & McCreery, H'wood.
Illinois Watch Case Co (Elgin-American div), Elgin Ill.	American Beauty line	John W. Shaw, Chi.
Jobo Food Products Inc, N. Y.	Panak, prepared mix for potato puffs, pancakes	Lester L. Wolff, N. Y.
Kerwin, Shane & Young, L. A.	Sentinel radio, TV distributor	David S. Hillman, L. A.
La Primadora Cigar Corp, N. Y.	Cigars	Pedlar & Ryan, N. Y.
Thomas J. Lipton, Hoboken N. J.	Frostee Frozen Dessert Mix	Ruthrauff & Ryan, N. Y., test campaign
Macrae Smith Co, Phila.	Book publisher	Wertheim, Phila.
Pacific Can Co, S. F.	Beer in cans	Biow, S. F.
Palmer Chemical Co, Georgetown Tex.	All-purpose plastic base polish	Kamin, Houston Tex.
Peirce School of Business Administration, Phila.	School	Gray & Rogers, Phila.
Prudential Insurance Co of America, L. A.	Insurance	Botsford, Constantine & Gardner, L. A.
Rand Vacuum Centers, N. Y.	Vacuums	Leland k. Howe, N. Y.
David Rodes Inc, N. Y.	Inflato Toys	H. W. Fairfax, N. Y.
Santa Clara County Medical Society, Santa Clara Calif.	Institutional	Benet Hanau, San Jose Calif.
Schick Inc, Stamford Conn.	Electric shavers	BBD&O, N. Y.
S. A. Schonbrunn & Co Inc, N. Y.	Medaglia D'Ora Coffee	Gordon & Mottern, N. Y.
Shanghai Syndicate Inc, S. F.	Teas	Botsford, Constantine & Gardner, S. F.
Sherwood Gardens, Portland Ore.	Nursery	Ra-Ad, S. F.
Robert Smith Mfg Co, L. A.	Nylon Dip, powder solution for use in rinsing nylon hose	Walter L. Rubens, Chi.
Stewart-Warner, Chi.	Radio, TV	O'Grady-Anderson, Chi.
Sun-Ray Hair Preparations Co, N. Y.	Hair preparations	Casper Pinsker, N. Y.
Texas Co, N. Y.	Petroleum prods	Erwin, Wasey, N. Y., for industrial adv, Texaco Star Reporter pgm in Texas, Texas Billings News pgm in Montana
		Kudner, N. Y., for Metropolitan Opera
Western Pacific Railroad, S. F.	Railroad	Harrington, Whitney & Hurst, S. F.
Westward Ho Nurseries, Oroville Calif.	Nursery	Ra-Ad, S. F.
Wilbur-Suchard Chocolate Co, Lititz Pa.	Candy	Foltz-Wessinger, Lancaster Pa.
Worcester Salt Co, N. Y.	Salt	Mitchell-Faust, Chi.

40 West 52nd

(Continued from page 6)

CARICATURES

Some time ago your company distributed a series of cartoons, suitable for framing, entitled, *Account Executive, Sponsor, Time Buyer,* etc. My good friend Bill Ware—manager of radio station KSWI — thought you might be willing to send or sell a set of these cartoons to an interested advertising agency.

With this in mind. I am writing to inquire as to the present availability of these referenced cartoons, and to ask you to either send me a set, or quote me the price of purchase.

D. H. FILBERT
President
Stuart Potter
Council Bluffs, Iowa

● SPONSOR's set of Jaro Hess caricatures is available with a new or renewal subscription.

"LAMENT" SERIES

Would you please send us the titles of your radio *Lament* articles which have been run to date, together with the dates and issues of SPONSOR in which they were published.

MARY BOWERS
WLOL
Minneapolis, Minn.

● There have been numerous requests for the Lament series which ran in 11 consecutive issues from June, 1948, thru 28 February, 1949. We'd like to know whether our readers would like these combined and reprinted in a single booklet.

WORRIED RE BAB

I am just as happy as you are that BAB has been officially constituted, and that the proponents of sales promotion have finally won their point. But I am a little worried. and I think you should be also, over the possibility that, having won the fight for recognition, we may be tempted to rest on our laurels, and may fail to consolidate our gains.

Isn't that what happened to BMB? Didn't it lose its original momentum because its proponents didn't fight hard enough for it? Wasn't it misunderstood and misapplied because those who knew its value failed to explain it properly?

Let's not do that to BAB. Let's define sales promotion. Let's describe

(Please turn to page 36)

YOU MIGHT LAND A 12' 8" BLACK MARLIN*—



BUT...

YOU WON'T NET MUCH IN WESTERN MICHIGAN WITHOUT WKZO-WJEF!

If you want to catch any substantial radio audience in Western Michigan, you've got to use stations within the area. . . . The reason: Our half of the State is blocked off from surrounding areas by a peculiar, impenetrable "wall of fading" that distorts the signals of even the most powerful "outside" stations. Consequently, Western Michigan people depend almost entirely on their own nearby stations.

Within the Western Michigan area, advertisers have one sure-fire combination: WKZO, Kalamazoo and WJEF, Grand Rapids. BMB audience figures prove it for our rural areas—and in Kalamazoo and Grand Rapids themselves, *WKZO-WJEF deliver 41.5% more listeners for 20% less cost than the next-best two-station combination!*

Write to us, or ask Avery-Knodel, Inc., for Hoopers, BMB figures, and all the other evidence of WKZO-WJEF's superiority in the rich Western Michigan market.

* *In 1926 Laurie Mitchell got one this long, weighing 976 pounds in Bay of Islands, New Zealand.*

WKZO *first* IN KALAMAZOO and GREATER WESTERN MICHIGAN (CBS)

WJEF *first* IN GRAND RAPIDS AND KENT COUNTY (CBS)

BOTH OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY
Avery-Knodel, Inc., Exclusive National Representatives

"Put your message where the money is," ... said Mr. Jamison



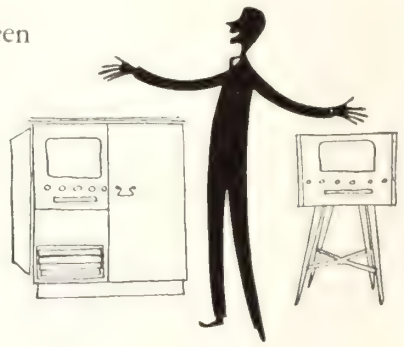
Our man Jamison was talking to his friend Advertiser Y, who, like all good businessmen, is of a mercenary turn of mind.

Advertiser Y sells a high-priced item...expensive costume jewelry, to be precise, which appeals only to certain tastes and never to uncertain pocketbooks.

"Large cities, where they do a lot of dressing up and spend freely for handsome baubles, are your primary markets, my friend," said Mr. Jamison. "And Spot Radio and Television are your primary media. Put your message where the money is!"

Mr. Jamison's advice applies to a lot more than costume jewelry. Though all markets are not as highly selective as Advertiser Y's, most of them are selective enough to make the careful use of Spot Broadcasting an intelligent advertising choice, indeed.

For years Weed and Company has been helping intelligent and successful advertisers—via Spot Broadcasting—to put their message where the money is.



Weed and company

radio and television station representatives

new york • boston • chicago • detroit
san francisco • atlanta • hollywood



The national rating problem

Research services tend to release reports which confuse rather than explain who is listening

The problem of national ratings is not that they are misunderstood by those who pay for them, but that they are misused by the great mass of agencies, talent, and sponsors to whom they are (to use the verbiage of the research organizations that produce them) bootlegged.

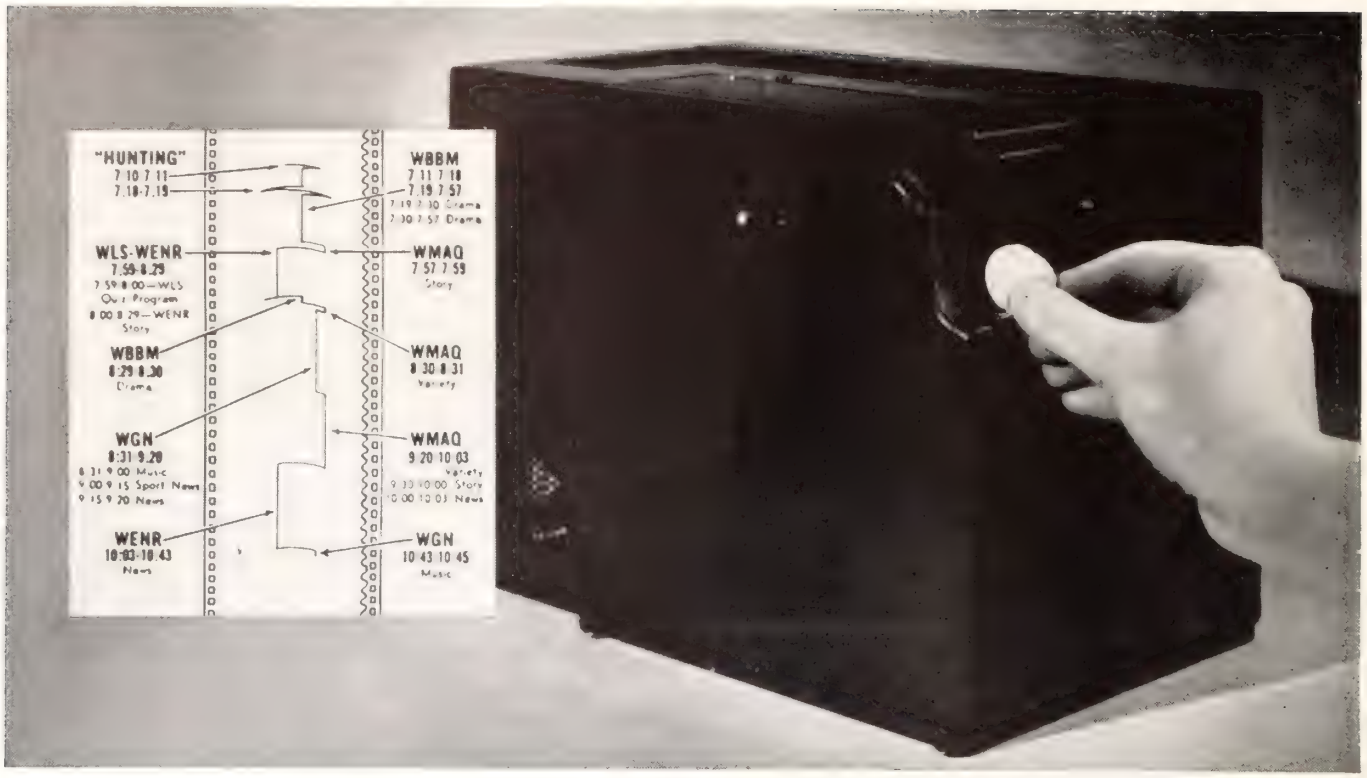
It is also true that many advertising people, in organizations subscribing to the two national ratings and who will subscribe to three (Hooper will have a TV projectable national rating sometime this month), do not know the limitations of the figures they throw around so knowingly.

As long as Hooperatings remained program popularity indices and were not projectable, and Nielsen (NRI) was supposed to be representative of about 65% of the U.S. on a projectable basis, there was little confusion. Advertisers, when they asked, were told that there could be no correlation between Hooper and Nielsen reports because they were not studies of the same things. When Hooper decided to develop a U.S. Hooperating* and Nielsen to expand his sample so that it was representative of the entire nation (except Mountain states), then the trouble began.

In 1948 the third U.S. Hooperatings were announced covering January-February, 1949. They were released in April. Nielsen announced, during the same year, that his reports would be national starting with the week of 6-12 March. It was to be expected that advertisers would compare the two sets of figures, despite the fact that one was an average for two months and the other a report for a single week a week during which Hooper does not interview.

Advertisers did not question that there would be a difference in the reports but they were disturbed to find programs like *Big Town* ranked 13 by Hooper and 50 by Nielsen. Because

* A marriage of coincidental telephone reports from cities and diary reports from the rest of the nation.



NIELSEN AUDIMETERS REPORT ON TAPE OR FILM MINUTE-BY-MINUTE LISTENING. "MAILABLE" TYPE PAYS MAILER 2 QUARTERS

Five weaknesses of U.S. Hooperatings

1. **They combine information** of different nature—diary and telephone coincidental ratings
2. **They are an average** for a two-month period
3. **They are outdated** when released
4. **They use telephone** homes as a base
5. **The diary sample** is neither random nor stratified

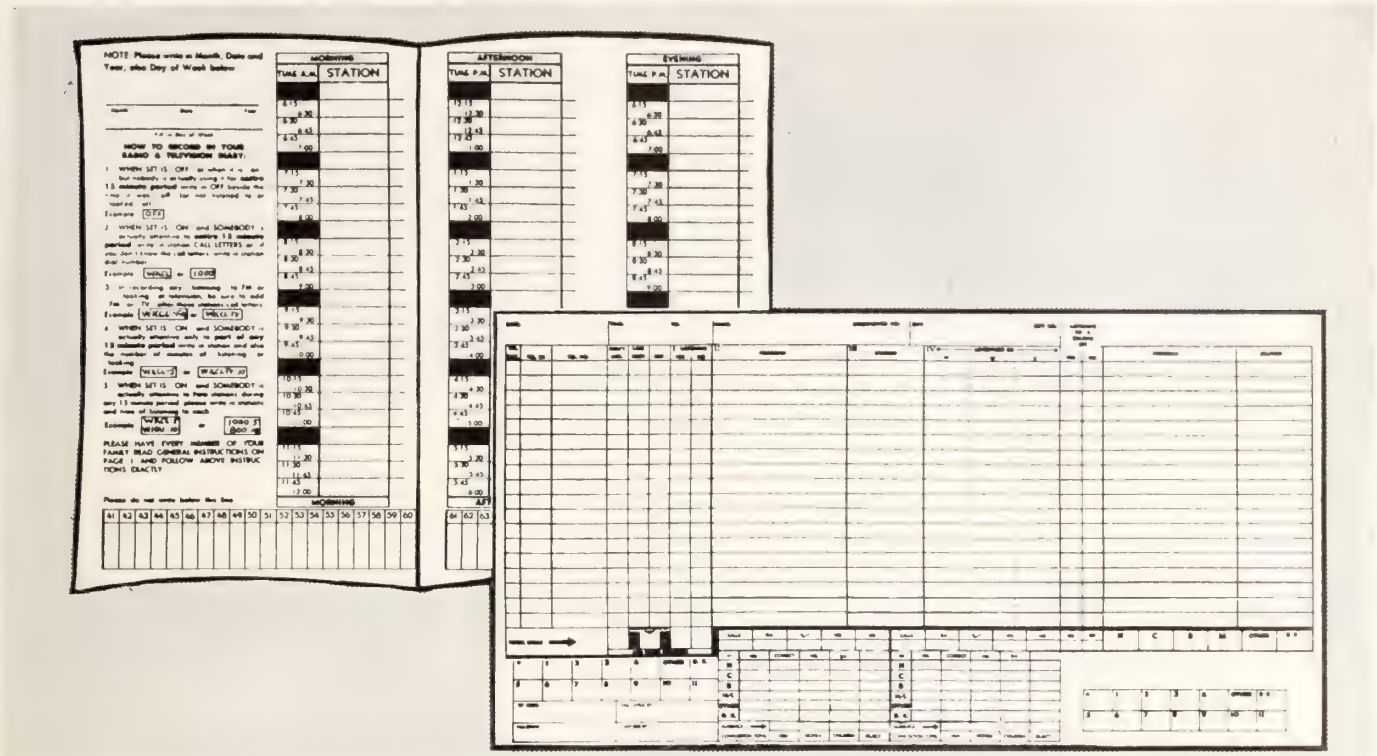
Five weaknesses of Nielsen "National" ratings

1. **The "advance" ratings** are frequently different from the regular report
2. **Leaving out** the Rocky Mountain states, and adding their 3% to Pacific sample gives report a West Coast bias
3. **Unusable tapes** each month make each month's sample slightly different
4. **Size of audience** per set-in-use is not known
5. **"Mailable" tapes** may stimulate more than normal listening in a "Nielsen" home

most policy men at advertisers have neither the time nor the desire to be students of research, they do not go beyond the first figure presented to them. *Big Town*, although ranked 13, was U.S. Hooperated at 15.79 with an audience of 6,500,000 homes. *Big Town* in Nielsen's 6-12 March report was rated 14.1 with an audience of 5,305,000. Since it is normal to expect less listening in March than in January-February (top audience months) the difference between the two ratings is not as out of line as the difference in rank order (13 vs. 50) seems to indicate.

Nielsen reports a number of different ratings for each program, reserving for the *Nielsen Rating* title the figure which represents listening to a program for a period of six minutes or longer. He also reports *Average Audience*, which researchers feel is comparable with the statistical basis used in *Program Hooperatings*. The latter represents, in 36-city telephone homes, the listening per "average minute." Still a third figure included in Nielsen's NRI "pocket piece" is the *Total Audience* which represents the audience that listened to any or all of a program.

Since it is Nielsen's "pocket piece" and Hooper's "pocket piece" that is carried around by most salesmen, agency executives, and radio men in



COMBINATION OF DIARY (LEFT) AND TELEPHONE (RIGHT) REPORTS ARE USED TO COVER THE NATION TWICE A YEAR

general, this report will not endeavor to go into information included in Nielsen's 1,000-page monthly report. This voluminous report includes such information as "commercial exposure," "audience flow," "cumulative audience" (listener turnover), "homes-per-dollar," and so much data that it requires a sizable staff to extract and digest the information at big sponsors. Sponsors of one or two programs do not hope to cope with the full report and use it for reference purposes.

At one time it was Hooper's plan to include in his regular semi-monthly network program popularity "pocket piece" U.S. Hooperatings for each program as well as popularity ratings. He has since dropped this plan, since the fast changing radio scene does not permit yesterday's projections to mean very much today. U.S. Hooperatings are indicative of how national listening to programs compares with the 36-city Program Popularity Hooperatings. Walter Winchell, was who fourth in the combined January-Feburary popularity rating, was tenth for the same period in Hooper's U.S. Ratings. *Amos 'n' Andy*, eleventh in the popularity index, was sixth in U.S. Hoopers with an audience of 7,073,000 homes. Nielsen gives the team 8,089,000 homes in his 6-12 March report. If his

(*Please turn to page* 67)

NRI vs. U.S. Hooperating "Top Twenty"

Name of program	U.S. Hooperating*	Rank Order		Nielsen Rating†
		Hooper	Nielsen	
Lux Radio Theater	23.33	**2**	**1**	29.9
Jack Benny	24.26	**1**	**2**	25.9
Godfrey's Talent Scouts	19.64	**5**	**3**	24.5
Walter Winchell	17.78	**10**	**4**	24.1
Mr. Keen	n.r.	**n.r.**	**5**	23.6
Fibber McGee and Molly	23.31	**3**	**6**	22.9
My Friend Irma	17.82	**9**	**7**	22.5
Suspense	16.78	**12**	**8**	22.2
Amos 'n' Andy	18.80	**6**	**9**	21.5
Bob Hope	21.27	**4**	**11**	21.1
Mr. District Attorney	17.84	**8**	**10**	21.1
Crime Photographer	15.03	**17**	**12**	20.6
FBI in Peace and War	n.r.	**n.r.**	**13**	20.0
Stop the Music (8:45-9 p.m.)	16.97	**11**	**14**	19.6
Stop the Music (8:30-8:45 p.m.)	n.r.	**n.r.**	**15**	19.5
Sam Spade	n.r.	**n.r.**	**16**	19.4
This Is Your FBI	n.r.	**n.r.**	**17**	18.5
Duffy's Tavern	18.43	**7**	**21**	17.9
Mystery Theater	15.02	**18**	**18**	18.4
Fat Man	n.r.	**n.r.**	**19**	18.3
Inner Sanctum	n.r.	**n.r.**	**20**	18.3
Big Town	15.96	**13**	**50**	14.1
Phil Harris-Alice Faye	15.79	**14**	**28**	16.4
People Are Funny	15.74	**15**	**26**	16.7
Great Gildersleeve	15.14	**16**	**35**	15.6
Burns and Allen	15.00	**19**	**36**	15.6
Your Hit Parade	14.88	**20**	**58**	12.8

* U.S. Hooperatings are average for months of January-February 1949.
† Nielsen Ratings are for week of 6-12 March, the first National Nielsen ratings. They represent total audience of over-five minutes.
n.r.—not released.

This is the stuff that SEZ is made of



IT WAS PILES OF CORN COBS LIKE THESE THAT PRODDED ART SEBRING INTO DOING SOMETHING ABOUT TURNING A WASTE

SEZ: saga of American ingenuity

The wonder story of Art Sebring and a mountain of corn cobs

Into the two-by-four kitchen of his small cafe in Minnesota's Redwood Falls marched Art Sebring recently, armed with a sack of corn cobs from a nearby seed corn plant, his grandmother's family recipes, and a bright idea. Sebring, a 51-year-old, barrel-chested, bifocaled Minnesotan with the pioneer spirit of a Horatio Alger hero, was making his latest effort to create something useful from what was generally regarded as being useless.

Back in the days of the early Florida land boom, when he was an aggressive young man of 27, Sebring had been a partner in a construction firm that transformed an Orlando swamp into a race track. Later, in the early 1930's, Sebring had built an oil refinery in the middle of a rural community in Idaho. At the close of World War II in 1945, Sebring tackled the housing shortage in Redwood Falls by building low-cost GI homes ($3,500-$12,000) from lumber cut from an old coal dock, some railroad water towers, and several outmoded grain elevators that he had dismantled and hauled to Redwood Falls. He had started, too, an auto-parts salvage firm, generally felt to save the motorists of his community a total of $250,000 annually. As full of sage counsel for youth as Benjamin Franklin, Sebring recently looked around at the economy of the community and snorted: "You young fellows give up too easy. Nothing is impossible . . . it's just that some things take a little more figuring!"

As he started a cooking fire under a pan full of corn cobs, fresh from the waste pile of the DeKalb Seed Corn drying plant, Art Sebring was off again. In his mind was a picture of his grandmother, a pioneer spirit who had moved her family from the maple-sugar bush country of Michigan to a farm in South Dakota. She had grown up in an area where maple syrup was plentiful, cheap, and a kitchen staple. In South Dakota, things were different. Maple syrup for the family's waffles and buckwheat cakes was literally an imported luxury. Grandma Sebring got busy with some corn cobs, sugar, and flavoring in her kitchen one day. The result was a corn-cob syrup that smelled vaguely like molasses, but which tasted and had a color like maple syrup. From time to time, Art Sebring had thought about putting his grandmother's recipe (which became somewhat famous in a local way) into commercial production. In early 1949, he was ready to try.

He tried out samples of his test batch on neighbors, who poured it liberally over the flapjacks that form the basis of so many winter breakfasts for hard-working Minnesota families. Everybody liked it. Sebring sent off some samples of his concoction to the University of Minnesota for analysis. The tests were extremely encouraging, and gave the corn-cob syrup a clean bill of health. A private chemist, hired by Sebring, now beginning to feel the excitement of a new project, backed up the findings of the University.

Sebring decided then and there, on the basis of the tests and the good reaction he had gotten from his homemade "consumer panel," that he would take the plunge and put the corn-cob syrup his grandmother had invented on the market. Sebring needed a name for the new product, something that sounded short and snappy, something which any housewife could remember. He decided on the name SEZ, which seemed to fill these specifications, and then moved the infant syrup business out of the kitchen of his cafe and into temporary quarters in a neighboring building that stood vacant during the winter and spring months.

It was at that point that Sebring ran head-on into a problem that has plagued many a small manufacturer, anxious to bring out a new product on the consumer market. SEZ had no sales force, no distribution, no advertising, and no acceptance. Art Sebring could not go ahead expanding his operation until there was some assurance that the product would go over with the public. He had to introduce



PRODUCT OF THE DEKALB SEED CORN DRYING PLANT INTO THE PALATABLE SYRUP WHICH HE SELLS UNDER THE NAME OF SEZ

it sometime, somehow, or forget about the whole thing.

Sebring was no promotional wizard. But he did know a few fundamental things about advertising and distribution. He had lived for years in the small farming community of Redwood Falls, a town of some 4,000 people in western Minnesota whose chief industry is raising high-quality turkeys and chickens, and whose chief claim to fame lies in its being the birthplace of Sears, Roebuck. Sebring knew the prosperous farmers who dropped into his cafe, and he knew what they liked. He knew, as almost any person living in Redwood Falls knows, that radio was an integral part of the daily lives of the farmers who drove into town on Saturday in their new cars to buy farm equipment and consumer goods they'd heard advertised on the air. Sebring drove over to nearby Marshall, 37 miles west of Redwood Falls and the center of the southwestern Minnesota trade area. Object: to talk about radio advertising.

Sebring talked his problems over with Homer Lane, program director, and Gilmore Frayseth, manager, of Marshall's Mutual outlet, KMHL. Could radio, Sebring wanted to know, do the job of selling both the distributors and grocers, as well as the consumers, on buying SEZ syrup? The two radio men felt that it could. Sebring then gave them a free hand. "O.K., I'll let you write the commercials, select the best times, and use your own judgment," said Sebring as he left.

KMHL's Messrs. Frayseth and Lane put their heads together. The problem was now one of finding a radio approach that would be heard by the housewife, the grocer, and the wholesaler. Within the range of KMHL's 250-watt signal lie some 200 small towns, ranging in population from 200 to 5,000. Half the KMHL listeners live on farms, the majority of which are at an all-time peak of prosperity. Farmers depend on radio weather fore-

(*Please turn to page* 64)

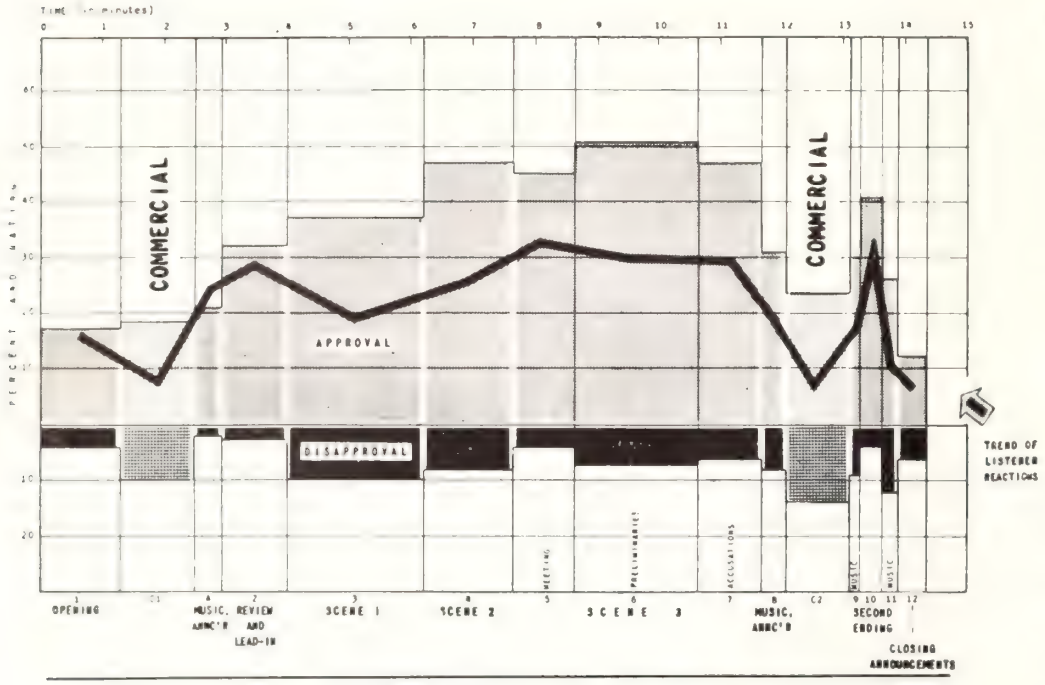


The secret life of a soap opera

PART FIVE
OF A SERIES

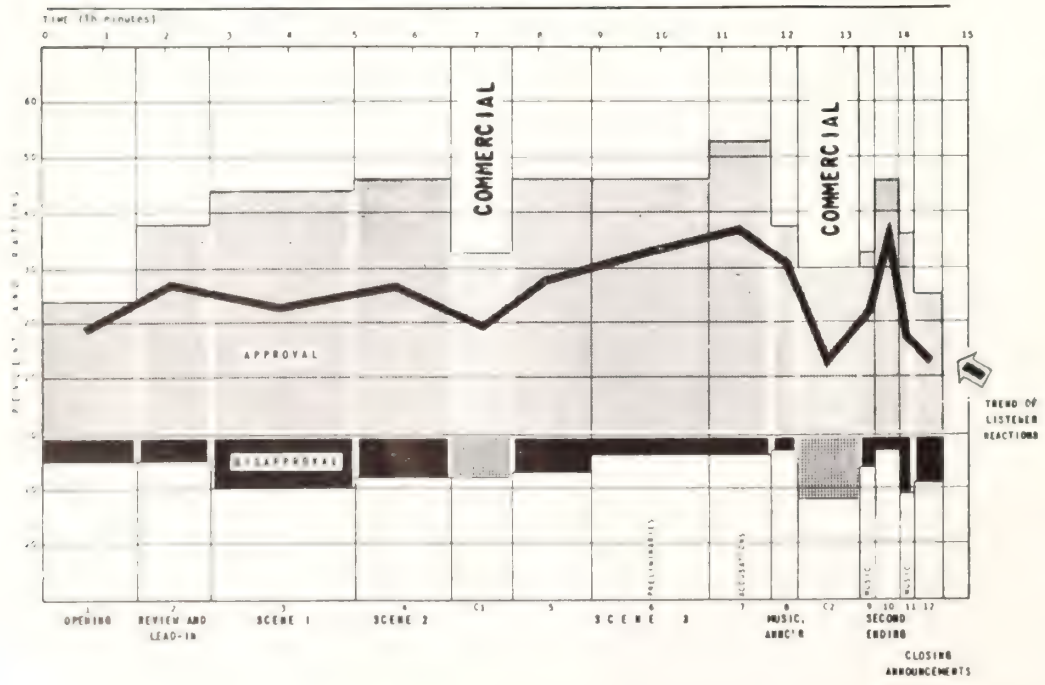
The remarkable commercial impact of the daytime serial

Audience reaction to a daytime serial's commercials



(above) Audience reaction to a daytime serial opening and closing commercial

(below) How reaction changes when commercial is integrated in same serial



over-all Many sponsors have learned the hard way that a popular serial and successful commercial theme aren't always the most important factors in attracting an audience and selling it.

Horace Schwerin of the Schwerin Research Corp., recently pointed out that a person 35 years old has already had 12,000,000 minutes of "impressions" made on him. A radio-commercial "impression" has to be something special in order to make much of a dent as the 12,000,001st minute of impression in a person's life. If it isn't, the listener tends, as Schwerin puts it, to go "psychologically deaf" if the commercial doesn't actually get a reaction of definite antagonism.

A new approach for neutralizing this resistance to the commercial message has been worked out by psychologists of Attitudes, Inc., New York public relations firm, and is being tested in the radio copy of a national advertiser. In fact, the Attitudes idea doesn't stop with cancelling out the resistance to commercials.

It aims, according to Attitudes, Inc., to make the commercial prolong and satisfy the very emotional needs the program has already stirred up. These emotional needs are defined by a well-known psychiatrist collaborating with Attitudes, Inc.

Every daytime-serial writer understands, as related earlier in this series, how listeners identify themselves with one or more characters in the story: how especially important to the serial listener is the emotional satisfaction she gets from living the story.

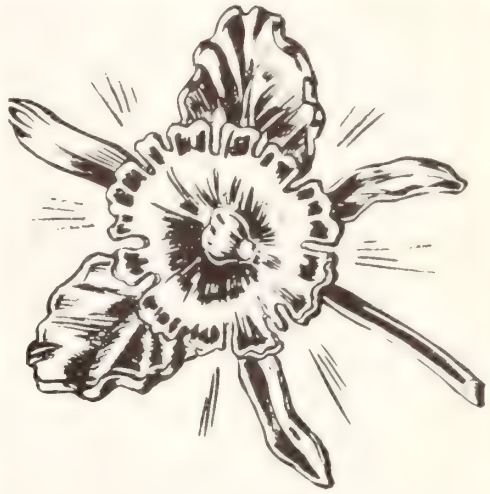
In most cases radio-copy writers prepare sets of commercials considerably in advance of the episode during



A penniless girl in "David Harum" receives a shipment of stone from the famous Blarney Castle. Her father, who has ordered the stone, has disappeared. David suggests that she make bracelets from the stone. Bab-O found it one of its greatest promotions



When Barry ("Barry Cameron") returned from World War II, he brought with him, to symbolize end of an unhappy past and hope of a happy future, a miniature of the sword that London presented to Eisenhower. Reproduction caused serial fans to buy Sweetheart Soap



Evelyn Winters ("Evelyn Winters") finds an orchid pin in a jeweler's window that reminds her of the man (Garry Bennett) she loves. Buying it, she has a memory of the orchid he gave her with her always. Thousands bought Sweetheart Soap to get a replica of the pin

which it is to be broadcast. The copy writer is totally ignorant of the script with which any commercial is to be aired. So the commercial comes crashing harshly into the listener's day dream. It may bear little or no relation to emotions the listener has been immersed in; it may, in fact, brutally contradict them.

A psychological approach to this situation worked out by Attitudes would direct the commercial along the same emotional lines as the entertainment it follows. The familiar practice of integrating the commercial into the action of a program does not necessarily ensure that the sales talk will blend with the emotional pattern of the action, the psychiatrist points out. The pleasurable fantasy of the entertainment should not be connected with the commonplaces of everyday life at all. But commercials can be written that stress the same emotions of the program. This will increase rather than destroy pleasant feelings about program and product.

A broadcast episode of the high-rating General Foods serial, *Portia Faces Life* (selected at random), will serve to illustrate the Attitudes approach. In this episode Portia goes with two of her friends, Bill and Kathie, who have just returned from their honeymoon, to look at their new house. Kathie's little sister Joan is expecting a baby and is living with Portia until the baby arrives. She is left at home. Her husband is away.

Joan starts to cry miserably because she feels deserted, and because she is secretly in love with Bill, Kathie's husband, and envies her sister's happiness.

Portia's son Dickie tries to comfort Joan. He also defends Portia's husband Walter who has gone to Ankara without any explanation. Joan thinks Portia is making a fool of herself over a man who apparently does not want her, but realizes she herself may be even more foolish about the man who has just married her sister.

Meanwhile, Portia, who is looking over the new house with Kathie, says she will be tolerant and reserve judgment about Bill until she hears from him. They talk about Joan, and Kathie attributes the fact that Joan seems panicky at times to her delicate condition. She decides Joan should come to live with her and Bill immediately so Joan can have better care.

The announcer reminds the audience that Kathie and Portia don't know of Joan's feeling for Bill, and that they may insist on Joan's moving in with Kathie and perhaps causing a tragedy. After reviewing the situation as outlined, the announcer declares that the story is taken from the heart of every woman who ever loved completely.

Those who follow the story know that Joan's loving completely has resulted in her having a baby with her husband away. Portia's loving completely has resulted in her husband leaving her for some unspecified, mysterious reason. The listener can identify herself either with the young expectant mother, or with Portia in feeling she is a noble, admirable person, but that her love has been repaid by ill treatment.

Female psychology literature shows this to be a favorite viewpoint of the cold woman who is unable to love fully, who feels any unselfish effort is a sacrifice, who feels that suffering in itself has merit.

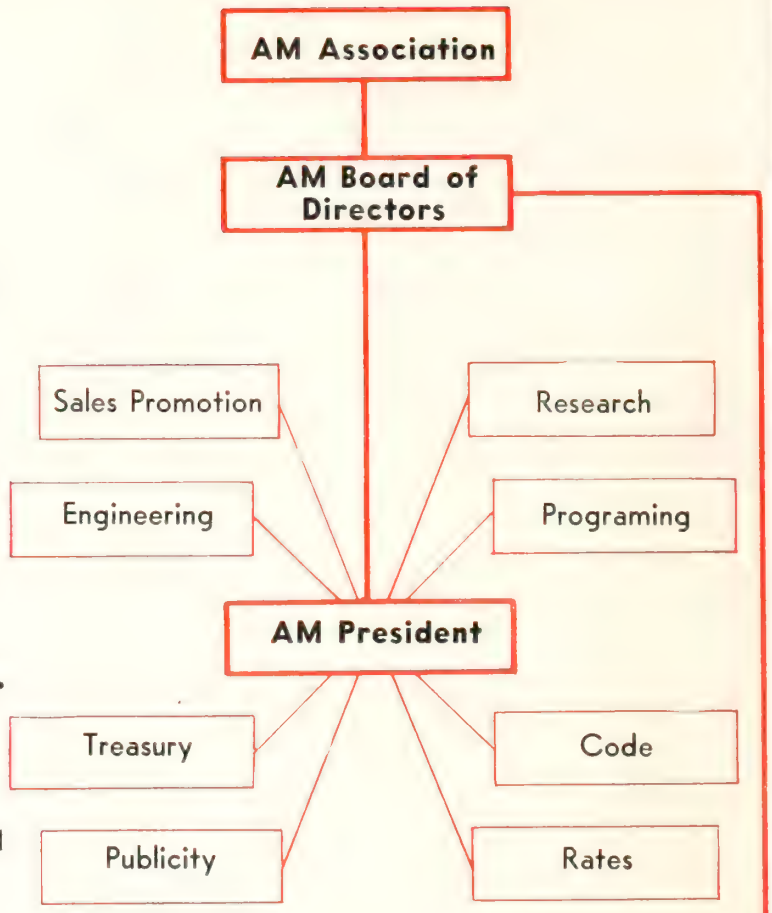
The substance of the first commercial following the announcer's summary of the above plot situation ran like this: "You eat some foods because they taste so good . . . good for you . . . America's favorite bran flakes . . . enough bran to help prevent irregularity due to lack of bulk . . . 'ounce of prevention' . . ."

To the psychiatrist, the psychological implications of such a commercial are ridiculous in this circumstance. He feels that suggesting that happiness can be based upon eating bran flakes can only be irritating to listeners who a moment before were identifying themselves with noble suffering and hysterical panic.

As the commercial goes on exulting over the joyous, nutritious breakfast everyone is eating ("Life is swell when

(*Please turn to page* 38)

Blueprint for a federated NAB



AM, FM, and TV are competitive. The industry must recognize this fact

Broadcast advertising requires a central source from which it can obtain data on the medium. The National Association of Broadcasters should be that source. It cannot, however, operate efficiently in its present form. There are too many factions within its membership to permit it to do the job it should—for its members and the advertisers who use the multi-faceted media.

In the past the internal battle has been between networks and stations (the networks finally withdrew), between clear-channel stations and regional and local channel licensees, and between network affiliates and independent outlets. They were all AM (standard) broadcasters. It was all in one family.

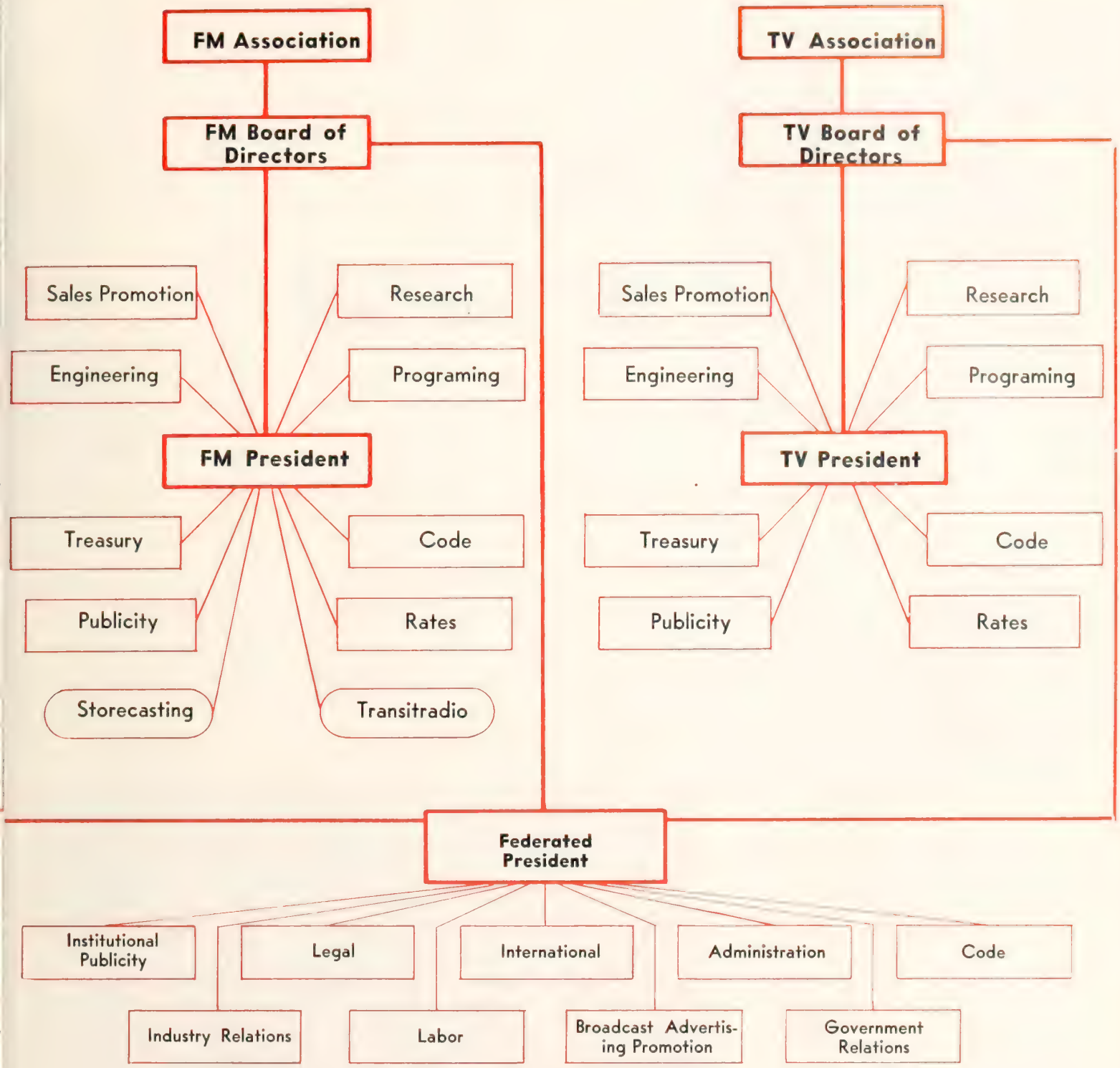
The picture began to change when Frequency Modulation entered the broadcast-advertising picture. FM broadcasters had different problems than AMers. FM, being new, required special promotion. Its case before the FCC required special pleading. Without competing with AM stations, it couldn't succeed. The pressures which were brought to bear on the FCC, pro and con, were startling. The FM station owners didn't feel that the NAB was helping them, could help them. Twice the leading proponents of the high fidelity, staticless broadcasting system withdrew from the Association. To all intents and purposes they are still outside.

Then came television. Once again the membership of the NAB chose to give a new facet of broadcast advertising absent treatment. They felt that it wasn't fair to use money paid as dues by AM stations to help a competitive form of broadcasting. The result is an association (Television Broadcasters' Association) which month by month is becoming a more important factor in the visual air advertising field. Attempts to bring TBA into the NAB fold have thus far failed. While TBA hasn't a paid president, there are constant rumors that such an appointment impends.

Thus broadcast advertisers are faced with three broadcast associations—the NAB, FMA, and TBA. Broadcasting is being divided within itself. This makes no sense for the great media of the air. It makes it impossible to present each facet of broadcasting in its correct light. It also raises difficulties for storecasting, transitradio, FAX, and for any other form of broadcasting which the future may uncover. It's an invitation for advertisers to go elsewhere with their advertising dollars and thus get less for their money than they can on the air.

Every form of advertising competes for the promotion dollar. There is little doubt but that some advertisers have used aural broadcasting because there was no visual equivalent and will shift now from sound alone to sight and sound. There is also little doubt but that some advertising dollars will go into point-of-sale broadcasting (storecasting) and captive-audience broadcasting (transitradio) that formerly used the selective broadcast advertising medium.

To a degree, all forms of advertising compete. Each medium is equipped to do its special job. Advertisers must find the correct media for them. In broadcast advertising, AM radio will compete with FM. AM and FM will compete with TV. There are, however, advertisers for whom one medium is



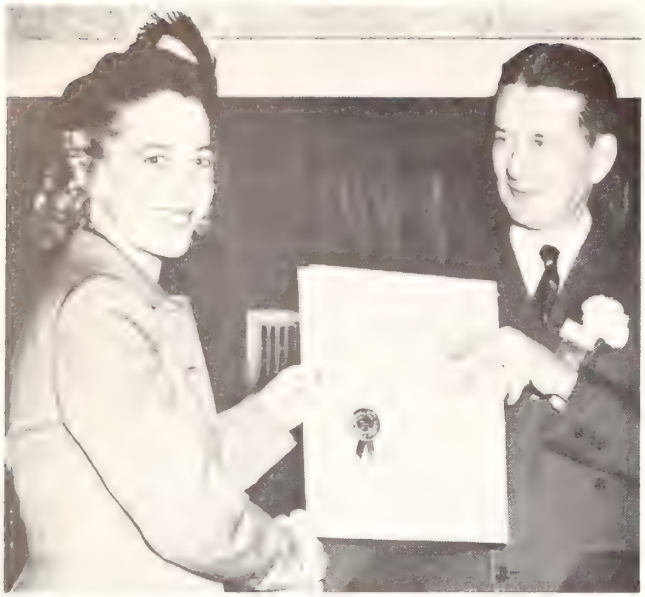
better than another. It is the job of a great national association to work for all. There its work ceases. When it comes to competitive selling no one association can help all its members. The NAB has outlived its usefulness as a giant grab bag. It has to become a Federated Association or become just one of a group of associations in the broadcasting field.

Broadcasting needs an over-all spokesman. It also needs aggressive groups that will fight for radio, for television, for storecasting, transitradio, FAX and every form of electronic entertainment the future may uncover. Thus only a Federated NAB can serve all of broadcasting well. Within the Federation there should be three member associations—and maybe more as the future unfolds.

Radio isn't dead. It isn't even a dying medium. FM has a unique place in the broadcast spectrum. TV is growing fast. The latter is the great unknown in broadcast advertising. Storecasting and transitradio are non-identical twins that need great wet-nursing. FAX is anyone's guess.

Three great association groups can function effectively for broadcast advertisers—AM, FM, and TV. Each has its job cut out for it. As most association men (not broadcasters) see it, each association should have at least eight departments—Sales Promotion, Engineering, Treasury, Publicity, Research, Programing, Code, and Rates.

(*Please turn to page 36*)



Conti wins Brand Name Foundation promotion award

Conti the constant

Two-thirds of this 113-year-old soap manufacturer's advertising budget goes to radio

When the Conti founding fathers first started importing pure olive oil from Italy in 1836 and making it into a castile soap for the American market, they could hardly have been expected to guess that the invention of a fellow Italian would, more than 100 years later, turn their product into a national household word. The founding fathers would scarcely have dreamt, in fact, that Marconi's transmission of sound without wires was one day to be the instrument which would increase their soap business 500% in only half-a-dozen years. Today's Conti officials hold nothing back in giving complete credit for that sales increase to radio.

Until 1942, when the Conti Products Corporation first went into broadcast advertising, sales of its soap and shampoo products had remained relatively static over the years. The firm was small, its name little known to the average consumer. It was an old, conservative company which had believed that a better soap could be made from natural oils ever since its first shipment of olive oil had arrived from Livorno (Leghorn), Italy, 113 years ago. But for 106 of those years Conti did little to acquaint the American public with its beliefs regarding its products.

The firm's conservatism was the reason for its late advent into radio. It had, some years before 1942, taken a timid step into the medium with an amateur program on only one station —WOR, New York—which produced nothing much for the company except a feeling that radio had "possibilities." And even when Conti finally took the plunge into network radio seven years ago, the splash had a certain restrained quality about it.

The company's primary thought when it went on the air over nine Mutual stations with the *Treasure Hour of Song* was to gain prestige and name identification. The weekly 30-minute program offered classical and semi-classical music from regulars on the

Conti started with the classics - - -



Dorothy Kirsten (center), Jan Peerce (right) were frequent guests of "Treasure Hour"

show such as Licia Albanese, Alfredo Antonini, Jan Peerce, and Robert Weede, and guests of the calibre of Rise Stevens, Rose Bampton, and Dorothy Kirsten. Despite the hightoned aura of the show, it developed an audience that spread to listeners over 162 MBS stations in 1946. When sales started to forge ahead soon after the program's inception, Conti, in the words of v.p. S. L. Nordlinger, "went modern."

The soap-and-shampoo house had neither the desire nor the budget, when it began broadcast advertising, to adopt the formula for selling soap products used so successfully by Procter & Gamble, Lever Brothers, and others. Even if Conti's $500,000 ad budget—of which radio gets more than two-thirds—would permit it, the firm would not use a soap-opera program. Extremely proud of the quality of its castile soap and hair shampoo—due to its content of natural imported olive oil, as against the use of synthetic detergents in other leading soaps—and believing that a quality product deserves a quality radio program, Conti acts accordingly. The inference as regards their own products and shows might be debatable by P&G, Colgate-Palmolive-Peet, et al., yet the fact remains that *Treasure Hour of Song* pushed Conti Castile Shampoo into the number one position as the largest selling article of its type, and against the terrific competition in the shampoo line.

Treasure Hour underwent a change of name last Fall, when it went back on Mutual as *Yours For a Song*. The title change also marked the beginning of a gradual format switch which culminated last month in a complete reversal of the policy followed since 1942. With sales up 22% in 1948 over the previous year, Conti decided to expand its market by reaching a younger, more mass radio audience than *Treasure Hour* was capable of delivering, due to its operatic nature. So its resumption on the air introduced a lighter note, with popular music artists sharing the spotlight with the serious music performers. Complete conversion came on 4 March, when *Yours For a Song* switched its point of origin from New York to Hollywood, and presented an all-pop-music lineup headed by Gordon MacRae and Betty Rhodes. Crooner Dick Haymes will shortly take over the main vocal assignment for the rest of the series, with other equally un-operatic

(*Please turn to page* 63)

Now popular music carries on



Singers like Dick Haymes, Betty Rhodes, Gordon MacRae attract a younger audience to Conti's "Yours For a Song" program on Mutual



Puerto Rico

A promise and a problem

Overall Puerto Rico is no longer a slum island. It is likewise no longer a paradise for a few very wealthy families, sugar planters or the like.

Broadcast advertising reflects the changed conditions on the island. Whereas a few years ago most stations were owned by the few Puerto Ricans who were among the elite of the U.S.'s Caribbean "state," today they're owned by local businessmen who years ago weren't acceptable in homes of PR's lords of the manor.

Radio in Puerto Rico faces a threat in government ownership, which no other U.S. broadcaster has yet had to fight. Puerto Rico's "fifty families" have had no interest in the Island's jibaros (small farmers and rural workers who represent 70% of the Island's population). For the most part they are as hidebound as only descendants of Spanish grandees can be. The result is that any moves to better living conditions had to be initiated by liberal U.S. Governors, like the tempestuous Rex Tugwell, who earned himself the local title "todo lo heule," (everything smells).

Puerto Rico went into the rum business, housing, subsistence homesteads," industrial development, and businesses like cement, glass, leather, and crockery. Either the government did it—or it wasn't done. There was no private "venture capital" available for anything that would better the conditions of the jibaros. It was therefore up to the government to put up or permit subnormal living conditions to continue. The wartime Governor (Tugwell) spent $27,000,000 to establish new industry, and the current elected Governor (Luis Munoz Marin) will spend a total budget of $94,000,000 to further improve living conditions. (Education and health will receive 46% of the budget, since 24% of those who live on the Island are still illiterate).

It is no great surprise, therefore, that the first threat to private ownership of broadcast facilities has raised its head on the Island. There is a powerful government station in operation which serves a great part of the Island. That doesn't disturb the private station owners because the independents have most of the broadcast audience. What scares the daylights out of them is the fact that the government has decided several times to compete with private ownership for the broadcast advertising dollar.

Since the government station is naturally subsidized and doesn't have to worry about making money, the private stations naturally feel that it would be unfair competition for the Puerto Rican government to accept advertising. The government on its part knows



◀ Lever Brothers, through National Export Advertising, sponsors revue on WKAQ

that in the past private stations haven't been too worried about their public responsibility and feel that many still neglect that phase of operation. However, the newer stations recognize the need for public service and cooperate with the government's farm, labor, and educational programs.

That segment of Puerto Rican government that doesn't believe in private ownership (it's sizable, this segment) would like to see a dual operation on the island with private and government-owned stations both serving listeners. If they get away with it in Puerto Rico, there is little doubt that it'll spread to the U.S. mainland and at least be the beginning of the end of free enterprise in broadcasting as it is known today.

Thus far the private station owners have been able to block the government's going into the broadcast advertising business. The Federal investigation turned up some unsavory messes, "inspired campaigns" and a lot of other conditions which stopped the station plans. On the gala opening day of WIPR, the big government 10,000-watt transmitter, there was a short circuit. The station wasn't gala that day, or for sometime thereafter.

The government operation, despite the current commercial prohibition, does carry advertising. It's for products from government factories, including rum. The excuse is that since the station is rendering a service to the Island community, it doesn't make sense not to advertise government-made products on its own station. The owners of non-government stations do not hope to prevent this. Being fatalistic by nature (most Latins are), many station owners feel they'll eventually lose the battle and will have to compete with the Island government for business. There are many businessmen who don't look at it the same way. They expect to fight to the bitter end the invasion of business by government. They know it's especially tough on Puerto Rico because PR is in everything. New businesses get 12-year tax exemption and many of them get other helping hands which do not show on the record. The Puerto Rico Industrial Development Corporation under Teodoro Moscoso, Jr., is putting $5,000,000 into San Juan's new Caribe Hilton Hotel of 300 rooms. This is more than PRIDC is putting into other individual efforts to bring industry, money, and U.S. business to Puerto Rico. Nevertheless Munoz Marin, PR's first elected governor, estimates it will cost a minimum of $600,000,000, to bring enough industry to Puerto Rico to increase the Island's standard of living appreciably. This means 300,000 new jobs for the jibaros.

With government involved in practically all phases of Puerto Rican life, it's not surprising that station owners feel that eventually it will compete with them for advertising. That doesn't mean that they expect to give up the fight or lose gracefully. They're going to battle until the first non-government commercial hits the government air over WIPR or any other state-owned outlet.

If and when the pro-government forces win in Puerto Rico look for their opposite numbers in Washington to start advocating Federal-owned U.S. stations. It's only a short jump from Puerto Rico, politically and physically.

For U.S. advertised products, PR improves as a market practically daily. In 1948 Puerto Rico spent some $220,000,000 for mainland products and exported $360,000,000 in sugar and the increasing number of products manufactured there. Puerto Ricans, like most Latins, spend a great part of what they make. Current retail sales figures aren't available, but in 1944 local businessmen reported that retail sales topped $145,000,000.

PR's sugar shipments to U.S. increase annually. In 1949 it's expected that production will exceed 1,250,000 tons. This can be appreciated when contrasted with 1949 production of sugar of the World's greatest sugar cane producer, Cuba. While expected to exceed 6,000,000 tons, Cuba will ship to the U.S. under 5,000,000 tons. Puerto Rico is now the world's greatest producer of rum. Many rums credited to other countries are actually distilled in the U.S. Caribbean outpost.

Puerto Rico also sends considerable leaf tobacco, needlework, candy, as well as fruit, to the U.S. Production of pineapples, oranges, and grapes is increasing annually. It costs little if anything more to ship from PR to the South and many other sections of the nation, than it does to ship from most states.

It is because of this that firms like Textron have opened great factories on the Island and other firms are moving there monthly. Two hundred and twenty have moved to date. Of course the 12-year tax exemption is a great lure and even if the *Time Magazine*

(Please turn to page 65)



Borden's for KLIM presents Bobby Capo at WAPA



Frigidaire has Pito Alvarez de la Vega covering baseball



Despite illiteracy, there's fan mail aplenty in Puerto Rico

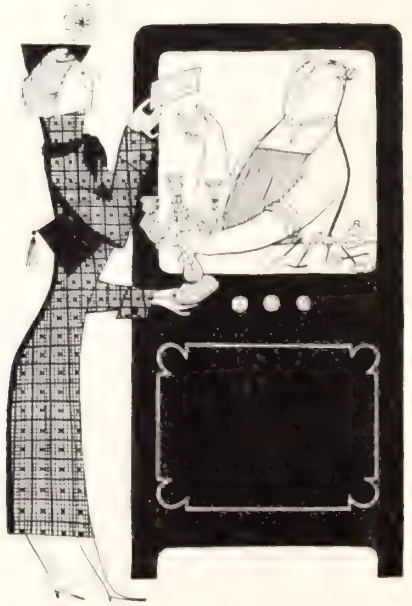
the butcher,



the baker,



the candlestick-maker



-and the Lincoln-Mercury Division of the Ford Motor Company

As any child with a television set can tell you—new and important sponsors are cropping up every day on the CBS Television Network.

And for good reasons:

CBS-TV advertisers have the largest average audience of all the networks.

CBS-TV advertisers have 5 of the 10 largest-audience programs in Television —four of them CBS package programs.

CBS-TV advertisers have scored the highest sponsor-identification in Television.

That's why value-conscious advertisers* of soap and soup and motor oil, of appliances and cigarettes, tea and paper towels...indeed the whole gamut of modern business is now on **CBS·TV**

*To date the list of CBS-TV Network Advertisers and programs includes: **Ballantine.** *Tournament of Champions;* **Barbasol.** *Weekly News Review;* **Electric Auto-Lite.** *Suspense;* **Ford Dealers.** *Thru the Crystal Ball;* **Ford Motor Company.** *Ford Theater;* **General Foods.** *The Goldbergs;* **General Electric.** *Fred Waring Show;* **Gillette Safety Razor.** *Kentucky Derby, Preakness and Belmont;* **Gulf Oil.** *We, the People;* **Liggett & Myers Tob.** *Godfrey & His Friends;* **Lincoln-Mercury.** *Toast of the Town;* **Thomas Lipton, Inc.** *Talent Scouts;* **Popsicles.** *Lucky Pup;* **Oldsmobile.** *CBS News;* **Philip Morris Co., Ltd.** *Preview;* **Philips Packing Co.** *Lucky Pup;* **Pioneer Scientific Corp.** *Masters of Magic;* **Scott Towel Co.** *Dione Lucas;* **U.S. Rubber.** *Lucky Pup;* **Westinghouse.** *Studio One;* **Whitehall Phar. Co.** *Mary Kay & Johnny;* **Wine Advisory Board.** *Dione Lucas.*

SALES SUCCESS!

That's why WGAC is on most important lists.

Here are just a few of the many spot radio users who find the WGAC combination of coverage and sellability profitable.

- Ajax Cleaner
- BC
- Brock Candy
- Brown Mule Tobacco
- BQR
- Camel Cigarettes
- Carter's Pills
- Cashmere Bouquet Soap
- Colgates Dental Cream
- Doan's Pills
- Duz
- Griffin Shoe Polish
- Grove's
- Hercules Powder
- Ivory Soap
- Kools
- Mrs. Filbert's Margarine
- Nabisco
- Obelisk Flour
- Oxydol
- Poligrip
- St. Joseph's Aspirin
- Tenderleaf Tea
- Vel
- Vicks

Let us tell you why WGAC is one of the nation's lowest cost salesmen. A million people served largely by one station—

WGAC

5,000 watts—ABC—580 KC

AUGUSTA, GEORGIA

. . . AVERY-KNODEL . . .

40 West 52nd

(*Continued from page* 19)

its functions, let's draw diagrams, if necessary, so that there can be no misunderstanding, no misapplication.

Why not run a "sales promotion corner" in SPONSOR where ideas can be exchanged and success stories printed? That's the kind of service we have learned to expect from your publication.

ROBERT S. KELLER
President
Robert S. Keller
New York

FOLK MUSIC

In connection with your series on folk-music programs, I think you might be interested in the following.

Our best example of an advertiser who used folk music for local merchandising is Gamble Stores and WNAX's Ben & Jessie Mae. Gamble-Skogmo have been WNAX advertisers for the last six years. For the past three years, Ben & Jessie Mae have been appearing throughout South Dakota, Minnesota, Nebraska, and Kansas at special Gamble sales, store openings, or to launch new Gamble products. Since their first appearance in Watertown, South Dakota, three years ago, they have returned eight times to that one store. I understand that their appearances have brought about tremendous sales increases.

You are to be congratulated for bringing SPONSOR to an eminent position in the radio advertising trade publication field in such a short time. This has been done through intensive research and factual reporting of the important subjects that pertain to radio advertising.

ROBERT B. DONOVAN
Promotion Manager
WNAX, Yankton, S. D.

Two recent examples of merchandising tie-ups between our folk artists and advertisers have to do with Oelwein Chemical Company. OCCO Feeds' *Breakfast Call.*

One of these examples is a picture of Rex Allen who, for about three years, was the star of the *Breakfast Call.* His picture was offered by the sponsor, with fine mail results.

After Allen went to Hollywood to join Republic Pictures early in March, 1949, Oelwein prepared a brochure to be sent to their dealers, featuring the new *Breakfast Call* star, Bob Atcher.

May I compliment SPONSOR for the fine series on folk-music success on radio?

GEORGE C. BIGGAR
Director
WLS National Barn Dance
WLS, Chicago

REPRINT PERMISSION

We would like to reprint a condensation of the article, *They buy in the fall, but decide in the summer,* which appeared in the 9 May issue of your magazine. May we have your permission to do so?

M. A. SHALLAT
Editorial Director
Publishers Digest
Chicago

● Permission has been granted.

FEDERATED NAB

(*Continued from page* 29)

It is suggested that the FM association also have two additional departments Transitradio and Storecasting, with provision in the future for FAX.

Each would have its own dues structure, each would function to a large degree autonomously. Each would contribute a set percentage of its annual income to maintain a Federated NAB. Each would elect a seven-man board of directors that would in turn select a divisional president and combine with the other associations to select a Federated President. The Federation would not be a figurehead. It would function as a spokesman for all broadcast advertising. It would have at least nine departments, all dedicated to the common good of the over-all media. It would have an Institutional Publicity Department, Legal, International, Administrative, Code, Industry Relations, Labor, Broadcast Advertising Promotion, and Government Relations Department. It would be pro-broadcasting, not any facet of it. In a way it's very much the type of job that Justin Miller, president of the NAB, is doing at present with his "Freedom of Speech" issue. It would remove intra-association friction. It would take the internal politics out of the NAB. It would permit a man like Judge Miller to function with top im-

No. 5 in a series explaining why SPONSOR *is the best buy*

what are they seeing at

Foote, Cone & Belding

or at Doherty, Clifford & Shenfield?

Trade paper reading is a highly competitive business these days, and the publication that hits home with sponsors, account executives, and timebuyers must be right to the point.

Ask any timebuyer you know about SPONSOR. You'll discover that SPONSOR gets top billing because it's 100% devoted to the buyer's problems in radio and TV; because it's dollars-and-cents-wise; because it's attractive to look at and easy to digest.

In short, because it's practical from cover to cover.

Three out of every four copies (8,000 guaranteed) go to buyers. An average of 10½ paid subscriptions go to readers at each of the 20 top radio-billing agencies.

"SPONSOR *is the brightest newcomer to the field of advertising publications in many a long day.*"

FAIRFAX M. CONE
Foote, Cone & Belding

"SPONSOR *seldom fails to provide some newer, fresher, approach to an industry story or problem.*"

HELEN WILBUR
Doherty, Clifford & Shenfield

Foote, Cone & Belding

Subscriptions to SPONSOR			18
Home	9	Office	9
Executives	7	Timebuyers	4
Acct Execs	8	Radio Dept	4
TV Dir	1		

Some Foote, Cone & Belding clients who subscribe: Fred W. Amend, Armour, Beatrice Foods, Carter Products, Frigidaire, Hall Brothers, Marshall Field, Montgomery Ward, Pepsodent, S and W Fine Foods, Safeway Stores, Toni Company.

Doherty, Clifford & Shenfield

Subscriptions to SPONSOR			7
Office	3	Home	4
Executives	1	Timebuyers	2
Acct Exec	1	Others	2
Media Dir	1		

Some Doherty, Clifford & Shenfield clients who subscribe: Borden Company (Pioneer Division), Bristol-Myers, Vacuum Foods.

You're sure to hit home with sponsors and agencies when you advertise in SPONSOR

SPONSOR

For buyers of Radio and TV advertising

40 West 52 Street, New York 19



He Helped Increase Senatorial Mail by 800%

The assistant postmaster of the Senate judged it to be one of the biggest mail pulls in the history of the Senate post office. The House postmaster quoted no figures, but indicated that only one or two occasions in the past 12 years produced more mail. A sampling of 28 Senators and 1 Representatives showed receipt of an estimated 124,000 pieces of correspondence.

The subject: Taft-Hartley labor bill. The cause of the avalanche: Fulton Lewis, Jr. On just 2 broadcasts he requested his listeners to vote yes or no to 19 questions covering various phases of the labor bill controversy. Each Congressman was furnished with a printed key to the questions asked. The overwhelming response proves anew that the Lewis audience is large and articulate.

Currently sponsored on more than 300 stations, the Fulton Lewis, Jr. program affords local advertisers network prestige at local time cost, with pro-rated talent cost. Since there are over 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client or yourself, investigate now. Check your local Mutual outlet or the Co-operative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago, 11).

part. He was brought in to NAB at a time when the broadcast industry was under attack from liberals for over-commercialization. He headed up a broadcast industry which had had the "blue book" thrown at it. It is a man of Justin Miller's type that can and should head up the Federated association—while the individual associations can be headed by either business-association men, station-trained executives, or advertising men.

A federated group of associations would answer the objections of some NAB members who claim that their money is being spent to further the interests of competitive forms of broad casting. AM money would be spent to develop AM. FM dues would go for FM activities. TV assessments would go to further the development of the visual medium.

Separate associations permit other media to divide the broadcast media—to confuse the issue. On the other hand one association will always become rife with internal politics.

Most owners of TV stations also have AM outlets. Most owners of FM stations have AM affiliations also. There is both the mutuality of interests and the competition for the advertising dollar in all camps to make the way to a Federated operation clear.

* * *

DAYTIME SERIALS

(*Continued from page* 27)

you keep well"), the lonely woman, bearing her sorrows, feels disgruntled at the intrusion of this phony (to her) cheeriness, and thus becomes more and more unsold, rather than sold, on the product advertised. "Life is swell when you keep well"—but not for Portia—or the listener.

One way of harmonizing this clash of feeling, according to the psychologist, is by making the commercial repeat the emotional pattern of the plot situation that precedes it. A woman in the frame of mind just delineated is looking for sympathy and admiring pity. To capitalize on these emotions, the commercial might be developed on some such themes as these:

1. Mother works very hard to provide tasty meals for her family. Bran flakes, however, lighten her task because they can be served instantly. This approach ties in with her sense of self-sacrifice.

2. Mother is so busy working for others she forgets her own health—she needs some such mild medicinal aid as the laxative element of bran flakes.

3. Mother loves her family so much she gives them only the best food—bran flakes are the best breakfast food.

Some such framework within which to integrate the sales message would allow the commercial itself to pluck the same chords of self-sympathy and admiring self-pity. The emotional continuity between plot action and commercial gives them a fundamental relationship. This relationship tends to give the commercial a personal emotional appeal that helps prevent listener antagonism, and under the best conditions actually promotes liking for both program and sales talk.

It is obviously of special importance that the major emotions being exploited at the breaks in a program where the commercial is to come be correctly identified. The plot situation at the break for the middle commercial in the *Portia* episode under analysis finds Portia's husband Walter still away, but she will be tolerant if and when the guilty fellow returns.

Though Portia seems resigned, and Kathie is happy in her new home, Joan is faced with tragedy, which means tragedy for all. Kathie is looking forward to caring for her younger sister Joan and eventually for her baby. Joan is dreading what will happen if she lives with Kathie and Bill.

Psychologically, this situation gratifies the type of person who is inherently resentful and hostile, who takes secret joy in others' misfortunes. This is the kind of response that may operate largely, or even altogether, on the unconscious level.

At this stage, with the atmosphere charged with gloomy anticipation, the announcer counter-charges with a burst of happy news: "So you've been thinking it's too bad the foods you eat for flavor aren't always good for you . . . think again . . . wonderful flavor and good for you . . ."

"This optimistic emphasis seems quite unrelated with the listener's current feelings," says the psychiatrist. "She has just heard that goodness brings sorrow and suffering; now she hears that goodness brings a wonderful flavor!"

The announcer goes on cheerfully: ". . . you're missing something if



you aren't eating America's favorite bran flakes cereal."

The Attitudes analyst concedes the suggestion that the listener is missing something is psychologically good. But it correlates with the wrong idea. Portia and Joan are indeed missing something—their husbands. The listener identifying herself with Portia and Joan will not be consoled by the implication that bran flakes can make up for the loss of a man.

The repetition that life is swell when you keep well mocks the undeserved struggles of Portia and to a certain extent the housewife's own experience. Many who hear this are having difficulties due to their own emotional conflicts, rather than ill health.

To correlate the commercial with the feelings of dire anticipation, the commercial should predict troubles (gastronomic and otherwise) which the listener can avoid by using bran flakes. Or to reassure the listener that she's not actually enjoying the contemplation of impending tragedy, the commercial can praise the housewife's loving kindness—as illustrated, of course, by serving bran flakes.

The announcer can give the sales talk without disrupting the listener's pleasant identification with the program, according to the Attitudes theory, because the emotional connection between commercial and program is on the unconscious level.

But a character in the soap opera, says the Attitudes psychiatrist, can not speak for the product without tending to destroy the illusion of being Portia, for example. But in programs featuring such personalities as Arthur Godfrey, or women mc's of the typical women's participating program, who deliver the commercial, the case is different. They are "playing themselves." To recommend a product they have used is in line with the feeling for the "character."

Integrating something like a piece of jewelry into the serial storyline in preparation for offering a replica of the item as a premium later on to listeners is another way of making emotional highlights of the story back a sampling of the product advertised. In

WHHM

is happy to announce the appointment of

INDEPENDENT METROPOLITAN SALES*

AS NATIONAL SALES REPRESENTATIVES

***INDIE SALES**

● **JACK KOSTE,** *President*
55 West 42nd Street
New York 18, N.Y.
LOngacre 3-6741

● **JACK MULHOLLAND,** *Manager*
75 East Wacker Drive
Chicago, Illinois
ANdover 3-7169

WHHM

INDEPENDENT — BUT NOT ALOOF
MEMPHIS, TENNESSEE
Patt McDonald, Manager

NO GUSH,
NO MUSH,
NO BLOOD,
NO THUNDER,
NO COMMENTATORS,
NO ANALYSTS

But Lots of GOOD MUSIC!
and lots of GOOD HOOPERS

•

Ask Jack Koste in New York,
or Jack Mulholland in Chicago

•

KITE
SAN ANTONIO

1000 Watts at
930 on Any Dial

represented nationally by
INDEPENDENT METROPOLITAN SALES

Announcing . . . .

Independent Metropolitan Sales

Established to better serve the

● **ADVERTISING AGENCY** . . Our facilities will be geared to present the true picture of the Metropolitan Independent — its vital importance in the community — its outstanding achievements in competing with "piped" programming—its sound value as an investment of your client's advertising dollar. Our limited list will assure you of maximum service on *each* station.

● **METROPOLITAN INDEPENDENT** . . We are pledged to represent *only* Independents in major markets, and *only* a restricted list of Independents. Our member stations retain the right to qualify a new station (it must be good!) and limit the number of stations (one small list). We have one picture to present — the successful Metropolitan Independent.

"INDIE SALES" invites your Independent inquiries.

Independent Metropolitan Sales

The Nation's Popular Stations

Jack Koste, *Pres.*
55 West 42nd Street
New York 18, New York
LOngacre 3-6741

Jack Mulholland, *Mgr.*
75 East Wacker Drive
Chicago, Ill.
ANdover 3-7169

WFBL

SYRACUSE, N. Y.

1ST

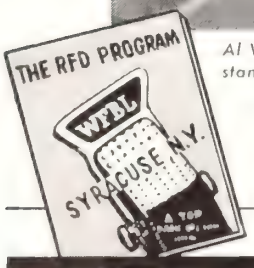
in the

Central New York RURAL MARKET

- WFBL is the only radio station to maintain an agricultural studio at the Central New York Regional Market where instantaneous market prices, both local and national, are gathered and broadcast direct to rural audience.
- WFBL co-operates completely with the Department of Agriculture of Cornell University . . . every important agricultural bulletin is given top preference during the program.
- The WFBL RFD Show, 5 to 7 a. m., Monday through Saturday, is produced by the best qualified radio farm director in Central New York . . . a real farmer who knows and understands his audience. His sparkling wit, musical selections and all-around entertainment produce a loyal group of listeners . . . listeners with the great purchasing power of a rich farm market . . . listeners that buy the products advertised on WFBL RFD.



Al Warner, WFBL Farm Director, is a real farmer who understands and interprets the problems of the rural market.



Ask Free & Peters for the WFBL RFD Booklet and Availabilities.

WFBL BASIC CBS

IN SYRACUSE . . . THE NO. 1 STATION WITH THE TOP SHARE OF AUDIENCE MORNING, AFTERNOON OR EVENING

most cases the item is introduced as part of the plot about a week, seldom more than two weeks, ahead of the actual offer to listeners. The item, almost always something for the heroine, is usually a gift that is responsible for solving some romantic tangle.

The latest offer on *Backstage Wife* was developed around heroine Mary Noble, who presented her most treasured possession, a beautiful locket, to a young high-school boy to be used as a gift-token of peace after a quarrel with his best girl. An offer of a "charm bracelet" on another serial for 25 cents and one box-top produced returns from 300,000 listeners within ten days.

According to the agency's calculations, plus previous experience, this meant $75,000 for the self-liquidating offer; 150,000 box-tops from old customers; 150,000 sales to new customers. This is an indication of the importance of emotional associations in getting action from customers. In 1935, when this advertiser first went into daytime radio, he claimed seventh place in the industry for his product. He now claims first place with a sales increase of 1,100%.

But a "popular" serial at one time spot may not deliver even approximately the same number of ears at a slightly different hour on the same network. A serial in a mid-afternoon slot on NBC had a Hooper of 3.2, preceded by a serial rating 3.5. When the serial was moved back a half-hour the rating immediately jumped to 6.6. The preceding program rated 6.4.

The time slot of the serial that moved back a half-hour was taken by the serial it had displaced. In the later period the serial's rating instantly dropped from 6.4 to 2.4. The number of potential customers any commercial can reach, then, is influenced not only by psychological factors, program availability (coverage and signal quality), etc., but also by the time spot in which is involved also the problem of competing programs.

Studies by A. C. Nielsen show certain factors that bear upon the characteristics of people who are exposed to soap-opera commercials. For example, sharply differing storylines and characterizations of certain serials with approximately equal availability show as much as five points' difference in groups classified by income, education, and place of residence. The more children in a family, the better a serial

(Please turn to page 47)

p.s. *(Continued from page 14)*

recorders) inside the new cars while they were being road-tested.

WSAI, Cincinnati, is another station with advanced merchandising ideas. In February, it launched a Training School for Food Retailers, the success of which was proved on 20-21 April when 1,200 meat and food retailers attended a demonstration of the school's operations. Idea of the school was to instruct meat dealers in ways to lower overhead through more efficient cutting of meat, and the April demonstration had originally been planned only for school members. The great number of advance inquiries, however, made it necessary to include all retail operations of Greater Cincinnati and its surrounding communities.

George R. Dressler, national secretary of the Retail Meat Dealers' Association, on a special trip to Cincinnati to attend one of the school's sessions, told Robert M. Sampson, general manager of WSAI, "It is a most enterprising and forward-looking program your station has established, and as far as I know, the only plan of its kind in the country. WSAI is definitely broadening the understanding and cooperation between advertisers and radio. Your merchandising program has my enthusiastic support."

Plans for similar training demonstrations for produce retailers are now being formulated by Harold L. Hand, director of merchandising at WSAI.

p.s.

See: "The Peter Paul Formula"

Issue: 3 January 1949

Subject: How listener contests boost the sales curve for Peter Paul candy products

The thrice-weekly newscasts sponsored by Peter Paul, Inc., on some 150 stations throughout the country are productive of steady sales. However, the candy firm feels that one of radio's sampling devices, the listener contest, is needed periodically to add a large group of new users and to step up the buying rate among regular buyers of Mounds, Almond Joy, etc.

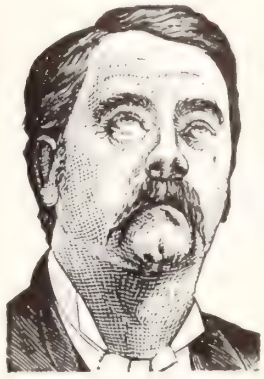
Peter Paul has run these selective radio contests for years, in fact, almost from the start of its newscasting formula in 1937. Originally, these contests were a distribution-boosting device, used about every six months in new markets to "force" sampling of the product after radio selling had done the groundwork. Today, Peter Paul has virtually obtained 100% national distribution, and the contests, nearly always a complete-a-two-line-jingle type, are used annually to insure the steadiness of the upward movement of Peter Paul's sales curve.

The latest Peter Paul contest cycle started about the first week of the current month (May) and will have a six-week run. Every Peter Paul newscast carries a plug for the contest, which offers $51,000 in prizes (15 $1,000 prizes; 15,000 boxes of 24-count Mounds or Almond Joy), during the time that the sampling device is being used. Peter Paul's research has shown that listeners prefer the two-line jingle contests to the 25-word letter type, and the company has used the former exclusively.

The candy firm feels, too, that listener contests of this type do not need supplementary promotion. Peter Paul's products are handled through jobbers, and what promotion is done consists of informing all the jobbers to anticipate an extra-heavy demand, and to talk it up among the dealers.

Results are usually quick in coming. One good example of this can be found in last year's contest to promote Almond Joy, then a relatively new product, via Peter Paul newscasts on New York's WOR. The contest was plugged on a total of six newscasts a week for a period of six weeks. At the close of the contest, Peter Paul's agency, Platt-Forbes, counted up the total. There were 100,000 replies, and each one of them contained a candy wrapper.

That Time-buyer Sure Stopped our Carl!



A couple years back Carl was calling on a time-buyer in New York who had an office on the umpteenth floor of a certain building.

Carl was giving the time-buyer The Good Word about the coverage WDSM had in the Duluth-Superior area, and how there were 280,000 folks in the Arrowhead Country, etc. This went on for some time, with Carl working up steam and breathing heavy-like through his nose.

Finally the time-buyer takes Carl by the arm and says: "Look, I can see more people out this window than you have in the entire state of Minnesota."

Well, sir, that unsold Carl on talking only about population figures. There are many cities with more people than Duluth-Superior; and there are many stations with bigger wattage.

But let's suppose that you have a product that isn't moving so well in *our* neck of the woods . . . then WDSM and WEVE fit your promotion picture . . . because WDSM blankets the Duluth-Superior market and WEVE (Eveleth) covers the Iron Range.

GOOD NEWS! These 2 ABC outlets can be bought in combination for the price of ONE Duluth station! We know that WDSM and WEVE are a good buy . . . but maybe you won't take our word for it . . . so why not see a Free & Peters man? He can talk convincingly and back it up with figures to boot!



Mr. Sponsor asks...

"Is there any TV program form that can fill the place of radio's disk jockey?"

A. E. Reynolds | Vice-president in charge of sales
The Barbasol Company, Indianapolis

The Picked Panel answers Mr. Reynolds



There's no place for the disk jockey in television. Hard words, yes — but there are also some soft words to follow. While TV can be ruled out as a new field of conquest for radio's record boys, it will in the long run, however, remove from the AM field big and costly network programs which are the jock's strongest competitors. Once they're off, the record spinner will find it much easier to get and keep even bigger audiences than he now has.

There'll always be a place for music on AM, but straight music on the video screen is usually deadly. Taking angle shots, training the camera on a trombone or on the rhythmic tapping of a drummer's toe, just has no visual appeal. As a matter of fact, shots like these put TV back at least five years.

If he's smart, the average disk jockey will steer clear of television. He's really only a figment of the imagination, an illusion, maybe even a *Make Believe Ballroom*. When the camera hits him, the illusion is gone. Music is meant to be listened to, not looked at. Sight doesn't add to music —it detracts.

On television a music show needs more than music. It needs action. How can a disk jockey supply visual action on TV? What will he do— keep running around the studio while the record is spinning? That'll get tiresome.

The disk jockey, with his top ratings in radio, can't expect to slide over into TV doing the same thing and get those same ratings. It just isn't possible.

MARTIN BLOCK
"Make Believe Ballroom"
WNEW, New York



It is my belief that there are several program formats by means of which the disk jockey will transfer from radio to the visual medium. Just as the disk jockey, as of today, is indispensable to radio, so will he be to TV.

The disk jockey is a peculiar development in the sense that he was needed before he appeared. That need was naturally fulfilled, and the result of that fulfillment gradually evolved into the present-day jock who better than anyone else represents his station to the listening public. Is it not then reasonable to suppose that the same thing will occur in television? And isn't it happening right now?

Most of the present TV executive thinking in regard to disk jocks seems to surround completely the mechanical device which made the jock, and vice versa, namely: the record. Executive thought seems to exclude the jock's *real* stock-in-trade . . . his ability to ad lib, which is of paramount importance to TV. How fortunate for the record jockey that he has been thoroughly trained to sell and entertain entirely ad lib. Is it possible that TV can pass by such a tremendously effective business-getter? I think not.

I don't believe that the TV jock will rely entirely on records for his shows. Rather, he will use them sparingly and discriminately, introducing many different and diverse visual gimmicks in his shows. We have already seen some very successful jock shows on TV in New York and particularly in Chicago, if what I hear from that center is true.

Whatever visual show the jock uses, it will be that which not only fits his own personality but also one that he can best use to sell to his viewing audience his sponsor's products. It may be a picture gimmick, lighting, acts, or anything else that comes to his mind.

The disk jockey is a versatile and imaginative individual, and you can leave it to him to find that which will make him king-pin in TV as he is now in radio. In other words, my belief is in the disk jockey as an individual, an entertainer, a salesman, and as the perfect representative of television to audience, sponsor, and the all-important auditor in the front office. His program format is bound to be subservient to his personality.

STAN SHAW
Stan Shaw Productions
New York



There is a definite place in television for the equivalent of radio's disk jockey. As those persons who have watched my television program know, we have utilized the technique of recorded music to simulate a "disk jockey" type of broadcast.

Because television is essentially a sight medium, the mere playing of records and a few minutes of chatter between them will never go. The disk jockey will assume a new role in television. He will, of necessity, be versed in one or more of the following attributes: singing, acting, or dancing. The reason for this is that while a television performer can simulate the playing of a record much as the radio disk jockey, he must also be able either in words, through songs, or by dancing to interpret to the audience the meaning of the number being played.

In addition to this, guest stars will be an important part of the television disk jockey's routine. These guest stars will have to do more than shake hands, say a few words and then listen to their own records; in television they will have to perform.

It can be done successfully—but imagination and ingenuity will have to be used.

JACK KILTY
"Here's Jack Kilty"
WNBT, New York



Obviously, one can't just watch a picture of a fellow at a turntable and then watch a record while it spins for its customary 2½-3 minutes. In that way television would have no more to offer than radio (perhaps even less, because it would become awfully dull right from record number one).

Let me explain what we have done in transposing *Requestfully Yours* from radio to television. We have not attempted to put on a "record show." Records, while being retained for

$weet Music

TO A SPONSOR'S EAR

WCFL

Fine Music Programming

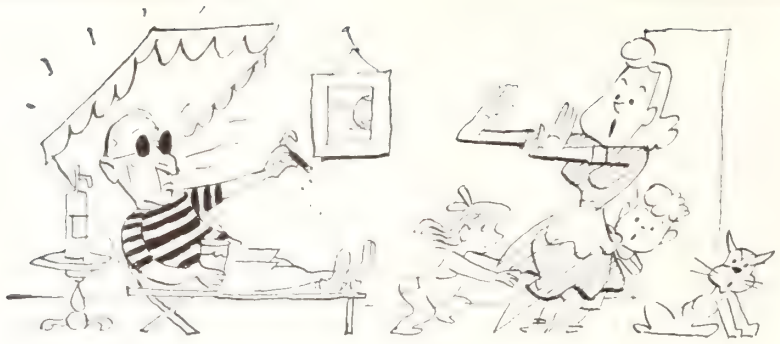
8:00- 9:00 p.m.	**Chicago Symphony Orchestra** for Chicago Title & Trust Co. (Wednesday)
9:00- 9:30 p.m.	**Treasury of Music** for Chicago Federal Savings & Loan
9:30-10:00 p.m.	**The Deems Taylor Show** for Dolcin Tablets
10:15-11:00 p.m.	**Music Lovers Hour** for Goldenrod Ice Cream
11:00-11:30 p.m.	**Community Concert** for Community Builders

WCFL—50,000 watts and 1000 on the dial—offers the finest of music nightly. Sponsors in the tremendously important Chicago market find WCFL an ideal avenue of approach to the vast audience of music lovers.

For information on joining this distinguished music family—and on WCFL rates, which mean lower costs per thousand listeners—get in touch with WCFL or your nearest Bolling Company representative.

WCFL

50,000 watts • 1000 on the dial
The Voice of Labor
666 Lake Shore Drive, Chicago, Ill.
Represented by the Bolling Company, Inc.
An ABC Affiliate



SUPERIORITY COMPLEX

My husband, advertising manager of the Ding-Bat Company, used to be a nice fellow with just enough of an inferiority complex to make him easy to live with. Since he picked KXOK, sales have gone up so fast my husband thinks he's the smartest advertising manager in town. Now he has a superiority complex and he's positively obnoxious.

Unhappy Wife

Dear Unhappy Wife:

Maybe KXOK should have the superiority complex instead of your husband. During March, 1949, KXOK was within share of audience striking distance of first place in St. Louis. Briefly, this means KXOK delivers more Hooper audience per dollar than any other St. Louis network station. No wonder Ding-Bat products are going to town. When your husband checks KXOK's low-cost-per-Hooper point, KXOK's wide coverage, and KXOK's low-in-St. Louis rates, he'll be even cockier!

KXOK, St. Louis
630 on the dial

Basic ABC | 5,000 Watts | A "John Blair" station

SPOT RADIO

sells the millions that buy

ASK
REPRESENTING
YOUR
LEADING
JOHN
RADIO
BLAIR
STATIONS
MAN

JOHN BLAIR & COMPANY

Offices in: Chicago, New York
Detroit, St. Louis, Los Angeles
San Francisco

ask
JOHN BLAIR & Co.
about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND
WMBG—AM
WCOD—FM
WTVR—TV
First Stations of Virginia

reasons of identity, are secondary. Our program format consists of four parts. Firstly, a name guest—the most important single ingredient. Of course, the relationship to a record program is further pointed up by restricting guests to the recording field. In addition to a short, informal chit-chat, along the lines of our radio procedure, we then have a few in-person songs from our guest—definitely the high point of the program.

The second ingredient is a boy-girl singing team. Again the transition from radio was intact. We used the same team who built quite a following with their *Broadwayites* show on WAAT.

Taking our cue from radio giveaway shows, we used a visual picture-guessing contest ("Missing Faces Contest"), and made a tie-up with a local appliance distributor who put up the customary array of washing machines, wire recorders, ironers, etc.

And last but not least—the "records." I put the word in quotes because we have actually made a play on the word by using, not records, but the Soundies of pre-war fame.

We go through the motions of playing records. The title slides are superimposed against a background of a spinning record. When we reach that part of the program which calls for the playing of a record, we pick up a typical record, and refer to it as a "television-type record—which enables you to see as well as hear your favorite artists playing and singing your favorite tunes." The moment the turntable starts revolving, the projection room starts the Soundie, and as the camera shows the record-spinning close-up, the listener hears the sound track. Then there's a slow dissolve from the record into the film. As the Soundie reaches the last few bars of the song, the procedure is reversed, and we dissolve back to the spinning record. As the number ends, the television audience sees my hand lift the tone arm from the record, and I proceed with my "disk jockey" patter. The effect has been very well received. In fact, I'm the constant recipient of letters wanting to know where these "television-type records" can be gotten!

Is this the answer to the "disk jockey in television" problem? I guess only time alone will tell.

PAUL BRENNER
"Requestfully Yours"
WAAT, Newark, N.J. ★ ★ ★

DAYTIME SERIALS

(Continued from page 42)

tends to rate, according to Nielsen.

Just as there are rigid limitations on the possibilities for experimenting with time and other factors in presenting a daytime serial, there aren't many spots within the show where it's practical to insert the commercial. Nevertheless, experiments by McCann-Erickson and others have shown that the position of the commercial within the program can affect the listener's feeling of approval or disapproval.

A Program Analyzer test by the CBS Research Department on placement of a commercial in a serial showed a favorable score of 19, when the commercial was moved to the middle, over a score of seven for the same commercial used in the opening.

Liking for the dramatic portion of the program was virtually the same, irrespective of the use of the commercial at opening or middle position. Difference in ratings for the commercial in the two positions tested was further emphasized because the trend of listener reactions during the commercial was much more violently downward when the commercial started the program. It should be pointed out that both the type of commercial and nature of the story are factors influencing the listener's reaction to different placement of commercials within a program.

The idea of correlating commercials with the serial story proper so as to attain an overall unity of effect is sound, according to Horace Schwerin of the Schwerin Research Corp., who has tested numerous episodes and their commercials. The problem obviously is not simple. The amount of narration used to summarize the story before starting the new episode, emphasis of one story element at the expense of another—numerous such factors may radically affect the listener's liking for the story. This affects liking for the commercial, and that affects remembering the commercial.

Since liking both story and commercial is fundamentally a matter of emotions, say Attitudes, Inc., psychologists, why not tie commercials to the same emotions that keep listeners coming back for more? * * *

$81,238.00

WORTH OF PROMOTION

FREE

to WSYR and NBC Advertisers in 1948

That's what the bill would total at regular rates for WSYR's program promotion last year in

Daily Newspaper Advertising
Spot Announcements
Station-Break Tag Lines
Window Displays
Mailings to Dealers
Preparation of Publicity
Outdoor Displays

WSYR SYRACUSE
570 kc—5000 watts
NBC Affiliate in Central New York
Headley-Reed, National Representatives

IF YOU SELL
GROCERIES
IN CHICAGO

You need
WAIT's
GROCERY-STORECAST





The Only Radio
Consumer + Point of Sale
Promotion
of its kind in America

HERE'S WHAT IT OFFERS YOU! A daily half-hour food show over WAIT that reaches into the homes of America's second largest market that drives buyers into 460 National Tea Stores. (2) All-day Storecast in 100 National Tea Supermarkets to force sales at point of purchase. PLUS—complete merchandising, display-checking, and sales-reporting service on 100 stores delivered to you every two weeks. A PROVEN SUCCESS! Get details NOW!

Storecast is available to all supermarkets

In the center of the dial
in
CHICAGO

WIND	WMAQ	WGN	WBBM	WAIT	WLS WENR	WCFL	WJJD	WSBC	WGES
560	670	720	780	820	890	1000	1160	1240	1390

5000 WATTS WAIT 360 No. Mich. Ave. Chicago 1, ILL.

REPRESENTED BY: RADIO REPRESENTATIVES, INC.

TV results

MEN'S HATS

SPONSOR: John David, Inc. AGENCY: Grey

CAPSULE CASE HISTORY: Disney Hat Company has been using a TV network newsreel to advertise its line of men's hats, and has been strengthening name identification through a distinctive trademark at the program's beginning and end. Retailers in each city to which the show is beamed have been encouraged to tie in with local announcements following the program. During three months last winter, with a general decline in hat sales, John David, New York dealer, upped its Disney sales 49% via such tie-ins.

WNBT, New York PROGRAM: Announcements

AUTO ACCESSORIES

SPONSOR: B. F. Goodrich Co. AGENCY: Placed direct

CAPSULE CASE HISTORY: After three telecasts of the Salt Lake City Goodrich store's "Sports Window," store manager reported TV's ability to sell all kinds of automotive and household goods at "an unprecedented rate." Following item demonstrations on first three shows, stock of auto trouble lights was 100% cleaned out by 11 a.m. of morning after the initial telecast, alarm clock radios were 100% sold out by mid-afternoon after second show, and dashboard Kleenex holders were 80% gone within 24 hours of the third program.

KDYL, Salt Lake City PROGRAM: "Sports Window"

CHILDREN'S SHOES

SPONSOR: Tots N Teens Shoes AGENCY: Placed direct

CAPSULE CASE HISTORY: On this shoe-store sponsor's first telecast of a weekly five-minute series, "Tots N Teens Television Birthday Party," an offer of a gift was made to each child who came into the store during the following week and mentioned seeing the program. In addition, the opportunity to appear on the show in succeeding weeks was offered to the children. One hundred and three kids responded, with a return for the sponsor of at least 10% in direct sales of children's shoes to accompanying parents.

WICU, Erie, Pa. PROGRAM: "Birthday Party"

DEPARTMENT STORE

SPONSOR: W. T. Grant AGENCY: Placed direct

CAPSULE CASE HISTORY: Grant sponsors a weekly 20-minute TV program, and recently, to test video's selling power on high-unit-cost merchandising, displayed a refrigerator during a one-minute commercial. Used once during only one program, commercial consisted of focusing the camera on the refrigerator while the announcer pointed out its various features. Within two days, four refrigerators—representing $1,156 in sales—were sold to customers who referred to the TV-displayed model and asked to see that one first.

WICU, Erie, Pa. PROGRAM: "Dude Ranch Party"

CANDY BARS

SPONSOR: Mason Candy Co. AGENCY: Moore & Hamm

CAPSULE CASE HISTORY: To introduce a new coconut candy bar in the New York market, Mason sponsored a quarter-hour segment of "Howdy Doody" for a 13-week period. Offer was made on the program of a lariat for every two wrappers of the candy received. During the 13 weeks 120,000 wrappers were sent in, and the number of New York dealers carrying the bar rose from a handful to 95% of all metropolitan candy retailers. Outlets asked Mason to handle the candy, because of the numerous requests for it from kids.

WNBT, New York PROGRAM: "Howdy Doody"

TELEVISION SETS

SPONSOR: Television Co. of Md. AGENCY: Dundon & Rosenbush

CAPSULE CASE HISTORY: Milton Rabovsky, of the Television Company of Maryland, reports his firm's successful use of TV as follows: "We firmly believe that the growth of our company has been materially assisted by the advertising we carry on WMAR-TV. Results have been amazing . . . as high as eight customers in one day as the results of a single announcement carried on this station is just one of our pleasant experiences. Television advertising has definitely sold television sets for us since we began using the medium."

WMAR-TV, Baltimore, Md. PROGRAM: Announcements

HELP WANTED

SPONSOR: Corn Exchange Bank AGENCY: Placed direct

CAPSULE CASE HISTORY: Corn Exchange Bank of Philadelphia sponsors a TV show called "Open House" which hosts different guests weekly. Recently, a representative of the Bechtel International Corporation talked on the show about the difficulty his firm was having in finding skilled craftsmen to help in the construction of a pipe line in Saudi Arabia, due to the intense heat of the locale and the necessity to sign up for a year-and-a-half. Within two days after the show, 248 artisans had applied for the job.

WPTZ, Philadelphia PROGRAM: "Open House"



WKY-TV Studio on Wheels . . .
a completely equipped
mobile unit.

OKLAHOMA'S *first* TV STATION

WKY·TV

now on the air . . .

There's new magic in the heart of the Southwest!

It's television over WKY-TV . . . opening a bright new market for TV advertisers, right in the middle of the great Southwest where business is best. And it's hitting the market with unprecedented impact!

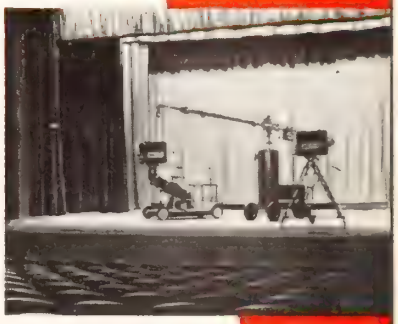
And no wonder! Because WKY-TV has its taproots in the popularity gained from WKY's 25 years of AM broadcasting. It enters the market with the super sales power that only the call letters "WKY" can give a station down here.

This means that when you "buy" WKY-TV, you get more than a picture on the kinescope. You get WKY's prestige and acceptance behind every television message.

A quick call to your local Katz representative will repay you with information about the few availabilities still open.



THE WORLD'S TALLEST TELEVISION ANTENNA . . .
Built on top of the WKY-AM radio tower . . .
966 feet above the ground.



MAIN STUDIO . . . in the 300-seat Little Theatre, Oklahoma City Municipal Auditorium.



TRANSMITTER . . . equipped to handle all WKY-TV AM and FM broadcasts

OWNED AND OPERATED BY
THE OKLAHOMA PUBLISHING CO.
WKY, Oklahoma City • The Daily Oklahoman • Oklahoma City Times • The Farmer Stockman
REPRESENTED BY
THE KATZ AGENCY, INC.

WKY TV AM FM
CHANNEL 4 • OKLAHOMA CITY



Sponsored programs on

NBC Television are viewed in nearly

twice as many major markets

as those on any other network.*

**Averages from April Rorabaugh Report*



SPONSOR TV COMPARAGRAPH

East

June 1949

Tele-Comparagraph in next issue

SPONSORS

	Th	8:00 p.m.	Gulf Oil	Tu	9:00 p.m.
	F	8:00 p.m.		Th	9:00 p.m.
	F	9:30 p.m.	International Cellucotton	F	9:30 p.m.
	Su	10:00 p.m.	Kellogg	Su	6:30 p.m.
	Su	10:00 p.m.	Kraft	W	9:00 p.m.
	Su	10:00 p.m.	I. Lewis	Su	10:15 p.m.
	Th	9:30 p.m.	Liggett & Meyers	W	8:00 p.m.
	F	9:00 p.m.	Lincoln Mercury	Su	8:00 p.m.
	TuTh	6:30 p.m.	Lipton	M	8:30 p.m.
	F	9:00 p.m.	P. Lorillard	Su	7:00 p.m.
	M	8:30 p.m.		Th	8:30 p.m.
	Su	5:00 p.m.	Joe Lowe	M	8:30 p.m.
	Sa	8:00 p.m.	Mason Au & Magenheimer	M	5:45 p.m.
	M	9:00 p.m.	Messing Bakery	F	7:00 p.m.
	TuTh	5:45 p.m.	Mohawk Carpet	M-F	7:30 p.m.
	Sa	9:00 p.m.	Newsweek Mag	M	8:00 p.m.
	Su	5:30 p.m.	Odell	Tu	9:30 p.m.
	Su	10:30 p.m.	Pal Blade	Th	9:25 p.m.
	Th	7:45 p.m.	Philip Morris	M	8:00 p.m.
	TuTh	9:00 p.m.	Philips Packing	W	6:30 p.m.
	Tu	9:30 p.m.	Photoplay Mag	MWF	7:00 p.m.
	M	9:30 p.m.	Procter & Gamble	Tu	9:00 p.m.
	M	9:00 p.m.	R. J. Reynolds	M-F	7:50 p.m.
	M	9:00 p.m.		M	10:00 p.m.
	Sa	9:00 p.m.	Scott Towel	Th	9:30 p.m.
	Su	9:00 p.m.	Swift	Th	8:30 p.m.
	TuTh	6:00 p.m.	Texas	Tu	8:00 p.m.
	Su	8:00 p.m.	Time	Th	9:00 p.m.
	Su	8:30 p.m.	Unique Art	F	5:45 p.m.
	M	8:00 p.m.	U.S. Rubber	F	6:30 p.m.
	MWF	7:30 p.m.	John Wanamaker	W	9:30 p.m.
	Tu	7:00 p.m.	Westinghouse Electric	W	10:00 p.m.
	MF	10:00 p.m.	Whitehall	W	9:00 p.m.
				MWF	6:00 p.m.
	Su	8:30 p.m.	Wine Advisory Board	Th	9:30 p.m.

PROGRAMS

	Su	10:00 p.m.	Ozone Lucas	Th	9:30 p.m.
	M	9:30 p.m.	Lucky Pup	M-F	6:30 p.m.
	Th	9:00 p.m.	Mary Kay & Johnny	W	9:00 p.m.
	Su	10:00 p.m.	Mohawk Showroom	M-F	7:30 p.m.
	Su	8:30 p.m.	NBC News	Su	10:30 p.m.
	Th	9:30 p.m.	Newsweek Views the News	M	8:00 p.m.
	Tu	9:30 p.m.	Olsen & Johnson	Tu	7:00 p.m.
	MF	10:00 p.m.	Org. Amateur Hour	Su	7:00 p.m.
	F	9:00 p.m.	Pat Meadiner	Th	9:25 p.m.
	MWF	7:30 p.m.	Prize Party	F	7:00 p.m.
	Su	8:30 p.m.	Sonny Ross	Th	8:30 p.m.
	M-F	5:30 p.m.	Benny Rubin	F	9:00 p.m.
	M	8:00 p.m.	Singing Lady	Su	6:30 p.m.
	M	9:00 p.m.	Small Fry Club	M-F	6:00 p.m.
	M	8:30 p.m.	Ted Steele	Tu	9:00 p.m.
	Th	7:45 p.m.	Stop The Music	Th	8:00 p.m.
	Tu	7:00 p.m.	Studio One	W	10:00 p.m.
	Tu	9:00 p.m.	Super Circus	Su	5:00 p.m.
	M	9:00 p.m.	Suspense	Tu	9:30 p.m.
	F	9:30 p.m.	Talent Scouts	M	8:30 p.m.
	M	8:00 p.m.	Tex & Jinx	M	8:00 p.m.
	W	9:30 p.m.	Texaco Star Theatre	Tu	8:00 p.m.
	M	9:30 p.m.	Through Crystal Ball	M	9:00 p.m.
	F	10:45 p.m.	Toast of Town	Su	8:00 p.m.
	W	8:30 p.m.	Tomorrow's Champions	Tu	10:00 p.m.
	Th	9:00 p.m.	Fred Waring	Su	9:00 p.m.
	Sa	7:30 p.m.	Week In Review	Su	10:00 p.m.
	F	8:00 p.m.	We The People	Tu	9:00 p.m.
	M-F	6:45 p.m.	Who Said That	Sa	9:00 p.m.
	MTuThFS	6:45 p.m.	Winner Take All	Sa	8:00 p.m.
	MWF	7:00 p.m.	Wrestling	W	9:30 p.m.
	W	9:00 p.m.	Yesterday's Newsreel	Su	10:15 p.m.
	Su	8:00 p.m.	Your Show Time	F	9:30 p.m.

N NETWORK

T TRANSCRIPTIONS

SUNDAY

ABC	CBS	Du Mont	NBC
			The Evan Hayes Live
			Meet Your Congress Live
To be announced			
Super Circus Live Canada Dry 12 N			
Super Circus Live Derby Foods 10 N			
Cartoon Festival Live	Pic Correspondent Live	Tom Howe Week Live	
		The Week in N.Y. Live	
Singing Lady Kellogg Live 12 N	Meet Magnavox Live	Right to Rhythm	
		Original Amateur Hour Live P. Lorillard Old Gold 18 N	
ABC Tennessee Live	Arena		
Toast of the Town Live Lincoln Mercury 8 N 18 T			
Celebrity Time Live B.F. Goodrich 10 N			
	Fred Waring Live General Electric 12 N 21 T		
Action Autographs Film Bell & Howell 5 N	Week in Review Film Barbasol Shave Cr. 5 N		
	Yesterday's Newsreel Film I. Lewis Tob 1 N		

ABC	CBS	Du Mont	NBC
			Western Ballroom Live
			Howdy Doody Live Mason Au & Magenheimer 13 N
	Chuck Wagon Live & Film Participating 1 N	Small Fry Club Live Whitehall Kolynos 8 N	
	Lucky Pup Live Joe Lowe 10 N 18 T	Tom Thumb Tuna Live	
	Bob Howard Live Participating 1 N	Mary Kay & Johnny Live	
	Sport Spectacular Live	Inside Photoplay Live Photoplay Mag 2 N	To be announced
	Manhattan Showcase Live		
	CBS News Live Gen Motors Oldsmobile 7 N	Women's Remember Live	Mohawk Showroom Live Mohawk Carpet 9 N
	Cliff Edwards Live	Manhattan Spotlight Live	Camel News Caravan Live Reynolds 5 N
	Preview With Tex & Jinx Live Philip Morris 9 N	Newsweek Views The News Live Newsweek Mag 7 N 6 T	Chevrolet on Broadway Live Gen Motors 14 N
	Talent Scouts Live Lipton Tea Noodle Veg Soup Mix 5 N	Doorway to Fame Live Jay Buckhout Men's Shirts 7 N 6 T	Swing & Dance Live
			Nature of Things Live
	Ford Theater Ford Motor Live 9 N 1 Monday each month Through the Crystal Ball Ford Dealers Live 9 N 1 T Other Mondays		Colgate Theatre Live C.P.P. Ve Lustre Cr. 14 N 1 T
	Ford Theater Ford Motor Live 9 N 1 Monday The Goldbergs Live Gen Foods 9 N 6 T Other Mondays		Americana Live Firestone Tires Tubes 16 N
	Preview Feature	Boxing Live R. J. Reynolds 9 N	Boxing Feature Bout Live Gillette 8 N
	News		
	NBC News Film Disney 12 N 8 T		

MONDAY

ABC	CBS	Du Mont	NBC
	Chuck Wagon Live & Film Participating 1 N		
	Lucky Pup Live Bristol Myers Ipana 1 N		
	Bob Howard Live Participating 1 N		
	Sports Special Live		
	Manhattan Showcase Live		
	CBS News Live Gen Motors Oldsmobile 7 N		
	Women's Remember Live		
	Manhattan Spotlight Live		
	Film Theatre		

SPONSOR TV COMPARAGRAPH

Midwest

June 1949

Radio Comparagraph in next issue.

SPONSORS

Admiral	Th	7:00 p.m.
	F	7:00 p.m.
American Tobacco	F	8:30 p.m.
Bates Fabrics	Su	9:00 p.m.
Bell & Howell	Su	9:00 p.m.
Bigelow Sanford	Th	8:30 p.m.
Bonafide Mills	F	8:00 p.m.
Bristol-Myers	F	8:00 p.m.
Jay Buchnell	M	7:30 p.m.
Canada Dry	Su	4:00 p.m.
Colgate-Palmolive	M	8:00 p.m.
	TuTh	4:45 p.m.
Crosley	Sa	8:00 p.m.
Derby Foods	Su	4:30 p.m.
Disney	Su	9:30 p.m.
DuMont	Tu	8:00 p.m.
	Th	8:00 p.m.
Electric Auto-Lite	Tu	8:30 p.m.
Firestone	M	8:30 p.m.
Ford Dealers	M	8:00 p.m.
Ford Motor	M	8:00 p.m.
General Electric	Su	8:00 p.m.
General Foods	Su	7:8 p.m.
	M	8:30 p.m.
	TuTh	5:00 p.m.
General Motors	MWF	6:30 p.m.
	M	7:00 p.m.
	Tu	7:00 p.m.
Gillette	F	9:00 p.m.
B F Goodrich	Su	7:30 p.m.
International Cellucotton	F	8:30 p.m.
Kellogg	Su	5:30 p.m.
Kraft	W	8:00 p.m.
Liggett & Meyers	W	7:00 p.m.
Lincoln Mercury	Su	7:00 p.m.
P Lorillard	Su	6:00 p.m.
	Th	7:30 p.m.
Joe Louis	M	5:30 p.m.
Mesan Au & M'heimer	M	4:45 p.m.
Pal Blade	Th	8:25 p.m.
Philip Morris	M	7:00 p.m.
Phillips Packing	W	5:30 p.m.
R J Reynolds	M-F	6:50 p.m.
	M	9:00 p.m.
Swift	Th	7:30 p.m.
Texas	Tu	7:00 p.m.
Time	Th	8:00 p.m.
Unique Art	F	4:45 p.m.
U S Rubber	F	5:30 p.m.
Westinghouse Electric	W	9:00 p.m.
Whitehall	MWF	5:00 p.m.

PROGRAMS

Action Autographs	Su	9:00 p.m.
Americana	M	8:30 p.m.
Morey Amsterdam	Th	8:00 p.m.
Around the Town	Su	9:00 p.m.
Author Meets Critics	Su	7:30 p.m.
Bigelow Show	Th	8:30 p.m.
Boxing	M&F	9:00 p.m.
Break the Bank	F	8:00 p.m.
Camel News Caravan	M-F	6:50 p.m.
CBS News	MWF	6:30 p.m.
Celebrity Time	Su	7:30 p.m.
Chevrolet on B'way	M	7:00 p.m.
Colgate Theater	M	8:00 p.m.
Crusade in Europe	Th	8:00 p.m.
Doorway to Fame	M	7:30 p.m.
Ford Theater	M	8:00 p.m.
Fun For The Money	F	8:30 p.m.
Arthur Godfrey	W	7:00 p.m.
Goldbergs	M	8:30 p.m.
Hollywood Screen Test	Sa	6:30 p.m.
Hopalong Cassidy	F	7:00 p.m.
Howdy Doody	MTuThF	4:45 p.m.
Lambs Gambol	Su	7:00 p.m.
Lucky Pup	MWF	5:30 p.m.
NBC News	Su	9:30 p.m.
Olsen & Johnson	Tu	7:00 p.m.
Original Amateur Hour	Su	6:00 p.m.
Pal Headliner	Th	8:25 p.m.
Lanny Ross	Th	7:30 p.m.
Benny Rubin	F	8:00 p.m.
Singing Lady	Su	5:30 p.m.
Small Fry Club	M-F	5:00 p.m.
Ted Steele	Tu	8:00 p.m.
Stop The Music	Th	7:00 p.m.
Studio One	W	9:00 p.m.
Super Circus	Su	4:00 p.m.
Suspense	Tu	8:30 p.m.
Television Theatre	W	8:00 p.m.
Tex & Jinx	M	7:00 p.m.
Texaco Star Theatre	Tu	7:00 p.m.
Thru the Crystal Ball	M	8:00 p.m.
Toast of Town	Su	7:00 p.m.
Tomorrow's Champions	Tu	9:00 p.m.
Fred Waring	Su	8:00 p.m.
Who Said That	Sa	8:00 p.m.
Wrestling	W	8:30 p.m.
Your Show Time	F	8:30 p.m.

SUNDAY

CDST	ABC	CBS	Du Mont	NBC
4	Super Circus Live Canada Dry			
4:15				
4:30	Super Circus Live Derby Foods			
4:45				
5	Captain Tabatoo Live			
5:15				
5:30	Singing Lady Live Kellogg			
5:45				
6		Hold It Please Live	Original Amateur Hour Live P Lorillard Old Gold	
6:15				
6:30	ABC Employees Live	Westes Live		
6:45				
7	Jacques Fray Music Room Live	Toast of the Town Live Lincoln-Mercury		Leave It To The Girls Live Gen Foods Max M Coffee
7:15				
7:30	Celebrity Time Live B F Goodrich			Author Meets the Critics Gen Foods-Jello
7:45				
8	Sing Copation Live	Fred Waring Live General Electric		NBC Drama Theatre Live
8:15				
8:30	Treasure Quest Live			
8:45				
9	Action Autographs Film Bell & Howell			Around the Town Live Bates Fabrics
9:15				
9:30	Boxing Headliner Live			NBC News Film Disney
9:45				
10			Boxing Live R J Reynolds	
10:15				
10:30				
10:45				
11				

MONDAY

CDST	ABC	CBS	Du Mont	NBC
4				
4:15				
4:30				Howdy Doody Live
4:45				Howdy Doody Live Mason Au & Megenheime
5			Small Fry Club Live Whitehall Kolynos	
5:15				
5:30		Lucky Pup Live Joe Louis		
5:45			Vincent Lopez Live	
6		Sports Special Live		To be announced
6:15				
6:30	On Trial Live	CBS News Live Gen. Motors-Oldsmobile		
6:45		C A Edwards Show Live		Camel News Caravan Film Reynolds
7				Chevrolet on Broadway Live Gen Motors
7:15		Premier With Tex & Jinx Live Philip Morris		
7:30	ABC Barn Dance Live		Doorway to Fame Live Jay Buchnell Men's Shirts	Sing & Dance Live Next on the Thing Live
7:45				
8		Ford Theater Live Ford Motor 1 Monday each month Through the Crystal Ball Live Ford Dealers Other Mondays		Colgate Theatre C-P-P Val Lustre Cr
8:15	Stu Erwin Show Live			
8:30		Ford Theatre Live Ford Motor 1 Monday each month The Goldbergs Live Gen Foods Other Mondays		Americana Firestone Tires-Tubes
8:45				
9		Prospect Pattern Live		
9:15				
9:30			Boxing Live R J Reynolds	Boxing Marquis Chilo
9:45				
10				
10:15				
10:30				
10:45				
11				

TUESDAY

CDST	ABC	CBS	Du Mont	NBC
4				
4:15				
4:30				Howdy Doody Live
4:45				Howdy Doody Live C-P-P
5			Small Fry Club Live Gen. Foods Cereals	
5:15				
5:30		Lucky Pup Live		
5:45			Oky Doky Ranch Live	
6		Sports Special Live		To be announced
6:15				
6:30	Movie Shorts	CBS News Live		
6:45		Sonny Kendis Show Live		Camel News Caravan Film Reynolds
7				
7:15				Texaco Star Theatre Live Texas-Co. ords & 19 Olsen & Johnson Live Gen Motors—Buick 11 & 28
7:30				
7:45				
8			Ted Steele Show Live DuMont 1e esets	To be announced
8:15				
8:30	Dr. Exam Live	Suspense Live Electric Autolite		Boxe ing on Nor Live
8:45				
9				
9:15				
9:30	Tomorrow's Champions Live Co-op			
9:45				
10				
10:15				
10:30				
10:45				
11				

WEDNESDAY

CDST	ABC	CBS	Du Mont	NBC
4				
4:15				
4:30				Howdy Doody Live
4:45				
5			Small Fry Club Live Whitehall Kolynos	
5:15		Lucky Pup Live Phillips Packing		
5:30			Vincent Lopez Live	
5:45				
6		Sports Special Live		To be announced
6:15				
6:30		CBS News Live Gen. Motors-Oldsmobile		
6:45		C A Edwards Show Live		Camel News Caravan Film Reynolds
7				
7:15		Arthur Godfrey Live L&M Chesterfield		
7:30				
7:45				
8				Television Theatre Live Kraft Foods Mayonnaise
8:15				
8:30		Robbs Former Live		
8:45				
9	Wrestling Live Co-op			
9:15		Studio One Live Westinghouse Electric		
9:30				
9:45				
10				
10:15				
10:30				
10:45				
11				

THURSDAY

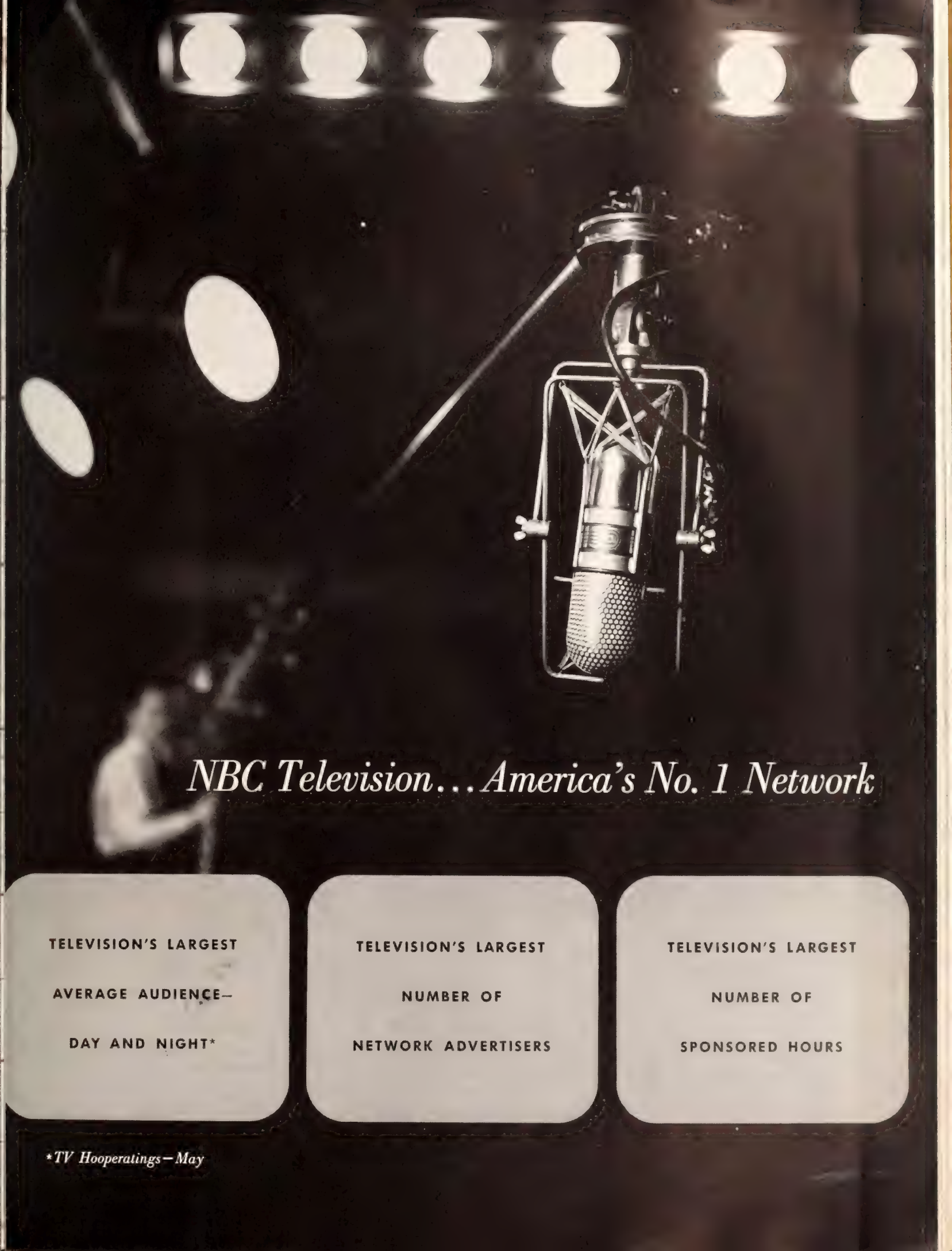
CDST	ABC	CBS	Du Mont	NBC
4				
4:15				
4:30				Howdy Doody Live
4:45				Howdy Doody Live C-P-P
5			Small Fry Club Live Gen Foods Cereals	
5:15				
5:30		Lucky Pup Live		
5:45			Oky Doky Ranch Live	
6		Sports Special Live		To be announced
6:15				
6:30	Band Date Live	CBS News Live		
6:45		Sonny Kendis Show Live		Camel News Caravan Film Reynolds
7				
7:15	Stop The Music Live Admiral Corp			
7:30		Wall Street Report Live		To be announced
7:45	Stop The Music Live P Lorillard			The Swift Show with Lanny Ross Live Swift & Co
8				
8:15	Crusade In Europe Film Time Inc		Morey Amsterdam Show Live Dumont	
8:30	Pat Headliner Film Pat Blade			
8:45	That Fast Live			Bigelow Show Live Bigelow Sanford Carpets
9				
9:15	Rate Derby Live			
9:30				
9:45				
10				
10:15				
10:30				
10:45				
11				

FRIDAY

CDST	ABC	CBS	Du Mont	NBC
4				
4:15				
4:30				How to Live Live
4:45				Howdy Doody Live Unique Art Toys
5			Small Fry Club Live Whitehall	
5:15				
5:30		Lucky Pup Live U S Rubber		
5:45			Vincent Lopez Live	
6		Sports Special Live		To be announced
6:15				
6:30		CBS News Live Gen Motors-Oldsmobile		
6:45		C A Edwards Show Live		Camel News Caravan Film Reynolds
7				
7:15		Adventure in Jazz Live		
7:30	Stop The Music Live P Lorillard	Weight Watchers Live		Hopalong Cassidy Film Admiral Radio
7:45				
8				
8:15	Break The Bank Live Bristol Myers			Benny Rubin's Theatrical Agency Live Bonafide Mills
8:30				
8:45	Fun For The Money Live International Cellucotton-Kleenex		Boxing Live The Missing Live	Four Show Time Film American Tobacco Lucky Str
9				
9:15	Sparring Partners Live			
9:30				Boxing Bouts Live Gillette
9:45				
10				
10:15				
10:30				
10:45				
11				

SATURDAY

CDST	ABC	CBS	Du Mont	NBC
4				
4:15				
4:30				
4:45				
5				
5:15				
5:30				
5:45		Lucky Pup Live		
6				
6:15				
6:30	Hollywood Screen Test Live Coop			
6:45		Boxing Bouts Live		
7				
7:15				
7:30				
7:45				
8				
8:15				
8:30				
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10:15				
10:30				
10:45				
11				



NBC Television... America's No. 1 Network

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AVERAGE AUDIENCE—

DAY AND NIGHT*

TELEVISION'S LARGEST

NUMBER OF

NETWORK ADVERTISERS

TELEVISION'S LARGEST

NUMBER OF

SPONSORED HOURS

**TV Hooperatings—May*



You've seen this, or something else "unfortunate," on too many live TV shows. It simply couldn't happen if the show were on 16-mm film.



The Maurer — most widely used 16-mm Professional Motion Picture Camera.

J. A. MAURER, INC.
37-03 31st Street, Long Island City 1, N. Y.

16mm maurer

16-mm Professional Production Equipment



Making a "stop motion" TV film commercial for selective telecasting all over the nation

Polaroid paradise

Part two of a study of TV accessories on the air

selective

Toward the end of 1947, the Pioneer Scientific Corporation, a New York firm licensed by the Polaroid Corporation to make and sell various gadgets from Polaroid film, was eyeing the fast-growing market in TV appliances. Experiments showed Pioneer that a sheet of Polaroid film placed over the viewing end of the direct-view tubes in TV sets reduced the glare factor tremendously. Overnight, Pioneer had a new product to sell, this time to TV-set owners.

A new product, however, even one with a solid market potential, was not enough. It had to be packaged, distribution had to be set up, ad campaigns had to be planned. Pioneer had a long way to go.

For one thing, there was the problem of designing the filters so that they would fit easily onto any standard make of TV set. Polaroid film is fairly expensive—about $12 a square foot—and there were at least 60 different types of TV sets on the market with many sizes and shapes of screens. No dealer could be expected to stock 60 different sizes of filters in his store. Pioneer turned the problem over to Cayton, Inc. (the Pioneer ad agency) and to Korda Associates, a New York package-designing firm. The problem

Now Add ROCHESTER, N. Y. to your TV list

AND please note that Television's first appearance in this populous, prosperous Western New York market is credited to the same company that pioneered *radio* here, twenty-seven years ago.

- Channel: number 6
- Power: 16.7 k.w. visual, 8.6 k.w. aural
- Antenna: 497 ft. above average terrain
- Service area: coincides with Rochester, N. Y., retail trading area
- Telecasting begins June 11th, 1949 with both local & network programs

WHAM-TV
ROCHESTER RADIO CITY
"The Stromberg-Carlson Station"
BASIC N.B.C. AFFILIATE

Geo. P. Hollingbery Co.—NAT'L REP.

POLAROID

(Continued from page 57)

was finally solved by a rather unique job of packaging. Polaroid TV filters are made of a sheet of Polaroid film, a sort of plastic sandwich with a layer of polarizing material in the center that acts like a Venetian blind in cutting down glare by "polarizing" light passing through it. It can be cut and trimmed easily with a pair of scissors. With this in mind, the package designers suggested making only five sizes of filters (according to basic tube size) and putting them up in only two sizes of boxes. To get around the problem of 60 different TV-set models, a heavy paper folder was designed to hold the filter, and on the folder was printed a multiple "template" pattern of screen frames for various types of sets. All the customer had to do was to determine the correct size for his particular set, cut his filter out like a dress pattern, and stick it on his set with little adhesive disks. A cover for the box, suggesting the product in use, showed clearly to what purpose the contents would be put.

With the product packaged for easy dealer acceptance, Pioneer was ready to spring it on the public. On 7 March 1948, the first TV advertising for Polaroid filters went on the air on two New York stations, WCBS-TV and WABD. The Polaroid TV filter story was told via straight-selling, one-minute TV film spots. New York's R. H. Macy & Company, to which Pioneer had given a first-week "exclusive" on the filters, ran large Sunday ads in *The New York Times* which backed up the visual films with more art and copy plugging the filters. The Pioneer TV films, which could be handled as open-end announcements during the last ten seconds, plugged Macy's as the place to buy the new product. The store was literally mobbed with customers for the Polaroid filters and sold more than 1,000 of them (at an average price of $10 each for ten-inch screens) during the first few days.

With this as a working base, Pioneer began to expand the distribution for the filters. About 80% of the company's output is sold to jobbers and the remainder to dealers, but the dealers had to be convinced that stocking up on Polaroid filters was a good business-getter. Trade ads promoted the new product to dealers, and Pioneer contacted some of the larger ones in New York (Davega, Dynamic, etc.)

Baltimore Television means WMAR-TV

As Maryland's pioneer television station, WMAR-TV consistently covers an area from Washington, D. C. to Wilmington, Delaware, and from Pennsylvania to the Potomac River.

WMAR-TV is the television station of the *Sunpapers* of Baltimore. It is on Channel Two, and carries the programs of the CBS network to televiewers in the entire Chesapeake basin area.

WMAR-TV's coverage of political campaigns, sports and special events—civic, patriotic, and cultural—is unequaled in this rich, productive area.

Represented by
THE KATZ AGENCY
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ATLANTA • CHICAGO • DALLAS
DETROIT • KANSAS CITY • LOS ANGELES
NEW YORK • SAN FRANCISCO

Now in 1949

99.7%

of the country's television audience is within reach of these stations

Du Mont Programs Shown Live on these stations		Programs shown on these stations by Du Mont Teletranscription	
WAAM	Baltimore	**KOB-TV**	Albuquerque
WNAC-TV	Boston	**WAGA**	Atlanta
WBEN-TV	Buffalo	**WLW-T**	Cincinnati
WGN-TV	Chicago	**WLW-C**	Columbus
WEWS	Cleveland	**WLW-D**	Dayton
WJBK-TV	Detroit	**WICU**	Erie
WTMJ-TV	Milwaukee	**KLEE-TV**	Houston
WNHC-TV	New Haven	**KTSL**	Los Angeles
WABD*	New York	**WAVE-TV**	Louisville
WFIL-TV	Philadelphia	**WMCT**	Memphis
WDTV*	Pittsburgh	**WTVJ**	Miami
WTVR	Richmond	**KSTP-TV**	Minneapolis-St. Paul
WRGB	Schenectady	**WDSU-TV**	New Orleans
KSD-TV	St. Louis	**KSL**	Salt Lake City
WSPD-TV	Toledo	**KRSC-TV**	Seattle
WTTG*	Washington	**WHEN**	Syracuse

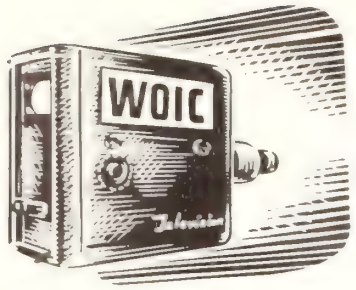
For further information on television advertising, write or call:

TELEVISION DUMONT NETWORK

515 Madison Ave., New York 22, N. Y.

**DuMont owned and operated stations*

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...THE FASTEST GROWING STATION IN...

THE MOST RAPIDLY EXPANDING MEDIUM

WOIC has...

developed a new local program every two weeks since going into operation. Every one of these shows has been sponsored within THIRTY days!

has...

over THIRTY local and THIRTY national advertisers now selling their products or services via Washington's Channel 9.

A RECORD MADE ALL THE MORE REMARKABLE BY THE FACT THAT WOIC HAS BEEN TELECASTING FOR LESS THAN SIX MONTHS!

WOIC

CBS-MBS Television Networks

CHANNEL 9, WASHINGTON, D. C.

with a proposition: if a dealer bought a certain amount of TV filters from Pioneer, he would get a tie-in mention in the schedule of film spots, which had been broadened to five a week on WCBS-TV and WABD. The dealers went for it, and stocked up. This gave Pioneer's new product a close link with these well-established dealers, and paved the way for a good deal of intensive co-op advertising that followed. At all times, Pioneer and the Cayton agency worked hard to make every tie-in ad or piece of promotion in key with the basic ad pitch for the appearance of the product.

For the first month, Pioneer concentrated on building up its New York distribution according to this formula of TV films with dealer tie-ins and heavy dealer promotions. By the end of the 30-day period, sales were hitting an average of around 750 filters a week, and Pioneer was ready to expand. Bruno-New York, a major RCA distributor, got wind of the new product and came to Pioneer with a contract. Bruno proved to be the key to many important RCA dealers in all parts of the country. Pioneer lined up other major distributors, such as Raymond Rosen in Philadelphia, D. & H. Distributing in Baltimore, Southern Wholesalers in Washington, D.C., and RCA-Victor Distributing in Chicago. As each distributor was opened up, Pioneer obtained a list of the TV dealers he was servicing, then sent out a "Sales-Maker Kit" that told the whole Pioneer story, showed how the product could be used, and gave hints on how best to promote it, merchandise it, and profit from it.

As soon as the "Sales-Maker Kit" had been sent to each dealer, Pioneer started placing the TV film spots in the area, and followed that up with the "bonus mention" idea to dealers who bought a certain amount of the filters. In this manner, distribution has been expanded to all major TV markets in the country, and today Pioneer's one-minute films are scanned (average frequency: twice weekly in small markets, four-to-five times weekly in large markets) in 37 TV areas. Pioneer's TV films cost about $5,000 a week in time and production charges. These films, made with much visual know-how, were filmed by New York's Loucks & Norling, a commercial film maker.

Pioneer graduated to TV programming in the summer of 1948, about four months after the Polaroid TV filter

COSTUMES for TELEVISION!

NOW — Rent COSTUMES
. . . for your Television Shows!
. . . Technically Correct!
. . . over 100,000 in stock!

from Broadway's Famous Costumer...

The same speedy service enjoyed by NBC, ABC, CBS-TV, WABD, WPIX and Major Broadway Productions!

If outside NYC, wire or airmail your requirements; 24-hour service when desired!

EAVES
COSTUME COMPANY
Eaves Building
151 WEST 46th ST. • NEW YORK 19, N. Y.
Established 1870

FOR SMART TELEVISION COMMERCIALS

1 VV RESPONSIBILITY

2 GET PRICES FROM VIDEO VARIETIES BEFORE YOU ORDER FILMS

SYMBOL OF VV RESPONSIBILITY

VIDEO VARIETIES CORPORATION

OFFICE
41 E. 50th ST.
STUDIOS
510 W. 57th ST.
NEW YORK
MURRAY HILL 8-1162

had been on the market. The show was NBC's network package, *Howdy Doody*, which looked attractive to Pioneer because of its high rating and its low cost. *Howdy Doody* did wonders for Polaroid's sales, and boosted business in New York, where *Howdy* was being scanned for Pioneer, as much as 40% over the previous totals. Since Polaroid TV filters are not repeat-sale items, Pioneer felt that the audience potential would be pretty well used up after the first 13 weeks, and before the *Howdy Doody* cycle was completed (it had been thoroughly merchandised to dealers, with good results), Pioneer was already going after an entirely different audience with the *Dennis James Wrestling Matches* on New York's WABD. Pioneer felt that the high sales pace could be maintained by switching to a new approach, and results proved the validity of the thinking. After four shows with Dennis James, Pioneer's sales jumped 75% on the Polaroid TV filters in the New York area—reaching a new peak.

It was about this time, too, that Pioneer began to see real results in the selective TV film-spot campaign running concurrently with the programing in New York. In mid-October, Pioneer used a film announcement on WBEN-TV, Buffalo, to introduce the filters in that area. Buffalo's National Television Company was identified as the retail outlet in the open-end tie-in. Sales began immediately, and a day or so later the retail dealer repeated the announcement at his own expense. As a result, National sold 75 filters at prices ranging from $10 to $20, and also sold ten TV lenses (of another make) to persons buying filters in the store.

Polaroid filters are not being sold via TV programing, as SPONSOR goes to press. Pioneer's most recent show, *Masters of Magic*, recently finished a 13-week run on a five-station Eastern loop of the CBS-TV network (plus film-recorded versions in two more markets) that began in mid-February of this year. As usual, the reason for its being dropped was Pioneer's feeling that its ability to keep Polaroid TV filters in their present slot as the fastest-selling accessory in the TV field was beginning to diminish toward the end of the 13-week cycle. The TV emphasis of Pioneer has swung back again (for the summer months of 1949, at any rate) to selling by selective TV-film announcements, with that campaign broadened and the frequency stepped up. The $3,000 a week that Pioneer was spending (time and talent) for *Masters of Magic* is now supplementing the $2,000 previously spent in selective TV advertising. At this rate, Pioneer expects to spend around $250,000 in TV during 1949, representing about 90% of the total Pioneer budget. The accessory-making firm figures on returning to TV network programing this fall, either with *Masters of Magic* (if it hasn't been sold again in the meantime) or something fairly close to it. By that time Pioneer figures that the whole audience picture will have changed so rapidly, due to expected summertime sales of TV sets, that there will be a fresh audience to work on. Currently, besides the selective TV films, Pioneer is spending its ad dollars in co-op newspaper advertising designed to backstop the TV films, and in promotional mailings, counter displays, and trade advertising.

The growth of Pioneer sales via steady selective TV-film advertising, and by short-term TV programing, has created a good deal of interest in

BMI...

Television Performing Rights

The BMI license with television stations covers all performances both live and mechanical and whether by means of records, transcriptions, or film soundtrack.

It provides for the performance of BMI-licensed compositions without special clearance headaches.

The catalog of music licensed by BMI contains over one hundred thousand copyrighted titles ranging from folk music and be-bop to classical.

BMI offers to television film producers all the information and help they need in obtaining the right to record music on films from individual copyright proprietors.

BMI's television Service Department is headquarters for complete information on performing and other rights in the music of BMI, AMP, and the hundreds of publishers affiliated with BMI.

For Music On TV

Consult BMI Television Service

BROADCAST MUSIC, INC.

580 Fifth Avenue • New York 19, N. Y.

PL 7-1800

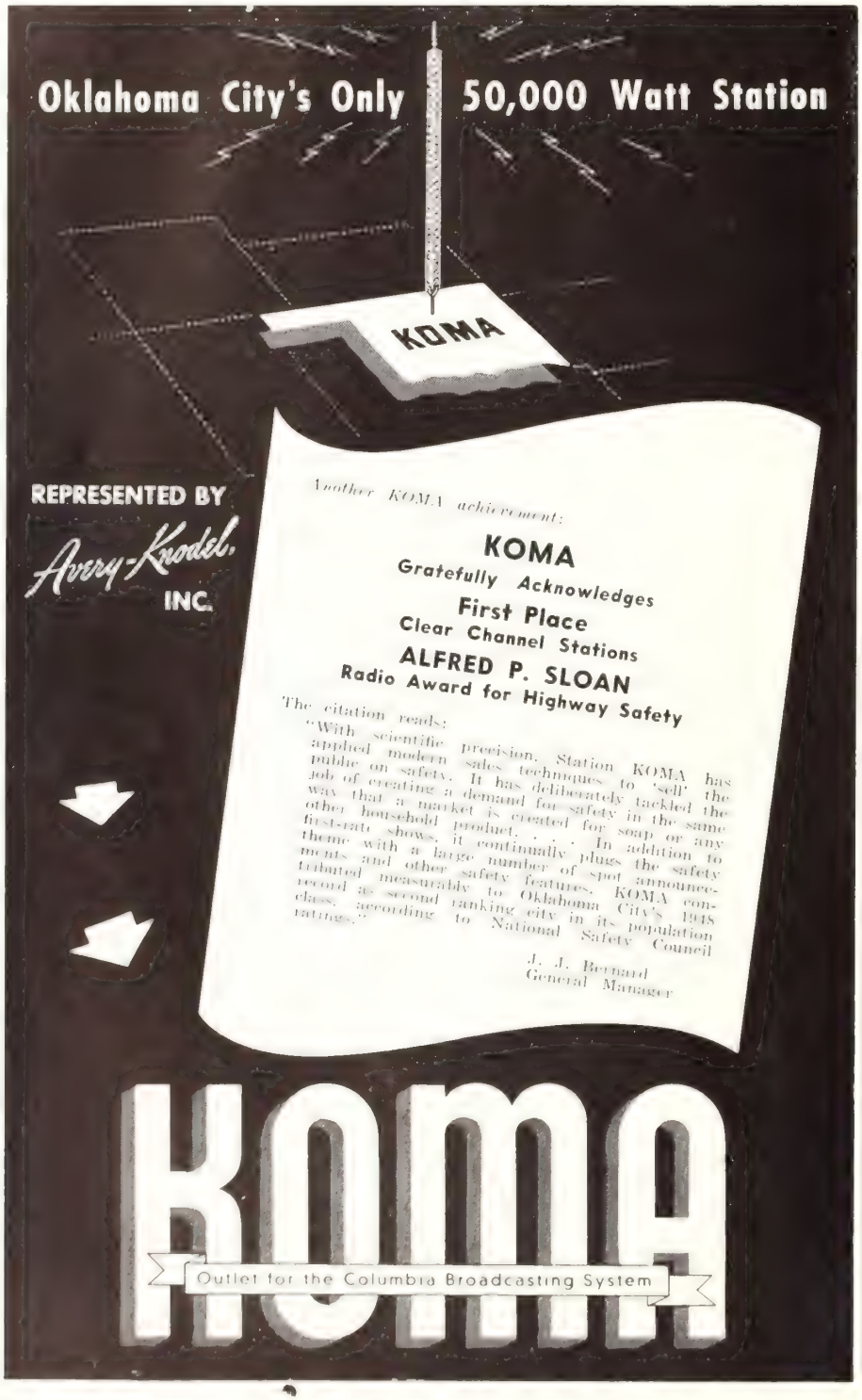
the TV-accessory business. Many advertisers, especially those entering the field in the last few months, have followed the pattern set by the film-announcement operation of Pioneer, some with excellent results. Not a few manufacturers of TV accessories, and to some extent the dealers also, have based their TV campaigns on methods that are a frank imitation of those of Pioneer in an attempt to catch up with Pioneer's sales in the TV-accessory business.

Pioneer, now leading the field, is looking for new worlds to conquer. Since the licensing deal with the Polaroid Corporation is an exclusive one, the filter market is pretty much all Pioneer's. A handful of other firms are advertising TV filters via selective announcements on the visual air, such as the E.L. Cournand Company for its "Walco" filters on WBAP-TV, Dallas, and the Celomat Corporation for its TV filters on WABD, New York. But Pioneer feels that these firms will have a long haul to catch up with the sales curve for the Polaroid TV filters.

Pioneer watches closely the development of a new TV market. When the set total goes up to 3,000 in the area (usually a matter of a couple of months), Pioneer moves in with its series of three straight-selling TV-film spots. The company then begins its promotional routine to dealers via the distributor, and sales jump again.

Today, something like 250,000 set owners out of a nationwide total of 1,700,000 have Polaroid filters on their sets. Since 63% of them are ten-inch ($10) and 22% are 12-inch ($12.50), this represents some $2,250,000 in retail sales from the time of the product's introduction. If present sales levels continue—and Pioneer feels confident that through aggressive merchandising of its TV advertising they will—the firm may come close to doubling its 1948 annual sales figure of $559,213.

What Pioneer has done to promote the sale of its Polaroid TV filters—keeping the advertising flexible enough to grab an audience, then working it hard to boost sales, and eventually moving on to a new audience—is a formula which can be, and is being, adapted to the selling of TV accessories. It's one which, for the time being, virtually insures success. ★ ★ ★





TELL! SELL!

The WLOS Market

Whose Busy Center Is

ASHEVILLE

and whose reach embraces over a million folk in 25 North Carolina-South Carolina-Tennessee counties.

Retail Sales: $606,991,000

Primary and Secondary Listening Areas (Sales Management Estimate for 1948)

Radio Homes 1945 BMB: **178,410**

Contact Taylor Borroff for Full Market Facts



5,000 Watts Day—1,000 Night—1380 Kc

ASHEVILLE, N. C.

CONTI

(*Continued from page* 31)

singers like Buddy Clark doing guest shots.

Another attempt on the program to reach a wider mass audience is the addition of Sheila Graham, Hollywood movie columnist, in a five-minute spot, interviewing film stars.

The firm's only venture into anything resembling a give-away occurred during 1946-47 on *Treasure Hour*, when a contest was held wherein listeners were asked to identify the classical composition from which a particular popular song was stolen—or, as the program delicately put it, "derived." Winners were given a three-day visit, with all the trimmings, to New York. The stunt garnered considerable publicity in local newspapers in the winners' home towns, and even got a nationwide break when an 11-year-old winner made the trip and also a spread in a national picture magazine.

Conti's operation is essentially uncomplicated. It operates only one plant (in New York) and warehouses in Chicago and on the West Coast. Its national distribution is through normal wholesale and retail channels, with normal point-of-sale advertising in department, drug stores, etc. Besides the soap-and-shampoo items, Conti also makes an olive oil, baby oil, and baby powder. All five products have been air-advertised to a slight extent on one or two women's participating programs and through announcements, but Conti's use of selective radio has been negligible.

Conti presents a perfect picture of a small (in relation to concerns like P&G, Lever, C-P-P, etc.) soap company which has lifted itself by its bootstraps into national prominence, without capital investment and in the face of great competition. When it "discovered" radio, it kept the form its air advertising took consistent with the product it was selling. Conti believes that the public wants good sound entertainment, and that better product identification results from that sort of broadcasting. It has taken advantage of its program's commercials (as well as copy in magazine ads) to do a selling job not only on a brand name, but also on *why* that brand name should be asked for.

It has paid off. Conti is still a comparatively small company, but its castile products are nationally known and solidly established. ★ ★ ★

Yes **KFYR**

550 KC 5000 WATTS
NBC AFFILIATE
BISMARCK, NO. DAKOTA

comes in loud and clear in a larger area than any other station in the U. S. A.*



*ASK ANY JOHN BLAIR MAN TO PROVE IT.

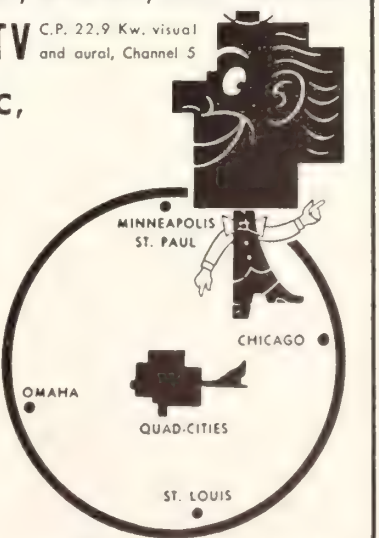
WOC **FIRST IN THE QUAD Cities**

DAVENPORT, ROCK ISLAND, MOLINE, EAST MOLINE

AM 5,000 W 1420 Kc. **FM** 47 Kw. 103.7 Mc. **TV** C.P. 22.9 Kw. visual and aural, Channel 5

Basic Affiliate of NBC, the No. 1 Network

The November 1948 Conlon Survey shows WOC First in the Quad-Cities in 60 percent of Monday through Friday quarter-hour periods. WOC's dominance among Quad-Cities stations brings sales results in the richest industrial market between Chicago and Omaha . . . Minneapolis and St. Louis. Complete program duplication on WOC-FM gives advertisers bonus service.



Col. B. J. Palmer, President
Ernest Sanders, Manager

DAVENPORT, IOWA

FREE & PETERS, INC., National Representatives

for
NETWORK
CALIBRE
PROGRAMS



. . . at local
station cost

See your station
representative or write

LANG-WORTH
feature programs, inc.
113 W. 57th ST., NEW YORK 19, N. Y.

The Case of the Self Directing Post Card



The listener was absent minded. He forgot to put an address on the postcard. But on the back he had written: "Dear Will: Please send me the flower bulbs you have been advertising." That's all he wrote, but it was enough.

The postoffice sent the card right to "The Old Corral" in care of KDYL—right where it belonged.

That's just one example of the acceptance of KDYL in the rich Utah market.

KDYL-TV, now in its second year, does the same sort of smart selling job in television, too.

KDYL
UTAH'S NBC STATION
AM-FM-TELEVISION

National Representative:
John Blair & Co.

SEZ

(*Continued from page 25*)

casts to a degree that few city folk understand. At night, with the day's work largely done, farmers gather around their radios for network programing. Frayseth and Lane decided that the best place to spend the minuscule SEZ ad budget would be on the daily 8:10-8:15 a.m. *Morning Weather Report*, since in February every Minnesotan is weather-conscious, whether rural or city-dweller. Also to catch much of the same buying audience at night, an 8:00 p.m. station break was scheduled. On the last day of January, 1949, SEZ went on the air for the first time.

Although SEZ production didn't really start until mid-February, the commercials on the KMHL weather strip and announcement schedule plugged the versatility of SEZ as a table syrup for pancakes, waffles, baking, as a topping for ice cream, or anywhere that a syrup was needed. Listeners were told to ask their grocers for SEZ, and if he didn't have it, he could get it from the SEZ firm at Redwood Falls.

The campaign pulled from the moment it started. Farm listeners were intrigued and asked their grocers, who in turn put the pressure on their wholesalers. Some grocers, as the demand for a product they had never heard of began to pile up, called the station and demanded angrily: "What's the matter with you people? . . . advertising something they haven't even started making!"

Sebring began making SEZ in earnest on 18 February. Three days later, SEZ started on a similar schedule on KMHL's sister station in Willmar, KWLM, jointly-owned by veteran Minnesota radio man Harry Linder. SEZ began to snowball along like the recent unlamented Pyramid Clubs. Distribution was through small local jobbers and by direct grocer pick-up at the Redwood Falls plant.

Even the weather was working to SEZ's advantage. The temperature in late January, 1949, for Marshall and surrounding communities went up and down like an account executive's blood pressure. On 7 January the mercury was standing at 46 degrees. On 22 January it took a dive down to 26 degrees below zero. Throughout the month, the extreme variation in temperature was 72 degrees. In early February, the mercury was 14 below; a couple of weeks later it shot up to 45 degrees. In March, the same sort of up-and-down variations, accompanied by howling blizzards and a mass suspension of school-bus operations kept farm listeners glued to their radios as their major source of vital weather information. Listening to SEZ weathercasts was a "must," and the high listening paid off in growing sales for the new product.

During the first full month of SEZ production, which started about mid-February, the cost of the SEZ schedule on KMHL was $56.70 per week. On KWLM, also in the center of a primarily agricultural area, the cost was $43.68 weekly. Total expenditure for the initial month was slightly over $400. Wholesale figures for SEZ during this period totalled $4,400. Considering the advertising for the first month as an investment, the return was ten times, or 1,000%, of the original. Of course, Sebring had a certain amount of normal overhead in his business, but even with all oper-

WANNA
MAKE
A SPLASH
IN
CANOE (Ky.)?

No matter how hard you "peddle" in Canoe (Ky.), you'll never make a sales ripple! Bow, stern or midship, there just ain't enough folks there to make a stir!

In Kentucky, the super-dreadnaught is the Louisville Trading Area. WAVE broadcasts *exclusively* to this Area, which has the State's most important concentration of people *and* business, *plus* an Effective Buying Income of $4454 per family — *60.9% higher than the Kentucky $2769 average outside the Area!*

So how about it, Skipper? Let us show you what WAVE can do — *without Canoe!*

LOUISVILLE'S
WAVE
NBC AFFILIATE . . 5000 WATTS . . 970 KC
FREE & PETERS, INC.
National Representatives

ating expenses deducted from this gross take, SEZ was a solid money-maker after the first month. Delighted at what selective farm-market radio had done for his product, Sebring sat down and wrote to station manager Frayseth of KMHL:

". . . The successful public acceptance of SEZ in your markets has certainly proved to me that radio is the most influential form of advertising. Now that the initial test campaign has been completed, we want you to work out an advertising schedule for us which will keep SEZ syrup foremost in the minds of the grocery trade and its customers.

"As our new business expands, we are going to continue the same plan of radio introduction and radio follow-up in other markets. We are trying to develop a healthy growth, expanding to one or two markets at a time, so that our manufacturing and distribution plans can keep a steady forward pace."

Sebring did continue the same plan, spending always at least 90% of the growing SEZ ad budget (the rest went chiefly for store displays and radio-based promotions) in other farm markets like Austin, Fairmont, Worthington, and Faribault in Minnesota. He also moved into urban Minneapolis, and across the state line into Aberdeen, South Dakota. In each case the method was the same—the product was introduced via radio, picking programs and announcement slots that had a proved record of high listening. Then, SEZ salesmen (Sebring is constantly adding to his growing staff) followed up the radio to grocers and wholesalers. Distribution has also been started, via leading food brokers of the Midwest, in Illinois, Nebraska, Wisconsin, and both Dakotas.

SEZ has grown out of its short pants in the few months that have passed since the product was first placed on the market. Sebring, his eye on national distribution, has an agency now (Western Advertising of Chicago). The original label, a hurry-up job, is being redesigned, and major advertising plans are in the works. Much of the new advertising will feature Grandma Sebring and her original corn-cob syrup. But, back of the continuing growth of SEZ will be Art Sebring, a man who had faith in an idea and radio's ability to sell it. ★ ★ ★



PUERTO RICO

(*Continued from page* 33)

figures of less than 30 cents an hour are not true, the 40 cents which is minimum by law is less than current U.S. fees for equivalent work. Skilled labor receives 60 cents an hour which is said to be good pay, considering the low cost-of-living on the Island.

PR families are still too big, averaging five persons per family. Several families usually live together due to continued existence of two-mile long developments like "El Fanguito" (Little Mudhole). Invasion of New York by great numbers of Puerto Ricans has made this metropolis the greatest Puerto Rican city in the world. Children continue to be the greatest article of production on Puerto Rico.

Radio stations, like youngsters, seem to have been multiplying far too rapidly in PR. Whereas in 1947 officially there were seven transmitters on the Island there are 28 stations currently operating or authorized. San Juan alone has seven long-wave sta-

On WOW
The Sponsor
Gets The
CAPITAL GAINS!

NOTE . . .
these observations on Radio WOW's Fall-Winter Hoopers . . . compared with a year ago.

★ The "Quiz Kids" (NBC) had a 7.9 rating a years ago—this years it's an 11.1.

★ The Skippy Hollywood Theater (National Spot) had a 13.1 rating a year ago and this year it is 16.6.

★ The Fred Waring Show (mornings) had a 5.5 a year ago—and has a 6.7 this year.

★ "Amos 'n Andy had a big fat 30.0 on WOW a year ago. This year, on "Station B" it has a 13.4.

★ "Ma Perkins" (NBC) had a 6.9 a year ago. This year it has an 8.6.

★ "Screen Guild Players" had a 14.2 last year on "Station B". This year it has a 19.9 on WOW.

★ "Can You Top This?" had a beautiful 17.1 a year ago on WOW. This year, on "Station D", it has a skinny 4.9.

★ "The Hit Parade" had a nice 23.5 a year ago and a whopping 27.2 this year because it "stayed put".

★ The 10 o'clock (night) news on WOW came up with a nice 19. The 5:30 PM news with a 16.4; the noonday news with a good 10.3.

★ The "Phil Harris" show has a whooper-duper 30.3 this year —a 25.3 a year ago!

These are OMAHA HOOPERS. Outstate WOW's leadership is as good or better!

That's why WOW *alone* will do your advertising job here.

RADIO
WOW, Inc.
OMAHA
5000 WATTS • 590 KC
JOHN J. GILLIN, JR., PRESIDENT
JOHN BLAIR, REPRESENTATIVE



tions (WIPR, WAPA, WIBS, WIAC, WKAQ, WNEL, and WEMB) and Mayaguez at the other end of the Island, with a population of 80,000, has five (WORA, WPRA, WKJV, WAEL, and WECW). San Juan, Mayaguez, and other towns with stations are seldom linked by telephone lines since most sponsors feel land-line tariff is too high. WORA has its own relay station (others have, too) which is adequate in the daytime but not at night. A few advertisers now pay for lines but most still use transcriptions for nighttime broadcasting.

Many U.S. sponsors are found on PR stations. Ford and Firestone are important time buyers. Alka-Seltzer, which doesn't use sports at all in the States, is a consistent sponsor of important baseball and basketball games. On the days when important games are played, it's practically a holiday on the Island so Miles Laboratories finds that it pays to tell the Alka-Seltzer story to PR's sports audience. A local men's furnishing store, Suarez, now also uses sports on nine stations.

Red Seal Rice, a Louisiana product, sponsors *El Tremendo Hotel*, a 15-minute daily (12:45-1 p.m.) situation comedy show. Its star, Diplo, has a greater following, considering the size of the population of the Island, than a Bob Hope or Jack Benny in the U.S. And it must be kept in mind that this is a daytime, not an evening program.

Hard liquor is not prohibited in Puerto broadcasting and it's an important industry among sponsors. As in most Spanish-speaking countries, Colgate-Palmolive-Peet, Sterling Drug, Vick Chemical, Pepsodent (Lever Brothers), and Standard Oil are important advertisers. Coca-Cola, Royal Crown, Seven-Up lead the soft-drink parade. Other important advertisers are P&G, Northcool (suits), Hotpoint, Libby's, 4711, Ruppert, and Sears.

Music is most important as a program form but soap opera is right behind tune airing. As indicated previously, sports get an amazing audience, many times what they do in the states.

There are still only 150,000 radio homes on the Island. That's changing rapidly because of the complete electrification of homes, even hovels. The $10,000,000 Caonillas Dam has helped and it's only the start of the power plans of the government.

In terms of listeners, the 150,000 radio-set homes represent much more than they would in the United States. That's because it's estimated that at least three families listen to each set. The 450,000 families thus reached represent most of the Island's 2,400,000 population (450,000 families of five people each add up to 225,000,000).

Timebuying on the Island is a big job. There are many stations that appear to do an equal job—and which don't. It isn't always the "established" outlet that's best, either. It's amazing what the new blood is doing to stir up the old easy-going Latin tradition. It's even convincing some that the two-hour siesta time doesn't make sense on an island with a temperature range of from 62 to 94 degrees throughout the year. The average mean winter temperature is 73.4 degrees and the average mean in the summer is 78.9. No state in the Union can match this range. Only Rhode Island reports not having days that go higher than 100 degrees.

Puerto Rico is a promise. Its liberal government is also a threat. In order to lift the Island by its bootstraps, it may establish a government-subsidized economy that may well mean an end to free enterprise—in the U.S.

It can happen here as well as there.

* * *

For Profitable Results
in the Mayaguez Area
you've got to rely on

WKJB

Proudly operating on its
NEW FREQUENCY
710 kc.
with
MORE POWER
COVERAGE
SERVICE

RADIO STATION WKJB—Mayaguez, P. R.
Owner—José Bechara, Jr.
Exclusive Representative in the U. S.
CLARK-WANDLESS CO.
205 East 42nd Street—New York 17, N. Y.

NATIONAL RATINGS

(Continued from page 23)

"average audience" figure of 19.2 were used the Nielsen listening homes would have been 7,234,740 or not too far away from the U.S. Hooper figure.

High among radio's national rating problems is the fact that there are too many figures. There are three sets of Nielsen figures, *Nielsen Rating, Average Audience,* and *Total Audience.* There are *U.S. Hooperatings* and *Program Popularity Hooperatings.* The figure that makes a program or a network look best is used.

Misuse of ratings is not the fault of research services, for both go to great lengths to explain exactly what their figures mean. It does, however, make it easy to use printed media instead of broadcast advertising. Black and white delivers Audit Bureau of Circulation figures (ABC), not assorted circulation data. There are a number of research organizations that check on the impact of individual advertisements in publications, but most publications are sold on ABC circulation.

Cost-per-thousand figures are a determining factor in placing advertising. Unfortunately it's almost impossible for any research firm to compute them for radio. Nielsen does issue these figures but since most advertisers refuse to report the net cost of their programs, Nielsen is forced to rely upon unofficial sources which are frequently as much as 50% in variance with the truth. Thus since talent costs can be considerably higher than the cost of the time, NRI cost-per-thousand figures are at the best an approximation. Also since Nielsen must employ "gross time" costs and not the money really paid for time after dollar volume, frequency, and continguous discounts are computed, NRI's cost-per-thousand may be fantastically off base. They are usually higher than the fact and sponsors can use the figures knowing they are getting more for their dollar than Nielsen reports. Nielsen no longer reports cost-per-thousand for individual programs in his "pocket piece." He does report, however, cost-per-thousand for program types.

Individual sponsors can compute their own cost-per-thousand figures but only after the fact. They know what time and talent is costing them. It must be kept in mind also that Nielsen size-of-audience figures are based upon the 1948 total radio homes figures of 37,623,000 and the current figure, just released by BMB and based upon *Sales Management* market information (see *Radio is getting bigger,* SPONSOR 23 May 1949), is 39,274,712. BMB's figure is as of 1 January 1949.

Both A. C. Nielsen and C. E. Hooper are honest. Both have a high degree of integrity. Competition between them has spurred both to do a better job. It's unfortunate that both in part seem to have selected the same job.

Measuring listening by Audimeters, whether they are of the type which requires a Nielsen man to come to the home and collect and replace the tapes on which the use of the radio receiver has been recorded or of the type which permits the tape to be replaced (and mailed to Nielsen) by the home being sampled, must of necessity produce figures which are not the same as those delivered via the combination of a telephone coincidental and diaries—the latter being the way U.S. Hooperatings are produced.

It would likewise be true that figures produced by CBS's projected

How to be in good company in Puerto Rico

. . . . . .

It takes a combination of good programing, outstanding service, and thorough coverage to attract and hold such blue-ribbon advertisers as Standard Oil Company, Colgate-Palmolive-Peet, Procter & Gamble, Kraft, Borden Company, Goodyear Tire & Rubber, Frigidaire, International Harvester, A. Sagner & Son (Northcool Clothing), Singer Sewing Machine Company, Standard Brands, Lever Brothers, American Home Products, Coca-Cola, Swift, Buick, and Chevrolet.

All these, and many more, have used WAPA profitably during the past twelve months.

For first-hand information on the Voice of the Caribbean ask any Paul H. Raymer man.

. . . . . .

WAPA San Juan, Puerto Rico

10,000 watts on 680 kilocycles

owner, JOSE RAMON QUINONES ● general manager, HARWOOD HULL, JR.

radar method of measuring listening would be different than Nielsen's or Hooper's. All radio listening data are akin to readership figures rather than circulation, and thus far no two readership surveys have come up with identical figures, or even like rank-order figures.

Nielsen's is a "fixed" sample operation. Hooper's ratings are produced on a random basis. Both forms of research have their advocates. Unless an optimum sample is used in both cases no 100% correlation can be expected between them. The costs of an optimum sample in either case would be beyond the financial resources of radio and advertising.

A big problem broadcast advertising faces is the cost of radio research. Since America operates on a free-enterprise basis, both Hooper and Nielsen have the right to develop research methods which they feel are correct. It's up to the industry to decide which to purchase and use. For certain non-national purposes, Hooper's telephone coincidental is an ideal tool. It is not feasible for instance to install enough Audimeters in most towns to give market-by-market information. The exceptions are New York, Cincinnati, Chicago, the West Coast and a few other areas. The telephone coincidental method howere permits an inexpensive operation for city reports. (SPONSOR will report on *City Radio Research* in a forthcoming issue.)

Radio listening habits are said to change slowly. Generally, they do. On the other hand, they can and do change frequently overnight. An advertiser cannot worry about general trends. He is concerned primarily with his own vehicle. Nielsen may report that the average mystery drama delivers 445 homes per dollar but if a sponsor's program is low show on the rating pole he's getting, according to Nielsen, only 301 homes per dollar. If this happens to be tops, he's getting 630 homes per dollar or more than twice what the low mystery is delivering. "Averages" and "trends" have a way of misleading advertisers.

Hooperatings succeeded CAB's Crossley ratings because they were more accurate, had comparability, and were less expensive. There were other reasons but these three are the basic ones. The telephone coincidental method is still the quickest (with the exception of Sindlinger's Radox system*), has the broadcast telephone base, and continues to be the least expensive nose-counting method in broadcast advertising. It's primarily a big market form of radio research. As a thermometer to indicate the health of a broadcast program it is excellent. It is not a diagnostic research instrument. The Nielsen Radio Index is not fast moving (there are promises that this will be corrected). It can however localize a complaint. It can tell a sponsor if he's losing his audience during his program—or whether the previous program just isn't delivering an audience to his show. Audience turnover figures are available. Advertisers can discover quickly whether or not it's competition that's hurting a program, or whether the audience just turns off its sets. Program audience by city size, income groups, etc., are all part of NRI service.

There's too little use of this information—just as there is too little use of most of the Hooperating services. Most advertising managers claim that they

*Thus far used only in Philadelphia.

MAKE YOUR

Advertising Produce in Puerto Rico!

Puerto Rico is an ever expanding market for your product. Purchases from the continental United States amounted to $337,300,000 in the fiscal year ended June 30, 1948—a *record* high.

The key to maximum results in your Puerto Rican advertising is a trained team of agency specialists. We KNOW Puerto Rico . . . we are producing for satisfied clients the combination of alert advertising and aggressive merchandising that increases sales.

The practical advantages of this complete service can be yours at no premium. More information about Puerto Rico, U.S.A., and our facilities, is yours for the asking.



NATIONAL EXPORT ADVERTISING SERVICE, INC.
CHRYSLER BUILDING—NEW YORK

PUBLICIDAD BADILLO, INC.
PLAZA DE COLON—SAN JUAN

just haven't the man-hours in their departments to analyze one-tenth of the radio research data which they buy. They realize that agencies haven't the man-power for this purpose either. Nielsen has for a number of years taken his figures on a tour of subscribers to explain what they forecast. Recently Hooper has decided that agency and advertiser presentations on what Hooper information is all about is necessary and a Cook's tour of Hooperatings will be presented to subscribers, just as they have been presented by NRI.

The latest problem on the national rating scene is television. It's expected that NRI will adjust its sample regularly so that the number of TV homes in its 1500 panel will be in proportion with their incidence in the entire United States. NRI has made no announcement of a national TV rating service but has stated that it expects to be making a TV report for New York this year.

Hooper on the other hand has announced a projectable U.S. telerating report starting sometime this month (June). A national report for TV, if based upon unadjusted coincidental telephone home coverage, could give a distorted picture of the relative impact of radio and TV, to the dertiment of aural broadcasting. There are more TV sets in telephone homes than there are in non-telephone homes and thus an inflated picture of who is viewing could result from an unadjusted telephone report. This is a problem being worked upon currently by the Hooper organization. Its TV ratings (unlike its *Program Popularity Hooperatings* are designed to be projectable (they can be since Hooper is servicing, in one way or another, practically every city with a visual broadcasting station.

Because there are millions invested in broadcasting now, what was good enough research a decade or more ago is not satisfactory today. An unadjusted telephone report is not acceptable now for most researchers.

It has taken radio over 27 years to produce even a partially satisfactory projectable rating service. Television must start with the equivalent service or else distort both its own and radio's current potential.

The best advice that research authorities have for advertisers is very simple—"don't accept any rating figures unless you know exactly what they mean." * * *



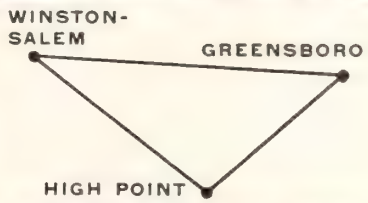
14.3 Hooper
rating on WHAM
ROCHESTER, N. Y.

"WHO'S TALKING?"
Listeners actually hear
Celebrities give clues about themselves
plus A MERCHANDISING "HOOK" THAT
GUARANTEES TRAFFIC TO THE SPONSOR
Now available in a few markets — Wire or Phone
HAL TATE RADIO PRODUCTIONS
192 N. CLARK STREET • CHICAGO 1, ILL. • Phone RAndolph 6-6650

LOCAL
PROGRAMS
THAT
Click!

- BOW-TIES AND BOW-KAYS
- MUSIC FOR THE MRS.
- PIEDMONT FARM PROGRAM

Plus NBC'S
PARADE OF STAR
NETWORK SHOWS
ALL ON WSJS AM-FM
THE STATIONS WHICH
SATURATE
NORTH CAROLINA'S
GOLDEN TRIANGLE



No. 1 MARKET
IN THE
SOUTH'S No. 1 STATE

WSJS
AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

NBC
AFFILIATE
Represented by
HEADLEY-REED COMPANY



Waltham gets the facts

Broadcast advertising is seldom afforded an opportunity to tell its story as a medium. Even when it is extended the invitation, there's usually no group available, willing, and able to sell the medium.

It is noteworthy, then, that the National Association of Radio Station Representatives was given an audience by the Waltham Watch trustees, and that NARSR made a comprehensive presentation on the effectiveness of selective radio as a watch-selling medium. It was not a presentation for one station, or a group of stations. The trustees heard the story of how broadcast advertising has built at least two great watch firms and contributed to their continuing success. It was a facts-and-figures presentation.

It marked the first time that a group in radio has ever made a direct pitch for business for the medium. The story of broadcast advertising has to be told, and told competitively. The honeymoon is over. It's well that NARSR is available for the job.

"Nothing to fear . . . "

Few who lived through the thirties will ever forget the words of FDR which started the nation in its upward fight from its greatest depression—"We have nothing to fear but fear itself."

They were spoken over the air during Roosevelt's first inaugural address. These words need to be spoken on the air again—before the U.S. has to take heroic measures to fight another post-war recession. The public is not spending a normal percentage of its income. Fear of another period during which jobs will be scarce and money tight is forcing incomes into savings banks and no-risk investments.

SPONSOR is making the suggestion to stations and advertisers to allocate some of their time to spreading the word that "now is the time to buy," along with other appeals that will clear the haze that's stopping normal purchases.

It's not only the consumer who is looking at his dollar thrice before spending, but the retailer also. Because business isn't walking into stores, merchants all over the U.S. are crying the blues. They have to be re-educated to the fact that selling is a profession which must be practiced to be effective.

That, too, broadcasting can do. As SPONSOR's representatives travel the country they are spreading the word that airtime can be an important antidote for what ails the country. Station breaks can be used for good business news. Announcements can be used to inspire the desire in listeners to own new things. The fact that millions have more money in the bank than ever before in the history of the U.S. will be emphasized. That's because each saver feels that he's one of the few who are putting money by for a rainy day. When it becomes known that the "few" are really millions, some of the idle dollars may go back to work.

Once money goes back to work—and merchants realize that they have to fight for business — conditions should change. Here's an opportunity for broadcast advertising to sell a big idea via its own medium.

Too many words

The Standards of Practice of the National Association of Broadcasting are not only impotent but also are chasing business off the air. Local and regional advertisers all over the country have been convinced by non-radio interests that the code cuts commercial time down to a level where they can't use broadcast advertising effectively.

Unfortunately, the code is not being lived up to. It is being honored in the breach rather than in the observance. Even were it the law of broadcasting it would not make the use of radio ineffectual, it would merely call upon advertisers to do a better broadcast selling job.

An advertiser has only to check upon the number of words he can use on the air and contrast that with the number of printed words he can hope will be read, to find out that he has plenty of wordage time for selling on the air, with or without a code.

Too many words on the air or in printed advertising chases customers: it doesn't sell them.

Applause

CBS practices what it preaches

The Columbia Broadcasting System has consistently done the best promotional job in radio. Even when NBC had the major share of the glamor stars and programs, it was CBS that outstandingly used both airtime and printed media to sell itself to listeners and advertisers.

When the subject came up for discussion, most advertising men felt it was because it was the second and not the first network that forced CBS to its promotional heights. Current events are proving that this isn't so. CBS is still leading the parade promotionally. Despite its star-studded schedule, Columbia is using every medium to reach both the listener and the advertiser. Its copy is adroitly written, with well-turned phrases that delight creative copy men. Its layouts are imaginative, follow no set pattern, and frequently break with all advertising tradition. Its typography is an example for all who are perfectionists.

CBS is not only an advertising medium, but it believes in advertising. Its advertising down through the years hasn't just been an attempt to reach the top, it has been because CBS believes in advertising and proves it.

It's amazing how many advertising men and media default when it comes to believing in their craft.

KMBC KFRM

HEART BEATS

Kansas City, Missouri — *from the Heart of America* — Trade Paper Edition

KMBC-KFRM First In New Survey

"The Team" Ranks First in Public Service Programs in Conlan Study

Again, The KMBC-KFRM Team has won top honors in a big, important survey; this time a personal interview survey of the "aided recall" type.

Final report of the Conlan Study was issued in April, 1949. The survey was made at the Kansas State Fair, and the American Royal Livestock and Horse Show last fall, and was limited to residents on the farm and in small towns of less than 2,500 population. It included 1,223 interviews from 150 counties within The KMBC-KFRM Team's primary coverage area.

Interview results from each county were weighted to give each county its true relative importance according to its number of radio families.

Experienced interviewers asked six major questions: First, "What Radio Stations do you listen to regularly?" Response showed The Team far out in front among all broadcasters in the huge Kansas City Primary Trade area.

Second: "What Radio Farm editors and Market reporters do you listen to regularly?" The Team's Phil Evans and Bob Riley were far in the lead. Ken Parsons, although then a relatively new air name, ranked fifth.

Third: "What Radio Stations do you listen to for News?" The KMBC-KFRM Team led all Kansas City broadcasters!

Fourth: "What Radio Stations do you listen to for Market reports?" The Team led in number of mentions to this question by 60 per cent over the second-place station.

Fifth: "What Radio Stations do you listen to for other Farm programs?" The Team had four times more mentions than the second ranking station.

Sixth: "What Radio Stations do you listen to for Women's homemaking programs?" The Team received twice as many mentions as the second place station.

The KMBC-KFRM Team not only has top listener preference in the area it serves, but provides advertisers with the most economical circulation in the $4,739,317,000 Kansas City Primary Trade territory.

Only The Team provides "one broadcaster" coverage of this huge area which encompasses western Missouri, all of Kansas, and portions of adjacent states —3,970,100 people within The Team's half-millivolt contours! This wide coverage, also the remarkably wide-spread sampling in this survey, are dramatically shown in the map on this page.

Interested parties are invited to study this and other KMBC-KFRM surveys. Simply call any Free & Peters "Colonel" or KMBC-KFRM man!

KMBC-KFRM FEATURES SKILLED AND VETERAN NEWS STAFF

"To keep in touch with the times—keep tuned to KMBC" became a news by-word many years ago in the minds of radio listeners in the Kansas City area, when KMBC pioneered newscasting.

The KMBC-KFRM Team's News staff, greatest among Kansas City broadcasters, has a combined total of 76 years news experience. The six full-time veteran journalists are experts in compiling, editing and writing newscasts that are tailored to Heart of America listeners.

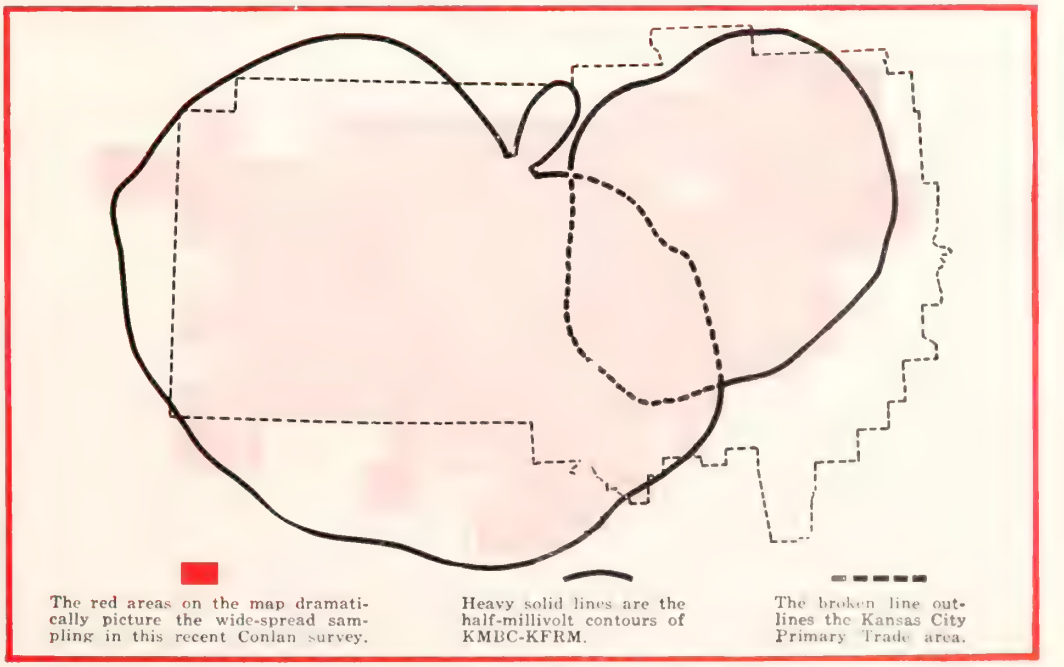


ERLE SMITH
News Director

Under the direction of Erle Smith, 14 years as managing editor at KMBC, the staff presents 19 daily newscasts on the two stations, all specially prepared and up-to-the-minute on local, regional, national and world happenings. Supplementing the battery of teletypes, members of the staff cover regular news runs, in addition to their broadcasts. Special correspondents in many communities throughout the Kansas City Trade area provide local coverage for "hometown headlines."

In addition, The Team is the only Kansas City broadcaster with a Washington correspondent. He is Walter Cronkite, famous United Press European correspondent who covered the Nuremberg trials and last year returned from Moscow. Cronkite daily telephones material of interest and importance to the Kansas City Trade area, also records three weekly quarter-hour reports — including interviews with Senators and Congressmen and "VIP" from the Kansas City Trade area.

Oldest continuous sponsor of KMBC newscasts (also on KFRM) is Phillips Petroleum. Other nationally known news sponsors include Studebaker, Metropolitan Life, Procter & Gamble, National Biscuit, Mid-Continent Petroleum, Peter Paul confections and others.



The red areas on the map dramatically picture the wide-spread sampling in this recent Conlan survey.

Heavy solid lines are the half-millivolt contours of KMBC-KFRM.

The broken line outlines the Kansas City Primary Trade area.

Cleveland's Shopper-Stopper

Popular local programming and top ABC shows have won a consistently loyal and responsive audience for Cleveland's Chief Station. That's why more and more advertisers — local and national — are entrusting their major sales job to WJW.



BILL O'NEIL, *President*

WJW

CLEVELAND

850 KC
5000 Watts

BASIC
ABC Network

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

20 JUNE 1949 • $8.00 a Year

BALTIMORE MD.

SPONSOR

For buyers of broadcast advertising

Disk jockeys in kneepants—p. 24
The Gallaher Drug story—P. 28
How's your Sponsor Identification?—p. 21
Test-tube success—p. 26

One-product commercials increase "Aldrich Family" S. I.—p. 21

SP 10-50 12479
WM S HEDGES
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y



Open Sesame

The magic word that opens the door to the greatest advertising medium of our times is television.

And in Richmond, first market of Virginia, television means only WTVR.

WTVR is the only television station in Virginia . . . has been for over one year.

Virginians remember that in 1944 Havens & Martin, owners of WMBG, prophesied the coming greatness of television with the first full-page newspaper advertisement ever placed by a radio station. Since 1926 they recall many another pioneering step taken by WMBG, WCOD, and WTVR, backed by a firm faith in the American system of broadcast advertising.

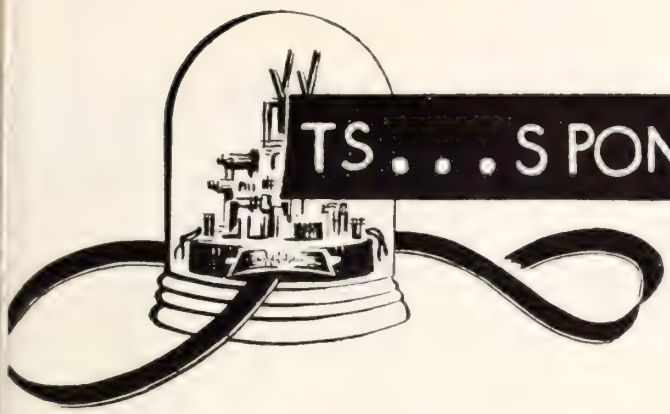
Wherever you are (Richmond, New York, or Chicago) Havens & Martin stations are your "First Stations of Virginia."



WMBG AM
WTVR TV
WCOD FM

First Stations of Virginia

Havens and Martin Stations, Richmond 20, Va.
John Blair & Company, National Representatives
Affiliates of National Broadcasting Company



TS...SPONSOR REPORTS...

..SPONSOR REPORT

20 June 1949

Frank Mullen expected back on networks

Frank Mullen, ex-executive v.p. of NBC, will be on a network before 1 September. His resignation as president of Richards' stations, WGAR, WJR, KMPC, is effective 1 July 1949, although his salary runs until 1 July 1950.

-SR-

ASCAP-TV agreement nears

ASCAP will emerge from its TV battle with broadcasting bigger and more inclusive music-licensing organization. After stations have okayed increased fees (about 10%), ASCAP will go to members for extension of its representation of rights. There will be no lapse in availability of ASCAP music on TV.

-SR-

WJLB not 100% foreign language

WJLB will not go 100% foreign language, as indicated in SPONSOR REPORTS, 23 May. There will still be some English-language broadcasts on the Booth station, despite heavy return to native tongues spoken in Detroit.

-SR-

Canada's BBM follows new BMB formula

Canada's equivalent of Broadcast Measurement Bureau, Bureau of Broadcast Measurement, will issue its reports in 1950 on same basis as BMB. Seventy-nine percent of Canada's stations are members of BBM. This will be BBM's fourth report.

-SR-

14¼ hours of folk music opens new record shop

Fifty radio and recording folk-music artists were part of 14¼-hour three-day celebration (17, 18, 19 June) of opening of Country Barn Record Shop in Tampa, Florida. WCKY (Cincinnati) had its "Western" disk jockey mc'ing event.

-SR-

ABC, NBC drop certain program restrictions

ABC and NBC have lifted restrictions against certain types of programs. ABC now accepts commercial religious programs, and NBC no longer restricts mysteries to after 9 p.m. hours. NBC now also accepts certain give-away programs.

-SR-

RCA leads in N.Y. TV sales

RCA leads TV-set ownership figures in three out of four income groups in New York (over $7,500, over $5,000, over $3,500), and runs second to Philco in under $3,500 group. Latter runs close second in $3,500-$5,000 group. DuMont is second in upper brackets.

-SR-

FCC decision on editorializing n.s.h., but Maryland Court decision helps

FCC decision to permit editorializing by stations on air is so vague as to be almost worse than no lifting of ban at all. Decision of Maryland Court of Appeals in favor of five Baltimore stations on their reporting crime news is boon to all news sponsors, for it sets pattern of "freedom of reporting" that's important.

SPONSOR, Volume 3, No. 15, 20 June 1949. Published biweekly by SPONSOR Publications, Inc., 32nd and Elm, Baltimore 1, Md. Advertising, Editorial, Circulation Offices 40 W. 52 St., N. Y. 19, N.Y. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. post office under Act of March 1879.

REPORTS...SPONSOR REPORTS...SPONSOR R

More state networks being established

More and more state-wide networks are being formed. Not only are independent chains being linked like Ohio's Standard Network and Goebel (Michigan) sports network, but coast-to-coast chains are becoming more conscious of their regional links. NBC recently split off its New York State stations for a Dewey "fireside chat." Economic conditions in different sections are becoming different, sponsors are thinking in terms of markets, not 48 states.

–SR–

40,600,000 autos on U.S. roads

Over 40,600,000 autos were owned as of 1 January in U.S. Auto radios were not surveyed by World Motor Census, but other sources indicate that only thing holding back close to 100% radio equipment for cars is current high price.

–SR–

Radio vs. TV receiver production 5 to 1

Out of over 2,500,000 radio or TV sets produced during first quarter of 1949, around 1 out of 5 was a video receiver, with all rest straight radio receivers. Figures include RMA (Radio Manufacturers Association) and non-RMA members.

–SR–

Excise taxes to be fought on air

Excise taxes in some cases are larger than total profit of corporations. Bell and Howell (new radio advertiser) reports that it paid $1,230,000 in excise taxes alone, with a net profit of $1,527,00. Total taxes paid by B&H are much larger than net. Charles H. Percy, B&H president, is urging manufacturers to use ad space to tell consumers what they're paying for when they buy products hit by high excise taxes.

–SR–

Same show with two casts

Eddie Cantor will not be on air for Pabst this fall because he wasn't willing to do both TV and radio programs each week. "Life of Riley," which replaces Cantor, will be done on radio from Hollywood with William Bendix, and with another cast from New York on TV. It sounds screwy, but everyone will watch to see how it works.

-Please turn to page 36-

capsuled highlights

IN THIS ISSUE

Sponsor Identification on the air isn't the entire answer to broadcast advertising effectiveness, but it's a straw in the wind. **page 21**

Half pints listen when a half pint spins disks. **page 24**

Test tubes help, and CBS proves it with "Suspense." **page 26**

15,000 programs are an amazing number for a regional drug chain, but Gallaher sponsored that number in ten years. **page 28**

"What's wrong with FM commercially?" is the "Mr. Sponsor Asks" question in this issue, and Major Armstrong heads the panel. **page 38**

"Public Service" has something very special commercially. **page 30**

Radio and newspaper strikes . . . **page 32**

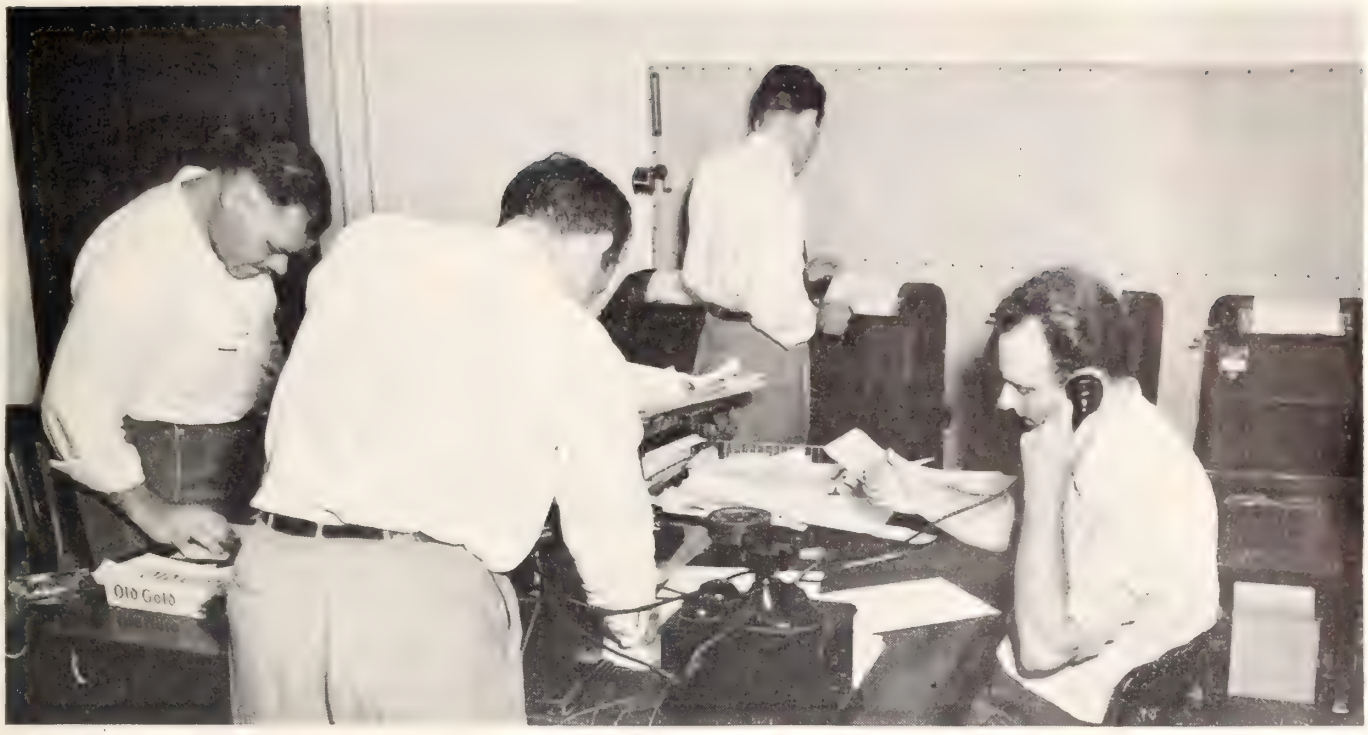
IN FUTURE ISSUES

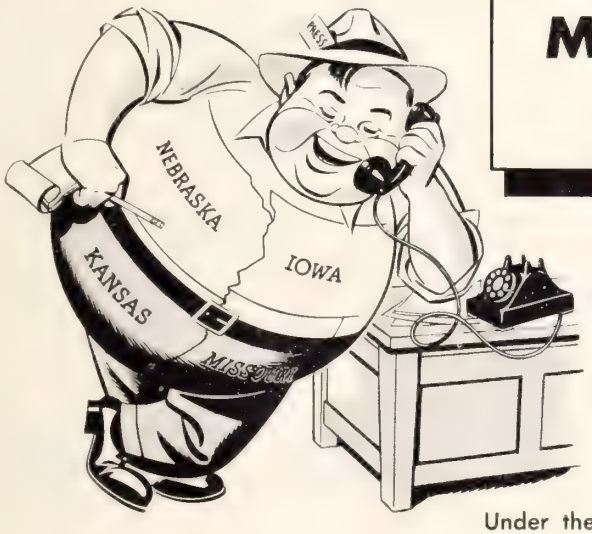
Per Inquiry Advertising—why stations don't like it. **4 July**

Networks without telephone lines **4 July**

Out-of-home listening **4 July**

Broadcast advertising this fall **18 July**





Meeting Mid-America's Need for News...

at a Very Low Cost per 1000 Coverage

KCMO's newscasters and full-time news staff are not content to rest on their teletypes! They're at it the clock around, pounding the pavement, checking the "line-up," getting the news for Mid-America!

Under the watchful eye of Jim Monroe, KCMO's news editor, Mr. Mid-America's newscasters give the latest to the listening millions . . . a dozen times every day. And their record on local scoops, exclusive phone recorded interviews, and complete national coverage have made the 8-TEN Spot listening a *must*.

This preference plus KCMO's *low*, low cost per 1000 coverage means a listenership bonus for smart sponsors. KCMO is Kansas City's most powerful station with 50,000 watts that blanket 213 Mid-America counties (inside measured .5 mv. area) with a farm-and-factory-rich population of over 5,435,000.

One Does It In Mid-America
One station
One rate card
One spot on the dial
One set of call letters

•

50,000 WATTS
DAYTIME—Non-Directional

10,000 WATTS *NIGHT —810 kc.*

National Representative:
John E. Pearson Co.



KCMO

and KCMO-FM . . 94.9 Megacycles . . Kansas City, Mo.

Basic ABC for Mid-America

VOL. 3 NO. 15

20 JUNE 1949

SPONSOR REPORTS 1
40 WEST 52ND 4
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MR. SPONSOR: CARROL M. SHANKS 12
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APPLAUSE 70



SPONSOR PUBLICATIONS INC.

40 West 52nd

TV SUCCESSES

Recently I was told that SPONSOR had published or is publishing some sort of compilation of "success stories" of sponsors using television as an advertising medium.

The Television Committee of the Los Angeles Chamber of Commerce sees as one of its prime objectives the education of prospective TV advertisers on results being obtained by present TV users.

Would it be possible for you to send us anything that you might have available of this kind? I can assure you it will be put to use in channels where it should greatly help spur interest in television advertising.

RICHARD L. BEAN
Secretary, TV Committee
Los Angeles Chamber
of Commerce

ON SPONTANEITY

All of us at WLS enjoyed your series on folk music, its amazing success stories and use, but the one fact I didn't see mentioned—the logical explanation that I believe most of us in the business agree on—is that the success of folk-music programs is not so much the kind of music, as it is the way these programs have combined a sense of reality, spontaneity, informality, and the power of personalities.

The same thing Bing Crosby has done for these two decades or so in radio and on the screen—the same thing that Cecil B. DeMille used to lend to the *Lux Radio Theater*—the same thing that *Fibber McGee and Molly*, with their announcer, Harlow Wilcox, achieve in scripted form—the same sense of reality, spontaneity, informality, and personality is reflected when Bob Atcher sings a Western ballad on WLS.

For example, WLS listeners (in common with those of other big folk-music stations) see our people face-to-face quite often at state and county fairs, local theaters, community entertainments, and so on. They find our stars act the same in person as on the air. If a listener visited Lulu Belle and Scotty at home, he would find them just the kind of people he had

(*Please turn to page 61*)



have you seen your copy of RADIOTIME? out today

RADIOTIME, INC.
53 W. Jackson Blvd.
Chicago 4, Illinois

WSJS

AM WINSTON-SALEM FM

The Station that Delivers the PLUS AUDIENCE!

The Proof:

WSJS delivers higher than national average Hooperating* for 57 out of 61 NBC Commercial programs!

A PLUS AVERAGE of 6.1 POINTS PER PROGRAM!

WSJS share of audience for 5 month period:

- Morning — 45.2
- Afternoon — 50.6
- Evening — 50.0

* City Hooperating, Fall and Winter, 1948-49

Affiliated with N B C

WSJS
AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

Represented by Headley-Reed Company



IN radio as in riding-acts, there are two kinds of dare-devils—the ones who plunge unthinkingly into hazards (and graveyards), and the ones who survive and succeed through practice, experience and Know-How.

In our 23 years of broadcasting to Deep Dixie, we of KWKH have learned more about what it takes to get the audience *and advertising results* in this region than any station, *anywhere*. For example, *during the nursery season just ended, KWKH sold 14,000 orders of rose bushes at $2.95 per order.* KWKH airs this *experienced programming* with 50,000 watts . . . gets top Shreveport Hoopers and the greatest BMB audience throughout this four-state area.

Let us send you the proof of what KWKH's experience can do for *you*. Now?

KWKH

SHREVEPORT Texas LOUISIANA Arkansas Mississippi

50,000 Watts • CBS

The Branham Company, *Representatives*
Henry Clay, *General Manager*

40 West 52nd

(*Continued from page 4*)

imagined them to be through listening. Much of the humor just happens, spontaneously. We throw off dignity and enjoy ourselves as we entertain.

So it isn't the kind of music entirely —although folk music does lend itself to this reality, this spontaneity. But it is the kind of folks who put on the show, and the way they put it on—and most of us here in the folk-music belt believe the same treatment applied to symphony concerts and grand opera would give those now more dignified forms of entertainment the wider public acceptance, the quick response that folk-music programs have.

JOHN C. DRAKE
Promotion
WLS, Chicago

WTAG TAGS A SLIP

This is to correct an error on the part of SPONSOR. In the 28 March issue of your otherwise excellent publication, you printed a list of stations and markets which had been test-sampled by BMB. You failed, however, to print the fact that this was only a partial list.

As a result, your 23 May issue carried a full-page ad by station WKY stating that of all stations checked by BMB, WKY led the field in all of the six divisions into which the BMB report had been broken down.

The fact is that WKY did not lead in all six categories; actually, WTAG exceeded the WKY figures in four of the six, but WTAG did not happen to be included in your 28 March report. WKY made an honest mistake: SPONSOR slipped—a little. This letter is sent only to keep the record straight.

E. E. HILL
Executive v.p.
WTAG, Worcester, Mass.

"RADIO IS GETTING BIGGER"

We believe *Radio Is Getting Bigger* will make effective promotional pieces with which to fortify our sales representatives as they follow their appointed rounds.

HOWARD S. KEEFE
Promotion Manager
WSPR, Springfield, Mass.

(*Please turn to page 8*)

BRAND CONSCIOUS!

Out Texas way, folks are mighty fussy about Brands . . . .



. . . they're fussy about the brands they heat and the kind they eat; about the brands they wear, drive, sip, smoke—and about their brand of listening, too!

Only last Fall, Texans in 65 counties . . . well over a quarter-million radio homes . . . helped C. E. Hooper, Inc., compile a "Listening Area Coverage Index." Asked what stations they listened to "Most Frequently" or "Most of the Time," they spoke right up in true Texas style. The result:

> WOAI roped first place by 2 to 1 in daytime . . . 3 to 1 at night . . . over the second most popular outlet!

These neighbors, plus still additional thousands in our far more extensive night-time primary, obviously find the WOAI brand of radio very much to their liking.

How's YOUR brand doing here? If you'd like to make this billion-dollar market more conscious of your particular brand, better get your iron in the fire right away! You'll be just in time for the big Fall Roundup!

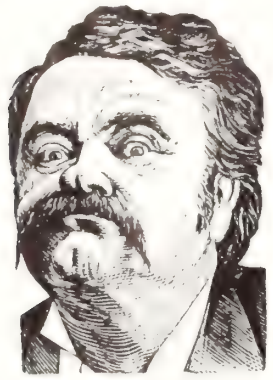
*REGISTERED, Brands Division
Bexar County Courthouse, San Antonio, Texas.

WOAI San Antonio

NBC - 50,000 WATTS - CLEAR CHANNEL - TQN

presented by EDWARD PETRY & CO., INC. - New York, Chicago, Los Angeles, Detroit, St. Louis, Dallas, San Francisco, Atlanta, Boston

Carl doesn't feel slighted!



When a bunch of station managers get together at conventions and start talking about what a super-strong signal their stations throw out, our Carl doesn't get into the conversation.

And when the station boys brag about the millions of people in their primary coverage zone, our Carl just sits there with a poker face that Ned Sparks would envy.

But Carl doesn't feel slighted . . . just let the talk get around to how popular their stations are with the cash customers in their market . . . and that's where you can include Carl into the conversation!

Carl knows that we've got the people where you want them in the Duluth-Superior market and on the Iron Range. They're all concentrated within a 50-mile radius of WDSM (Duluth) and WEVE (Eveleth). When you get beyond this that radius, you run into fish . . . not people!

We've got an awfully weak signal in Los Angeles county, but if you want to reach the 280,000 folks in *our* neck of the woods . . . you can't do better than buy WDSM and WEVE in combination. We can look you straight in the eye when we tell you that these two ABC outlets cover the Duluth-Superior market and the Iron Range like a pup tent . . . and what's more, you can buy both of these stations for the price of just ONE Duluth station!

Why not ask a Free & Peters man about WDSM (Duluth) and WEVE (the Iron Range)?

40 West 52nd

(*Continued from page 6*)

Thank you very much for the 200 copies of *Radio Is Getting Bigger*. It is very kind of you to allow us such a generous number of copies.

These copies will be put to good use. They will be placed in the hands of local, regional, and national advertisers from our area, and will help tear down the resistance to summer radio advertising.

JIM BRIDGES
Radio, TV Division
Hugo Wagenseil
Dayton, Ohio

— —

The article *Radio Is Getting Bigger* is the best I've seen.

GORDON GRAY
Vice-president
WIP, Philadelphia

— —

This *Radio Is Getting Bigger* is good documented evidence to answer those who view recent developments as indicative of senility in our great medium.

EUGENE D. HILL
Manager
WORZ, Orlando, Fla.

— —

Your article in the 23 May issue, *Radio Is Getting Bigger*, is terrific.

WILLIAM R. DOTHARD
Director of Local Sales
WFBR, Baltimore

— —

Radio Is Getting Bigger is a very informative piece of work, and will prove valuable to WMAW's sales and promotion departments.

LOU RIEPENHOFF
Promotion Director
WMAW, Milwaukee

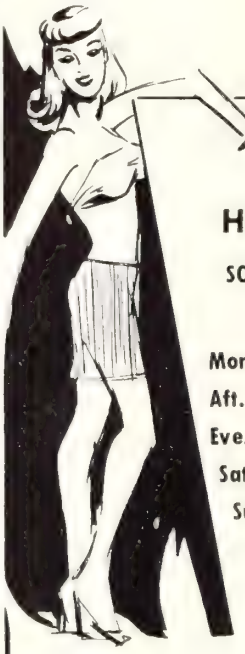
— —

That article *Radio Is Getting Bigger* in your 23 May issue is a crackerjack. It certainly pulls the chocks out from under some of this "radio is a dead duck" propaganda.

J. E. WILLIS
General Manager
WLAP, Lexington, Ky.

It's so Amazing -

we wouldn't ask you to believe our sensational K-NUZ success story if we didn't have the figures — ever-mounting Hooper ratings— to convince you. Our specially planned Texas programming will bring your clients immediate results in Houston.



HOOPERS

SOURCE: 1949

	Dec.-Jan.	Mar.-Apr.
Morn.	11.3	14.7
Aft.	8.8	9.9
Eve.	12.6	10.4
Sat.	11.3	13.1
Sun.	7.7	9.9

NATIONAL REP. FORJOE & CO.
Dave Morris, Gen. Mgr.

k-nuz
(KAY-NEWS)

"Your Good News Station"

9th Floor Scanlan Bldg.
HOUSTON 2, TEXAS

Looking for the winner?

New York's winning afternoon show is WCBS' "Hits and Misses"



For the six-month period since its return to the air, "Hits and Misses" averages a higher rating than any other local program broadcast between 12:00 Noon and 6:00 PM on any of the four New York key stations!

AVER. ¼ HOUR RATINGS, NOV. '48-APRIL '49

Hits and Misses	**3.8**	**Program E**	**2.9**
Program B	**3.3**	**Program F**	**2.2**
Program C	**3.3**	**Program G**	**2.1**
Program D	**3.0**	**Program H**	**2.0**
		(All others below 2.0)	

Pulse of New York Reports

Represented by Radio Sales



WOW tour has blessing of official Washington

Washington is interested in WOW's farmer tour of Western states, Mexico, and British Columbia. Feels same station's tour of Europe greatly helped Midwest farmers' understanding of European problems and ECA. Feeling is that current tour will remove some of cornbelt's insularism. Government realizes that the 48 states must know, understand, and appreciate each other. It also feels that U.S. farmers must know Mexico and Canada.

Lever Brothers tries to spur buying with half-price sale

Campaigns like Lever Brothers' half-price sale of Lifebuoy, which started the third week in June, have blessing of Department of Commerce, which is interested in trying almost single-handedly to reverse the hand-to-mouth consumer and retailer buying trend which is slowing down business in general. Spokesman for department stated, "Adjustment forces have been at work long enough. Savings-bank deposits must stop going up at current rate." Lifebuoy sale is being radio-pushed.

British products need advertising in U.S.

Great Britain isn't selling as much British-produced merchandise as she expected to, with result that something has to be done. Either English pound sterling will have to be devaluated, with U.S. exports to England cut as consequence, or some other device will have to be uncovered. What G.B. hasn't been sold is that advertising sells in the U.S. Thus far, neither broadcast advertising nor black-and-white has been used extensively, and quality products can't be sold without active promotion in U.S.

TV roadside billboards may be traffic hazards

National action against TV billboards is in the making. Fear among automobile safety authorities is that boards that present entertainment may distract drivers to such an extent that traffic hazards will result. AAA action waits upon form such billboards will take.

Guarantee against price declines to be tried

Advertising will start for a number of products like fuel oil, which will guarantee current buyers against price declines. This is one idea being tested to loosen purse strings of consumers throughout U.S. Refrigerators, oil, and two makes of automobiles will try the price-guarantee slant, with results being studied not only by competitors but also by group of economic researchers in Washington. Feeling is that idea will work only with big-investment items and not with impulse-buying items.

Fur processing important in U.S. economy today

Processing of furs in U.S. is rapidly becoming of major importance to national economy. Furriers throughout U.S. are consistent users of broadcast time, more so than any other women's-wear product retailers. In 1947 manufactured fur goods at wholesale levels amounted to $343,400,000, and 1948 saw an increase in excess of 20%. Wearing of furs is no longer restricted to any income bracket, and the base is broadening monthly.

New EEA plan will not help manufacturer expand distribution

Under new EEA plan, government will loan small business (under 500 employees) money for 20 years with 4% interest. Idea is to help small business compete in national scene. Trouble from advertising point of view is that U.S. still doesn't think of advertising as vital in expanding business, and money required for this purpose will not be easy to obtain. Thus, manufacturer with adequate manufacturing facilities but limited distribution will have to battle to obtain loans. The Hill is still not advertising-minded.

Auto-Insurance rates to go lower and advertising up

Competition among automobile-insurance companies will decrease insurance rates and increase advertising of these firms that haven't been big spenders in past. Trouble is that rates in big cities like New York have been highest in nation, and it's in these highly-populated areas that advertising would be most effective. Plans in works would divide risks into good, fair, normal, poor, bad, and set rates accordingly. Only rub here is that biggest accidents are frequently those involving "first timers."

Keep the men alive, new safety campaign theme

While more boy babies are born in U.S. than girl babies (106 boys for each 100 girls), things happen along the line to change that ratio to 101-99 in favor of the distaff side in later life. This is because men are killed off quicker—at work, in auto accidents, and even working at home. Safety groups are going to use this fact, and others, to try to cut down male accidental deaths and to increase life span of men. Women live about five years longer than men. These facts will be part of broadcast campaign.



ON THE AIR JULY 15TH

WBTV

CHARLOTTE, N.C.



Channel 3

The first television service in the Carolinas will be inaugurated July 15. Naturally, it's the television service of the Jefferson Standard Broadcasting Company—WBTV.

Service to an area embracing over 1,000,000 North and South Carolinians is assured from WBTV's Spencer Mountain tower, rising 1135 feet above the surrounding terrain. Effective Radiated power will be 16,300 watts for video, 8,200 watts for audio.

WBTV offers advertisers the first television approach to the Carolinas' richest market—where Effective Buying income has more than doubled since 1940.

Represented Nationally by RADIO SALES

PROGRAMS ON FILM FROM 4 TV NETWORKS

Jefferson Standard Broadcasting Company

For Profitable Selling
INVESTIGATE

WDEL
WILMINGTON
DELAWARE

WEST
EASTON
PENNSYLVANIA

WKBO
HARRISBURG
PENNSYLVANIA

WORK
YORK
PENNSYLVANIA

WRAW
READING
PENNSYLVANIA

WGAL
LANCASTER
PENNSYLVANIA

Clair R. McCollough
Managing Director

NBC AFFILIATES

Represented by
ROBERT MEEKER
ASSOCIATES
Los Angeles
San Francisco
New York
Chicago

STEINMAN STATIONS



Mr. Sponsor

*Carrol Meteer Shanks**

President
The Prudential Insurance Co., Newark

Minnesota-born Carrol Shanks at 51 is the youngest president of any of the world's major life insurance companies. He is still young enough to feel slightly awed at the fact that one out of six people in the U. S. and Canada holds a policy written by the Prudential, whose $7-billion-dollar assets make it the number two life insurance firm in the field. Carrol Shanks takes the responsibility of his job very seriously, and runs the vast Prudential set-up with the same kind of meticulous attention to detail that used to characterize his lectures to his law students at Yale, where he was an associate professor of law in the early 1930's. He joined Prudential in 1932; quickly built a name for himself by reorganizing the tangled finances of several depression-hit railroads. A man with a mind like a steel trap, he rose swiftly, became Prudential's chief executive in 1946. He is neither a back-slapper nor a stuffed shirt, and often rides home on a Newark streetcar, usually unrecognized by the many Prudential employees sitting near him.

The market for Prudential's many insurance services is found in virtually every economic level of the population, and nearly $2,000,000 of a two-and-a-half-million-dollar Prudential ad budget goes into broadcasting advertising to tell the story of Prudential to the widest possible audience. Shanks has been close to the radio end of the Prudential advertising operations since its start, in 1939, with an Elaine Carrington-written soap opera, *When A Girl Marries*, on CBS. In 1941, Prudential started sponsorship of the *Prudential Family Hour* (which the Prudential sales force found difficult to use as a sales tool), and later added an across-the-board daytimer, *Jack Berch*, which the sales force has used with great success. Last year, *Family Hour* underwent a face-lifting and became *Hour of Stars*, a slick, Hollywood-name dramatic show that Shanks likes to visit occasionally, and which is now vying with Berch as a sales-producer.

Shank's thirst for knowledge never stops. Recently, when everyone was looking for him at the ground-breaking ceremony of a Prudential housing project, he was finally located, deep in a technical discussion with the operator of a steam shovel.

* *Seen with Ginger Rogers.*

It's only a few Billion Dollars..but



WILL YOU GET YOUR SHARE?

$2,995,897,000.00...

1948 Retail Sales* in WOW-LAND counties (BMB)

All authorities agree this year's retail sales may be slightly lower . . . BUT . . . they also say . . .

26% of 1949 retail sales will be made in the third quarter—July, August, September;

28% of 1949 retail sales will be made in the fourth quarter—October, November, December.

So-o-o-the Best is yet to come!

GET YOUR share of the . . .

22% Spent in food stores;	**11%** Spent in stores selling motor vehicles & parts;
6% Spent in apparel stores;	**10%** Spent in lumber and building material retail outlets;
30% Spent in general merchandise stores;	**18%** Spent in other retail outlets.
4% Spent in furniture stores;	

You WILL get *Your* share if you use the advertising facilities of Radio WOW—the ONLY single advertising medium that covers the vast territory within 150 miles of Omaha in every direction—450,000 families who listen to WOW (BMB figures)—who spent $4,000.00 per family in 1948, and will, in the most pessimistic view, spend only a little less in 1949.

For availabilities see your John Blair man, or telephone Omaha, Webster 3400.

RADIO STATION **WOW** INC.
OMAHA, NEBRASKA
590 KC • NBC • 5000 WATTS
Owner and Operator of
KODY AT NORTH PLATTE

John J. Gillin, Jr., President & Gen'l Mgr.
John Blair & Co., Representatives

SERVING "THE RICHEST PART OF GOD'S GREAT GREEN WORLD"

** (Based on SALES MANAGEMENT'S figures—May 10, Survey of Buying Power—except for Iowa, which is based on state tax receipts.)*

P.S.

See: "Why sponsors change networks"

Issue: December 1948

Subject: What has caused the recent shifts of big network advertisers?

While time availabilities still seem to be the number one reason why sponsors change networks, there continues to be a heavy emphasis on "petty annoyances." Two recent shifts announced for this fall point out this factor. Wildroot is shifting its very successful *Sam Spade* from CBS to NBC. This program was originally scheduled to go on ABC, but a clever CBS presentation proved to Wildroot's satisfaction that it would do better in competition with Edgar Bergen at 8 p.m. Sundays than it would in the ABC mystery skein on Fridays. And it did. Then came another CBS phase. CBS had been trying to convince Wildroot that it would do still better in another slot. CBS wanted 8 p.m. back for its own Edgar Bergen program. Wildroot on its part thought it had a prior claim to the time period, having gambled when nobody wanted to fight Bergen. When Wildroot didn't win, it decided to move to NBC. Once again it will be fighting Edgar Bergen—only the networks will be different.

The shift of Horace Heidt to CBS this fall is another case of pique plus . . . Philip Morris was interested in seeing what the Heidt program would do in competition with Jack Benny when the latter moved to CBS. NBC spent huge sums of money to sell the public on listening to Heidt in the "number one spot" of network radio (7 p.m. e.s.t.). Heidt held only part of the audience he had built up at 10:30 p.m. on the same network. The promotion was good, but it was expected to deliver the world with a fence around it over night. Heidt might have chipped away Benny's audience if he had been allowed enough time, but Philip Morris wasn't building network listening, it was buying an audience to whom it could sell its "No smoking hangover." Horace Heidt returned to his old hour in May and regained some of his lost audience, but Philip Morris felt it had been sold a bill of goods and when CBS had a good Sunday night spot open right after the Benny-Bergen-*Amos 'n' Andy* combination, it shifted, but quickly.

P.S.

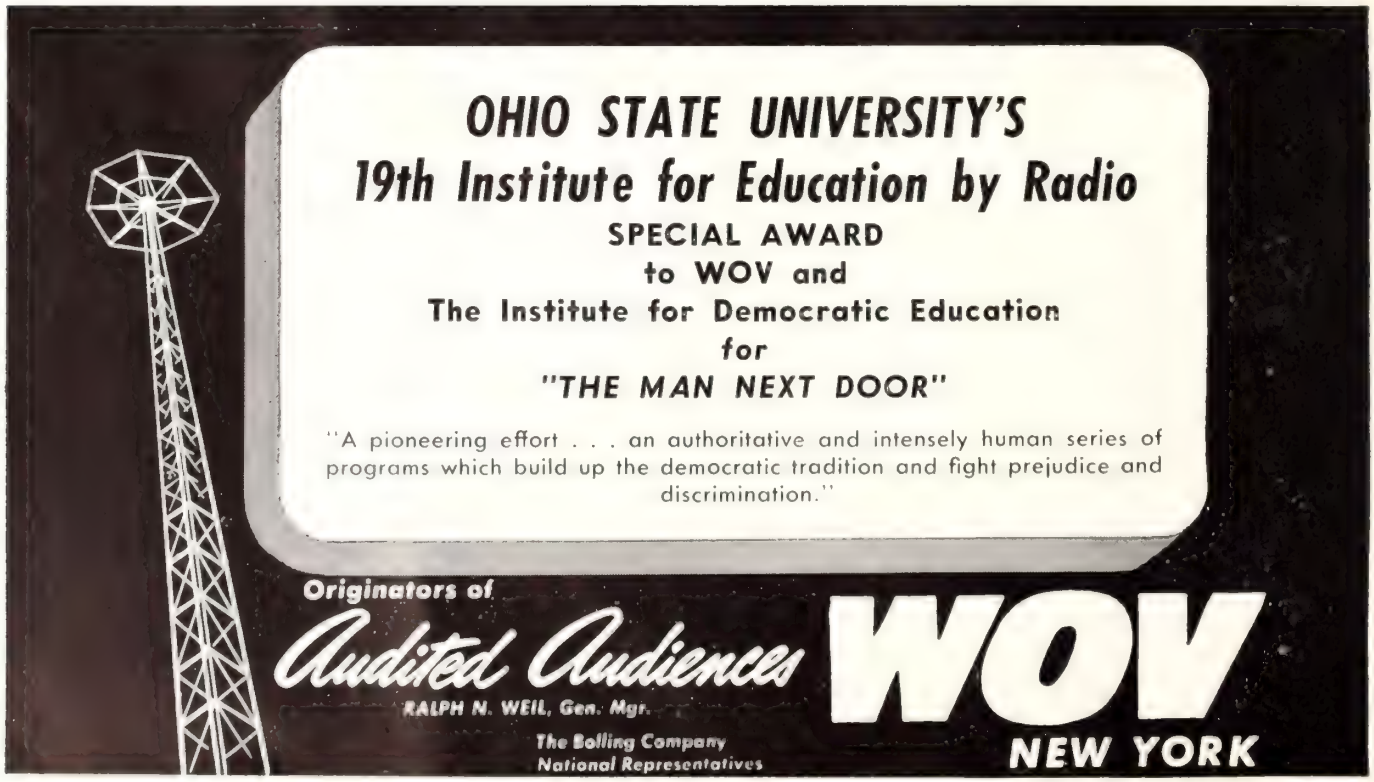
See: "Give-Aways: they're big business"; "Telephonitis"; and P.S.

Issues: May 1948, p. 33; June 1948, p. 38; 28 February 1949, p. 8.

Subject: New trends in radio and TV give-away shows. The movie theaters fight back.

Taking their cue from the overnight success of a TV version of *Stop the Music*, the Campbell-Ewald agency and producer Mark Goodson have added a telephone give-away gimmick to the Chevrolet dealer-sponsored *Winner Take All* on WCBS-TV, New York. Like the telephone stunt on *Music*, viewers of *Winner* are urged to mail in postcards with their name and 'phone number to the show in order to be eligible for a give-away call. The question that leads to the jackpot is non-musical, although visual in nature, and consists of viewer identification of a "mystery picture." *Winner* is telecast in the New York area only, so far, for the Chevrolet-dealer group, and the return on postcards has been surprisingly heavy and compares favorably, in proportion, with the 350,000 postcards that the full-network (ABC) visual

(*Please turn to page 46*)



ONLY A COMBINATION OF STATIONS CAN COVER GEORGIA'S FIRST THREE MARKETS



The Georgia Trio



The C.B.S. Affiliates in Georgia's First 3 Markets

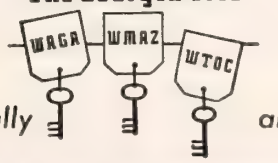
THE TRIO OFFERS ADVERTISERS AT ONE LOW COST:

Concentrated coverage • Merchandising assistance

Listener loyalty built by local programming • Dealer loyalties

— *IN GEORGIA'S FIRST THREE MARKETS*

The Georgia Trio



Represented, individually and as a group, by

THE KATZ AGENCY, INC.

New York • Chicago • Detroit • Atlanta • Kansas City • San Francisco • Los Angeles • Dallas

23,422 Dimes



Since KVOO's establishment in 1925, farm programming has been of prime importance. A 240-acre Demonstration Farm is operated by KVOO. Sam Schneider, KVOO Farm Editor, is active in local, state and National Radio Farm activities.

KVOO farm radio listeners in 16 states recently sent 23,422 letters, containing 23,422 dimes, to the KVOO Farm Department for a package seed offer.

All announcements featuring the offer were made on Farm Department programs during February, 1949. No other promotion was used.

Such gratifying response is powerful evidence of the large and faithful KVOO Farm program audience. Each letter received is proof that our listeners know *any* offer made by KVOO is a *good* offer.

Programming such as the KVOO Farm Department offers "in the money" farmers and ranchmen in the Southwest, will pay you big dividends, too!

For more facts on one of the Southwest's oldest and best known radio farm departments see your nearest Edward Petry & Co. office or phone, wire or write KVOO.

RADIO STATION KVOO

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS — OKLAHOMA'S GREATEST STATION — TULSA, OKLA.

SPONSOR

New and renew

New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
Claridge Food Co	Canned hamburgers	Al Paul Lefton (N.Y.)	Indef (Test campaign planned for major mkts)	Spots, breaks; Jul or Aug start; 13 wks
G. H. Coughlan Co	De Moist (humidifiers)	D-F-S (N.Y.)	3-5* (Seasonal test campaign; major mkts)	Live spots, partic; Jun 6; 13 wks
Esquire, Inc	Coronet magazine	Schwimmer & Scott (Chi.)	(Major mkts) Indef	Lt. spots, breaks; Jun 5; 52 wks
General Aniline & Film Corp (Ansco Div)	Ansco film	Young & Rubicam (N.Y.)	5-6* (Summer campaign. May expand and continue thru fall)	Spots, breaks; Jun 5; 6 wks or longer
Greyhound Corp	Bus travel	Beaumont & Hohman (Chi.)	3* (Summer campaign. May go natl in all major mkts)	Spots, breaks; early Jun thru summer; 13 wks
Kellogg Co	Pep cereal	kenyon & Eckhardt (N.Y.)	Indef (Limited natl campaign, major mkts)	Spots (adjacent to kid shows); Jun 6 to Jul 1; 13 wks
Lever Bros	Lifebuoy soap	SSC&B (N.Y.)	Indef (Summer campaign; major mkts)	Lt. spots, breaks; Jun 6; 13 wks
Lory Cosmetic Co	Trill (wrinkle reducer)	Chernow (N.Y.)	Indef* (Test campaign; Eastern mkts)	Spots; Jun 1; 13 wks
Warner Mfr. Co	Weathermaster screens-storm-sash combo	Alfred F. Tokar (Newark)	Indef* (Summer campaign. Major Eastern mkts)	Spots, partic; Jun 6; 13 wks
Wildroot Co	Wildroot Shampoo	BBD&O (N.Y.)	10-12* (Introductory campaign, West Coast major mkts)	Lt. spots, breaks; Jun-Jul; 13 wks

New and Renewed Television (Network and Selective)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
Allied Food Industries	Lewin	WBZ-TV, Boston	Slides and live annemts; June 10; 13 wks (r)
American Tobacco Co	N. W. Ayer	WRGB, Schenectady, N.Y.	Film annemts; May 10; 17 wks (r)
Barcalo Mfr Co (Furniture)	BBD&O	WBEN, Buffalo	Paradise Island; Wed 10-10:15 pm; June 1; 13 wks (n)
Benrus Watch Co	Tarcher	WBKB, Chi.	Film spots; May 10; 52 wks (n)
Blatz Brewing Co	Chesley-Clifford	KNBH, H'ywood	Film spots; June 1; 13 wks (n)
Borden Co	Young & Rubicam	WNBT, N.Y.	Film spots; July 10; 52 wks (n)
Bowman Gum Co	Bruck	WNBT, N.Y.	Film spots; June 15; 22 wks (n)
Brown & Williamson Tobacco Corp (Kools)	Bates	WABD, N.Y.	Slides and live annemts; July 1; 52 wks (n)
Bulova Watch Co	Biow	WNBW, Wash.	Film spots; May 20; 14 wks (n)
Drugstone Television Productions	Fisher	WABD, N.Y.	Calvalcade of Stars; Sat 9-10 pm; June 4; 52 wks (n)
Esso Standard Oil Co	Marshalk-Pratt	WABD, N.Y. WCBS-TV, N.Y. WRGB, Schenectady, N.Y.	Film spots; Various starting dates from June 1-3; 5 wks (n)
Forstner Chain Corp	Lewin	WNBT, N.Y.	Film annemts; June 15; 2 wks (n)
General Foods Inc (Maxwell House Coffee)	Benton & Bowles	WCBS-TV, N.Y.	Mama; Fri 8-8:30 pm; June 17; 52 wks (n)
General Time Instruments Corp	BBD&O	WPTZ, Phila.	Film spots; May 30; 13 wks (n)
Goodyear Tire & Rubber Co	Young & Rubicam	WBKB, Chi.	Film spots; May 14; 26 wks (n)
McKesson & Robbins Inc	Benton & Bowles	WNBT, N.Y.	Film spots; June 30; 4 wks (n)
Meltoway Reducing Plan Inc	W. L. Rubens	WPIX, N.Y.	Hollywood In New York; Sat 7-7:15 pm; May 21; 13 wks (n)
Pequot Mills	Tarcher	WPTZ, Phila.	Film spots; May 25; 13 wks (n)
Peter Paul Inc	Platt-Forbes	WNBK, Cleve. WBBQ, Chi.	Film spots; May 20; 13 wks (n)
Pioneer Scientific Co (Polaroid TV lenses)	Cayton	WNBT, N.Y. WBZ-TV, Boston	Film spots; June 5, 26 wks (r) Film spots; June 15; 26 wks (n)
Procter & Gamble (Various)	Benton & Bowles	WNBT, N.Y.	Film annemts; June 5; 52 wks (n)
Reuben H. Donnelley Corp	N. W. Ayer	WBBQ, Chi.	Film spots; June 20; 2 wks (n)
Ronson Art Metal Works	Cecil & Presbrey	WNBT, N.Y. WBBQ, Chi. WNBW, Wash. WBZ-TV, Boston	Film spots; July 1; 26 wks (r) (n)
United Wall Paper	McFarland-Aveyard	WNBT, N.Y. WNBK, Cleve.	Film spots; May 10; 25 wks (n)
Victory Packing Co	W. Jeffreys	WNBH, H'ywood	Film spots; June 1; 52 wks (n)
Vogt & Son (Dog food)	Clenets	WNBT, N.Y.	Film spots; June 15; 52 wks (n)
Wildroot Inc (Hair Tonic)	BBD&O	WNBT, N.Y. WPTZ, Phila. WABD, N.Y. WCBS-TV, N.Y.	Film spots; Various starting dates from June 1-15; 4-8 wks (n)

● ***In next issue: New and Renewed on Networks. Sponsor Personnel Changes. National Broadcast Sales Executive Changes. New Agency Appointments***

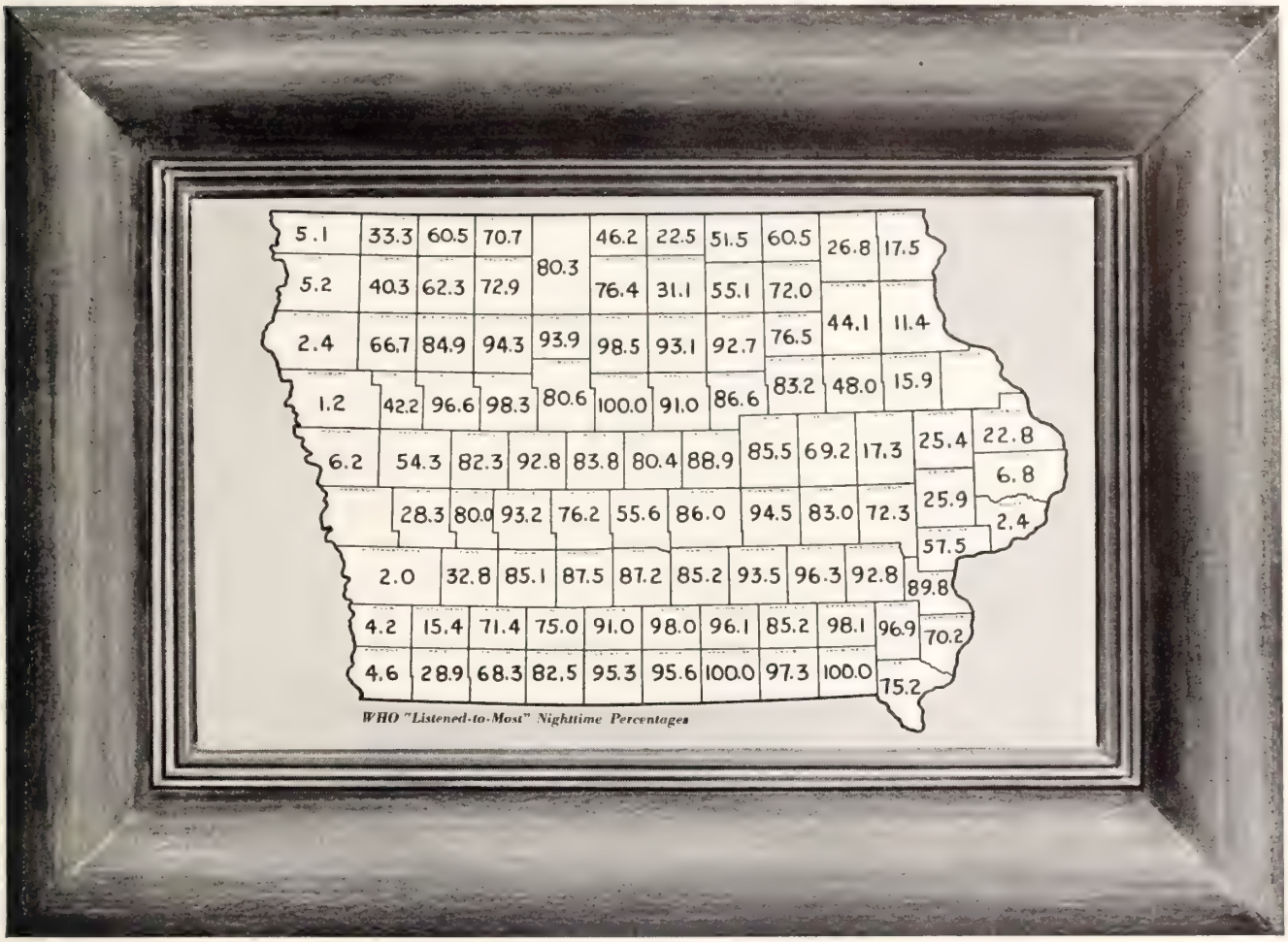
Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Joseph W. Bailey	Louis G. Cowan, N. Y., vp	Grey, N. Y., radio, TV mgr
A. E. Banks	Fred Jordan, L. A., acct exec	John H. Riordan, L. A., acct exec
Edgar A. Barwood	Max Field, Providence, R. I.	Arthur F. Brown, Boston, acct exec
W. Rex Bell Jr	——	Arbee, Terre Haute Ind., acct exec
Raymond L. Bergman	KSL, Salt Lake City, prom mgr	Francom, Salt Lake City, radio dir
William Bernbach	Grey, N. Y., vp	Doyle Dane Bernbach (new), N. Y., pres
Hendrik Booraem	Mutual Broadcasting System, program consultant	McCann-Erickson, N. Y., exec radio producer
Lov M. Booton	——	Fairall, Des Moines Ia., acct exec
Frank Burns	NBC-TV, N. Y., Texaco, Admiral, Kraft technical operations dir	Kudner, N. Y., radio, TV producer, dir
Winston O. Butz	——	Lennen & Mitchell, N. Y., acct exec
James G. Cominos	LeValley, Chi., vp in chge radio, TV	Same, gen mgr
Delbert J. Cook	Kingan & Co, Indianapolis, adv pub rel dir	Jim Baker, Milw., acct exec
Alfred A. Coughlin	Radio producer, dir	Kudner, N. Y., radio, TV producer, dir
Maxwell Dane	——	Doyle Dane Bernbach (new), N. Y., vp, gen mgr
Lam Deachman	Vickers & Benson, Montreal	Harold F. Stanfield, Toronto, acct exec
Kent Denman	J. Walter Thompson, N. Y.	BBD&O, N. Y., acct exec
Ned Doyle	Grey, N. Y., vp	Doyle Dane Bernbach (new), N. Y., exec vp
Chester W. Dudley Jr	Benson & Benson, N. Y., vp	Compton, N. Y., acct exec
John Duffy	KALL, Salt Lake City, news announcer, writer	Cooper & Crowe, Salt Lake City, radio dir, acct exec
Mary Dunlavey	Pedlar & Ryan, N. Y., radio media dept	Newell-Emmett, N. Y., timebuyer
Richard L. Eastman	——	Erwin, Wasey, N. Y., radio, TV dir
Mal Ewing	Ralph Yambert, H'wood., prodn dept	Davison-Dubble, Glendale Calif., acct exec
Michael Fain	——	Adair & Director, N. Y., acct exec
James P. Felton	——	Foote, Cone & Belding, L. A., acct exec
Revill J. Fox	——	Arthur G. Rippey, Denver Colo., acct exec
Ellis T. Gash	Campbell-Mithun, Mnpls., acct exec	Burnet-Kuhn, Chi., vp
Blaisdell Gates	——	Elliott, Daly & Schnitzer, Oakland, vp, acct exec
Jack C. Griffin	——	Sherman & Marquette, Chi., acct exec
Marvin E. Holderness Jr	Sam P. Judd, St. L.	Doremus, N. Y., acct exec
Calvin R. Holmes	Montgomery Ward & Co., Chi.	Fuller & Smith & Ross, Chi., acct exec
Bennet C. Kessler	——	Artley, N. Y., acct exec
Russell Kolburne	John Shrager, N. Y., prodn asst	Same, acct exec
Claire Koren	Foote, Cone & Belding, L. A., radio asst	Same, timebuyer
Harry Krawit	Peck, N. Y., vp, sec	Same, pres
Joseph C. Lieb	Kastor, Farrell, Chesley & Clifford, N. Y., vp	Geyer, Newell & Ganger, N. Y., acct exec
David Marshall	——	Gardner, N. Y., media, research dir
Robert K. Mason	——	Wallace-Lindeman, Grand Rapids Mich., vp, sr acct exec
Byron W. Mayo	Richard G. Montgomery, Portland, Ore., acct exec	Foote, Cone & Belding, L. A., acct exec
Charles T. McClelland	——	Grant, Dallas Tex., acct exec
Tom McDermott	Benton & Bowles, N. Y., prodn supervs	Same, asst to vp in chge radio, TV, dir radio prodn activities
Walter W. Michener	McLain, Phila., acct exec	Walter S. Chittick, Phila., acct exec
Kenneth F. Moore	Fuller & Smith & Ross, N. Y., acct exec	Same, Cleve., acct exec
Nathan Nestor	——	Battistone & Bruce, N. Y., TV dir
C. Sewell Pangman	——	Oakleigh R. French, St. L., media dir
John Haskin Potter	Advertising Copy Service, N. Y., pres	Buchanan, N. Y., acct exec
Frances Quinn	Finneran, N. Y., acct exec	Commerce, N. Y., acct exec
John F. Reeder	Walt Disney Productions, Burbank, Calif., dir	William H. Weintraub, N. Y. vp, Kaiser-Frazer acct exec
Wilfred S. Roberts	Pedlar & Ryan, N. Y., TV dir	Same, radio, TV dir
Russell C. Rowan	Koehl, Landis & Landan, Cleve., acct exec	Same, vp
Robert E. Segal	Cooper & Crowe, Salt Lake City, acct exec, pub rel dir, research dir	Chernow, N. Y., acct exec
Edgar G. Sisson Jr	Pedlar & Ryan, N. Y., vp, radio dir	N. W. Ayer, N. Y., radio, TV programing dir
Roscoe Sturges	Emerson Drug Co, Balto., asst adv dir	Grey, N. Y., acct exec
Robert J. Terbrueggen	——	Clark & Rickerd, Detroit, media dir
William Travis	Leland K. Howe, N. Y., vp in chge radio, TV	Chernow, N. Y., radio, TV dir
Frederic J. Trump	McCann-Erickson, N. Y., acct exec	Grey, N. Y., acct exec
Harold M. Walker	Ruthrauff & Ryan, Seattle	Rhoades & Davis, S. F., gen mgr
Nat Weinstein	——	H. W. Hauptman, N. Y., radio dir, acct exec
Bernard W. Wilens	——	Battisone & Bruce, N. Y., TV operations supervs
Wayne G. Wilbrams	K. E. Shepard, Chi., radio, TV dir	Goodkind, Joice & Morgan, Chi., radio, TV dir
W. C. Woody Jr	——	Grant, Dallas Tex., acct exec
Bernard Zwirn	——	Ruthrauff & Ryan, N. Y., radio, TV publ dir

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
CKBL, Matane Que.	Independent	Joseph A. Hardy
KANA, Anaconda Mont.	Independent	Don Donahue
KBOL, Boulder Colo.	Independent	Don Donahue
KBYE, Oklahoma City Okla.	Independent	Radio Representatives
KCOL, Ft. Collins Colo.	Independent	Don Donahue
KCSJ, Pueblo Colo.	MBS	Don Donahue
KFXD, Grand Junction Colo.	Independent	Don Donahue
KFBC, Cheyenne Wyo.	ABC	Don Donahue
KGAK, Gallup N. M.	ABC	Don Donahue
KGVO, Missoula Mont.	CBS	Don Donahue
KOAT, Albuquerque N. M.	ABC	Don Donahue
KOLT, Scottsbluff Neb.	CBS	Don Donahue
KOLA, Rapid City S. D.	CBS	Don Donahue
KRAL, Rawlins Wyo.	ABC	Don Donahue
KRDO, Colorado Springs Colo.	Independent	Don Donahue
KSWS, Roswell N. M.	Independent	Don Donahue
KTRC, Santa Fe N. M.	ABC	Don Donahue
KVOC, Casper Wyo.	ABC	Don Donahue
KYOU, Greeley Colo.	Independent	Don Donahue
WBIR, Knoxville Tenn.	ABC	Rolling
WIBX, Utica N. Y.	CBS	Ra-Tel, for Midwest, South
WLES, Berkley W. Va.	CBS	Weed
WPLH, Huntington W. Va.	MBS	Transit Radio
WTOD, Toledo O.	Independent	Headley Reed
WWRZ, Vineland N. J.	Independent	Joseph Hershey McGillvra

AMERICA'S PRETTIEST "RADIO PICTURE"!



Night and day, WHO is the most "listened-to" station in Iowa. The 1948 Iowa Radio Audience Survey* gives "listened-to-most" figures for each of Iowa's 99 counties. *WHO gets the highest nighttime rating in 70 of these counties, the second-highest in 15, third-highest in 8.*

Daytime figures of course follow the same general pattern.

***Outside Iowa,* WHO scores a remarkable "*Plus*"—has a daytime BMB audience in *130 additional counties in 8 states* and pulls year-'round mail from listeners in 46 states.**

This overwhelming listener-acceptance is proof of WHO's inspired and public-spirited programming. Ask us or Free & Peters for all the facts.

* The 1948 Iowa Radio Audience Survey is a "must" for every advertising, sales, or marketing man who is interested in the Iowa sales-potential.

The 1948 Edition is the *eleventh* annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff, is based on personal interview of 9,224 Iowa families, scientifically selected from the city, town, village and farm audience.

As a service to the sales, advertising and research professions, WHO will gladly send a copy of the 1948 Survey to anyone interested in the Iowa radio audience and its listening habits.

WHO

+ *for* Iowa PLUS +

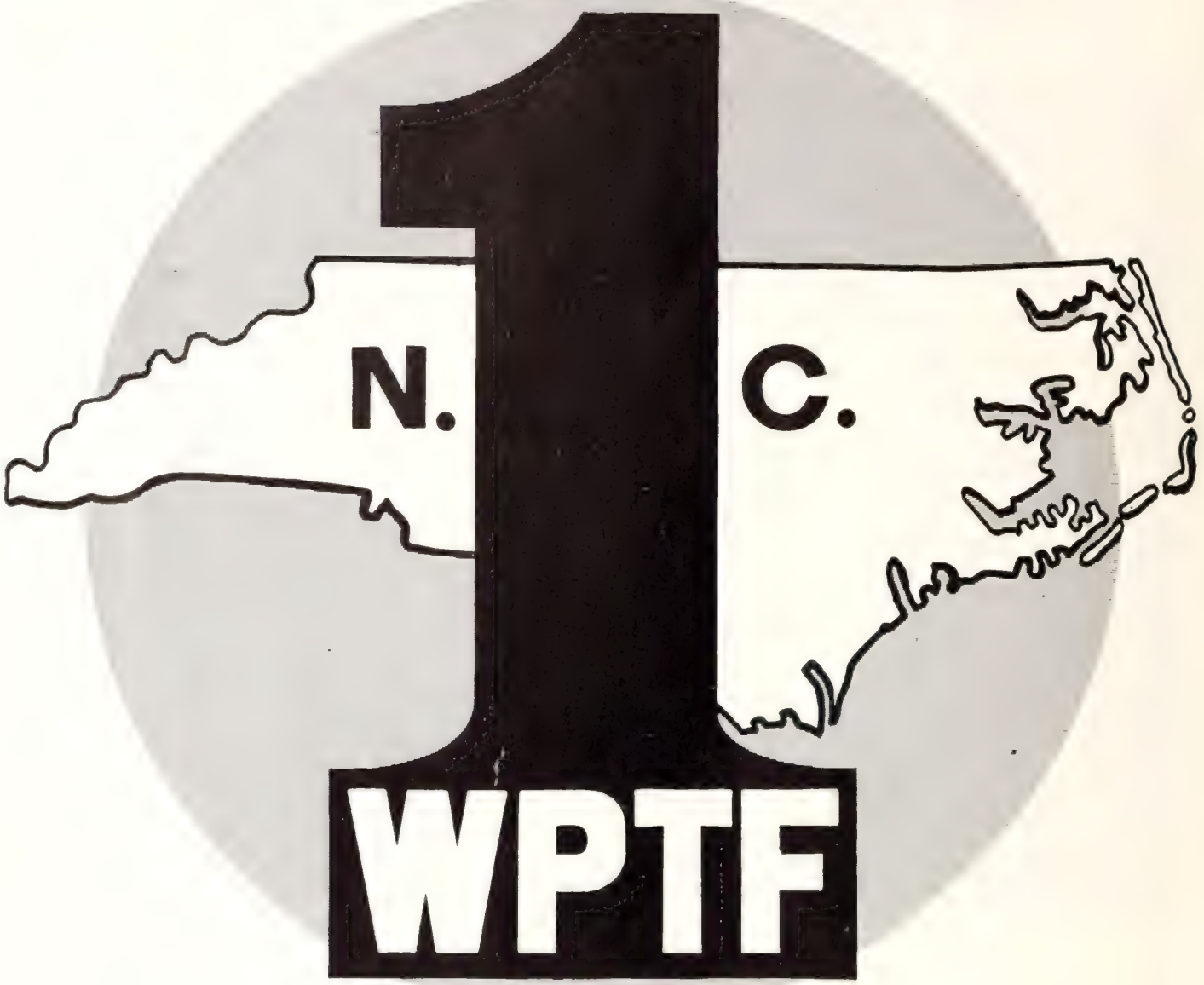
Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

NORTH CAROLINA IS THE SOUTH'S NUMBER ONE STATE



AND NORTH CAROLINA'S

No. 1 SALESMAN IS

50,000 WATTS 680 KC
NBC AFFILIATE

WPTF

RALEIGH, N. C.
FREE & PETERS, INC.
NATIONAL REPRESENTATIVE









SPONSOR IDENTIFICATION CHANGES IN FOUR PROGRAMS ON NETWORKS DURING 12-MONTH PERIOD, FEBRUARY 1948-FEBRUARY 1949

PART ONE
OF A SERIES

How's your sponsor identification?

Your program may be popular, but do they know who you are?

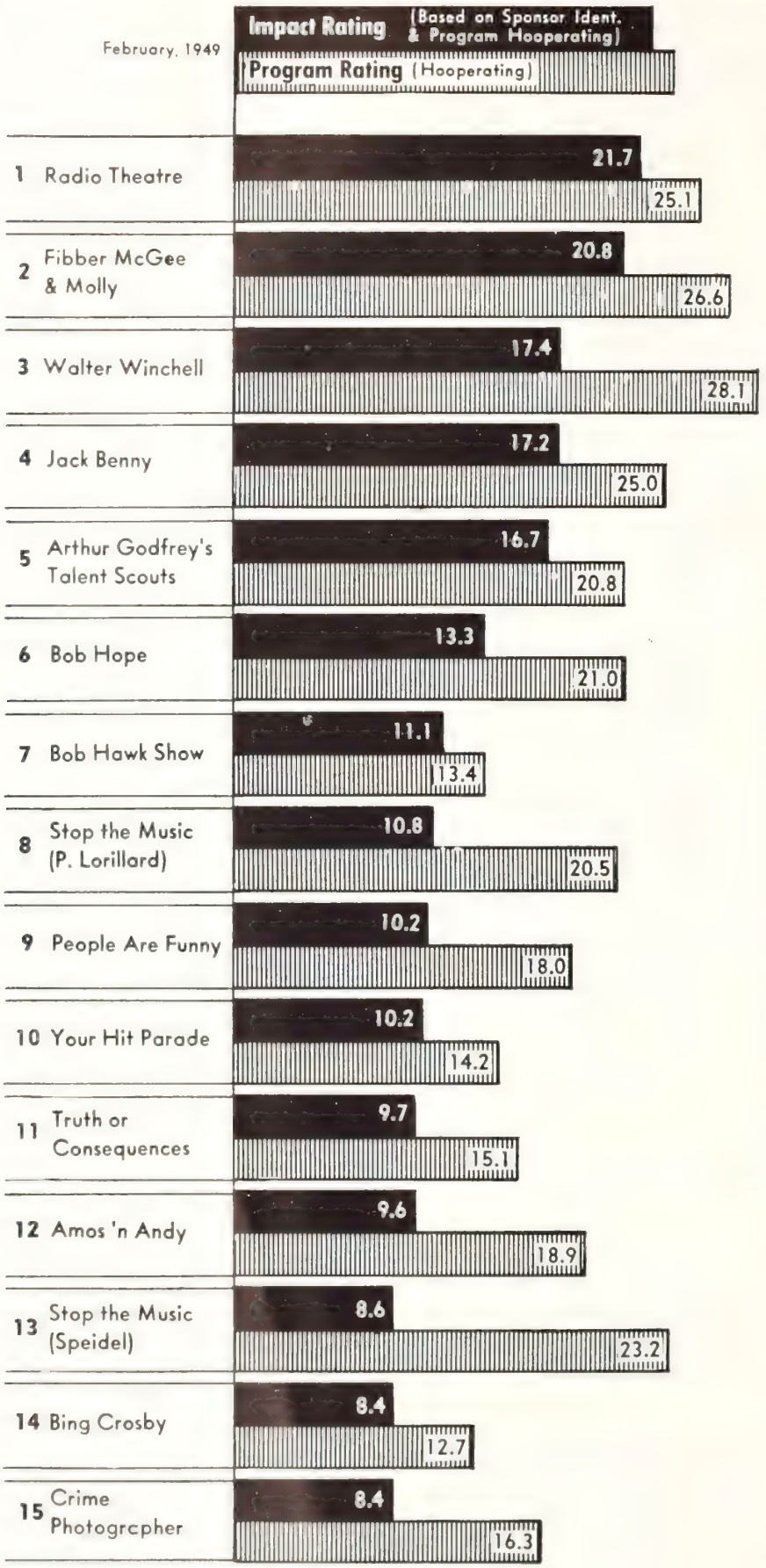


High-rated programs can be commercial washouts—if their sponsor identifications are low. They can still be washouts with high sponsor identifications, but there are comparatively few programs with high SI's that fail to produce for advertisers using them.

SI's don't necessarily mean very high sales impact, but, in lieu of a better index, sponsor identification must serve as an index of advertising effectiveness for most advertisers who do not have facilities with which to check direct sales impact of any advertising vehicle.

Dr. I.Q. is first in the February 1949 SI Hooper report. It has an 86.7, which means that 86.7% of its audi-

Impact vs. Hooperating of Top Fifteen programs*



* Percentage of all homes that hear a program and recognize its sponsor.

ence in telephone homes in 36 cities were able to identify either the sponsor or the product advertised. The reasons for its high estate, based upon a formula uncovered by Larry Deckinger for the Biow Company, are multiple. *Dr. I.Q.* has been on the air for ten years. The longer a program is on the air, the higher the recognition of the advertiser by listeners. Deckinger figures two points per 20 months of consecutive broadcasting. *Dr. I.Q.* continuously uses the name of the sponsor and its products all through the broadcast. The Deckinger formula indicates that a program's identification with its sponsor increases five-and-a-half points for every ten product mentions during a single airing. Also, distribution of product mentions throughout a program tends to increase identification on an average of 14 points.

Dr. I.Q. uses a collection of commercial devices during each broadcast, in addition to straight commercials. Deckinger reveals that "shows that use other types of commercials, in addition to straight, appear to get an average of 16 points higher sponsor identification than those that do not."

The higher the rating of a program, the better the sponsor identification. The increase is said to be five SI points for every three points increase in audience rating. *Dr. I.Q.* also falls within the top class of high SI programs. Quiz shows, according to Deckinger, receive 11 points more than the average program commercial identification. *Dr. I.Q.* is beyond question a quiz program. Thus, the program profits because of the type of program that it is, the number of commercial mentions in each broadcast, the length of time it has been on the air, and the rather substantial rating that it usually receives.

Next to *Dr. I.Q.* in the February Hooper Sponsor Identification report is that program which has had a continuous record of commercial association in the minds of Monday night's dialers. *Lux Radio Theater. Lux's* high sponsor rating is no accident. Using the name of the product in the title of a program insures 18 more points than the same program would have received without the product or firm name being used. The Lever Brothers'-sponsored hour drama has a long history of entertaining in the home (over 13 years), it uses straight and star-endorsement commercials, it frequently is the number one rated

"Top ten" radio sponsor identification vs. Hooperatings

February, 1949—(36-city random telephone home sample)

Rank	Program	Sponsor Identification
1.	Dr. I. Q.	86.7
2.	Radio Theatre	86.3
3.	Bob Hawk	80.9
4.	Godfrey's Talent Scouts	80.2
5.	Fibber McGee & Molly	78.1
6.	Double or Nothing	73.4 (D)
7.	Telephone Hour	73.2
8.	Give & Take	73.1 (D)
9.	Grand Slam	72.7 (D)
10.	Welcome Travelers	72.1 (D)

Rank	Program	Program Hooperatings
1.	Walter Winchell	28.1
2.	Fibber McGee & Molly	26.6
3.	Radio Theatre	25.1
4.	Jack Benny	25.0
5.	Bob Hope	21.0
6.	Godfrey's Talent Scouts	20.8
7.	Duffy's Tavern	19.7
8.	My Friend Irma	19.6
9.	Amos 'n' Andy	18.9
10.	Stop the Music	18.8

(D) Daytime program

program on the air. That all adds up to top commercial impact. For February 86.3% of *Lux Radio Theater* listeners were able to tell Hooper telephone checkers that Lux (or Lever Brothers) sponsored the program. The fact that program is aired for an hour increases its opportunity of establishing the name of the advertiser or his product. There aren't enough hour programs on the air for any research study to prove conclusively just how much more identification an hour program will achieve than a half-hour or a 15-minute broadcast. It is admitted by most research authorities that the more time that is available in which to place commercials, the higher the sponsor identification should be.

Tobacco commercials appear to achieve 13 more points than the average. That explains in part the high Sponsor Identification of the Bob Hawk program—that and the fact that it's a quiz, repeats the product name every few minutes, and has a special (lemac) feature that sells the product name. The Bob Hawk program has an added stimulant in the fact that Camels are advertised widely in other media. According to Deckinger, "the more that is spent on a product in other media, the better the sponsor identification an advertiser receives for his air dollar." Camels spends a tremendous budget in all media. Its sponsor identification on the air profits from that budget.

There are always exceptions to every rule. The fourth and fifth programs in the February *Top Ten* Sponsor Identification report do not live up to the general rules laid down by Deckinger. Arthur Godfrey's *Talent*

(Please turn to page 40)

"Top ten" N. Y. TV sponsor identification vs. N. Y. Teleratings

February, 1949—(TV telephone home sample)

Rank	Program	Sponsor Identification
1.	Texaco Star Theatre	94
2.	Arthur Godfrey's Talent Scouts	94
3.	Arthur Godfrey & His Friends	91
4.	Broadway Revue	90
5.	Kraft TV Theatre	90
6.	Philco TV Playhouse	90
7.	Bigelow Show	86
8.	Amateur Hour	85
9.	Break the Bank	84
10.	The Gulf Show	84

Rank	Program	Teleratings
1.	Texaco Star Theatre	76.6
2.	Arthur Godfrey's Talent Scouts	56.1
3.	Broadway Revue*	50.6
4.	Toast of the Town	48.0
5.	Arthur Godfrey & His Friends	46.6
6.	Break the Bank	34.7
7.	Your Show Time	32.5
8.	We, the People	32.2
9.	Arrow Show	32.1
10.	Colgate Theatre	30.2

* The Broadway Revue was broadcast on WABD and WNBT. The rating is the combined audience to both channels.



An hour is long time for any performer but Betsy King wins Hub youngsters with disks and chatter

Robin, spin that disk

Babes in the studio produce sales in the home

It's difficult to trace the buying effect of the three to 13-year-old age group. That they influence multi-millions of dollars in annual spending there can be no doubt. How to reach them directly, without *buying* their allegiance, is another question. For a considerable span of years, bakers sponsored programs addressed to small ones, and then discarded shows planned for the short-pants-and-curls set. They discovered that the baker with the newest, and sometimes the most expensive, premium took the moppet-inspired business right away from the competition. The regulation *Uncle Don, Aunt Susan,* or *Sister Kate* type of commercial airing held the three to seven-year-old group, and lost them to thrillers following the latter year in their lives.

A great number of these kid programs still continue on the local air. More and more, however, they are being replaced with sessions that, like *Howdy Doody* in TV, do not talk down to half-pints.

Radio's newest program type to run the gamut and come through a success is the kid disk jockey. It's difficult to put the tag "first" on any of the youngsters who have sat before turntables and talked. WOR claims a "first" for its *Robin Morgan Show,* which ran for a considerable period during 1948 on Sunday mornings at 8:30 and later at 10:45-11 a.m. Six-year-old Robin was listed as one of the first 15 local programs in New York very shortly after she hit the air. She's no longer broadcasting on WOR, but her counterparts are all over the nation.

The latest is Betsy King, daughter of Gene King, program director of WCOP, Boston. Betsy handles a much longer session than most of the disk jockeys who have to sit on phone books to cue up disks. She handles the program as though it were two half-hours, from 9 to 10 a.m. She calls her hour *Let's Have Fun,* and she does. Because she feels that Sundays must have prayers, she ends each session with a prayer—one of her own—and sends her listeners off to church. The reason she has planned her program as two half-hours is a religious one, also. She feels that the first group of listeners starts for church on the half-hour, and that the second has returned home from earlier services.

One reason why it's possible to have a disk-jockey session for the youngsters is because today there's a wealth of recorded music, nursery rhymes, and stories especially pressed for the just-out-of-diapers trade. Whereas a year ago a disk jockey like Betsy King would have run out of disks to play in a very few weeks, today there are literally thousands of recordings which are not only entertaining for the youngsters, but which also have the approval of the PTA's and educators generally. When there are plenty of disks to spin, it's logical that there will be a solid increase in jockeys to spin them.

Betsy King's appearance on the air was an accident. ABC cancelled *Coast-to-Coast on a Bus,* a network program with a big following in Boston. WCOP wanted to hold that audience, and decided to replace the network program with one of its own that had the same basic appeal. It was one thing to make

this decision, and still another to create a program that would hold the critical young audience. Practically all the children who auditioned for the program went stiff before the mike, and the station was about to forget the whole thing, when Gene King finally sold Mrs. King on letting their daughter have a crack at it.

Although Gene is program director of the station, he is a disk jockey at heart. He held down the *Midnight Jamboree* at WEVD (New York) for a long time, and then moved to WOR for an afternoon period of record spinning. Betsy had grown up (she's eight) in a show-business disk-jockey atmosphere, and when she sat down to play records and talk about them, it was just as though she were mimicking Daddy. She doesn't go to the studio, she goes to Daddy's office. That doesn't change the fact that she feels that she has a responsibility to "her audience." She has to earn the dime a week her stint pays her (the rest goes into a bank account about which she knows nothing).

Recently Betsy offered 100 sundial watches to the first 100 writers of letters to her program. She received 2,655 requests from 145 different communities. The cards and letters were not only bids for the watch, but also included requests for favorite disks like *I Luv a Wabbitt, Mickey and the Beanstalk*, and Betsy's theme song, *Peter, Peter, Pumpkin Eater*.

Betsy insisted on checking each postmark on the letters to make certain that the first 100 writers received their watches. To the rest she insisted on writing letters telling them that she was sorry there weren't enough watches to go around. "After all," she explained to Daddy, "I can't afford to lose any of my listeners."

It's Betsy's unspoiled quality, plus the extensive collection of disks from which she can choose records to spin, that has given her a higher rating than *Coast-to-Coast on a Bus* was receiving when it went off the air. It's only a Pulse of 4.3, but that's slightly terrific for Sundays at 9 a.m.

While giving tiny Betsy a great deal of credit, it's also wise to keep in mind that her scripts are written by her program-director father. Also, Betsy rehearses. What she does comes naturally, but the reason that she's such a success is because even at eight, she's a performer.

. . . . and there's an extra factor. Dad has never forgotten that it takes promotion to build even a kid session. Burl Ives crowned Betsy "Queen of the AFRA Ball" in Boston, and that, too, was part of what it takes in show business on or off radio. The program hit the air for the first time last November, and it's growing in impact practically broadcast by broadcast.

While the six and eight-year-olds make the best copy and reach the younger set, the consistent juvenile disk jockeys are the 12 and 13-year-olds like George Yarbrough on WHOO in Orlando, Florida. George is just a regular kid, a newspaper route carrier who is working his way through school. He spins disks under the general title *Teen Time*, and appears to know more about the musicians on the records he places on the turntables than do most adult jockeys. He handles most programs once in a while

(Please turn to page 34)



Adams Milk found Sonny Queen tops at age of 8



Robin at 6 landed in local N.Y. first 15 shows



▲ WPIT (Pittsburgh) built juvenile disk jockey into high school contest and sold RCA disks



KSAN sells Holsum Bread and aids Camp Fire girls



Charles Laughton symbolizes "Suspense" today—with mental rather than physical twists

Suspense: test-tube success

Seven years of continuing analysis help deliver a top commercial show

over-all Research has made *Suspense*. The weekly half-hour mystery show, with its stress on dark psychological mood and its crime-and-punishment themes, has been developed and nurtured as carefully as a rare orchid. *Suspense* has been watched over, experimented with, and carefully built in a collaboration between the CBS Program Department and the CBS Research Department ever since *Suspense* joined the ranks of web radio thrillers in mid-June of 1942. The payoff has come in steadily-increasing ratings and reaction scores, until the CBS mystery package now stands seventh in Hooper (15-31 May Report) and is several notches ahead of other high-rated mystery programs like *Mr. Keen, Crime Photographer*, and *District Attorney*.

The Electric Auto-Lite Company, sponsor of *Suspense* in radio and more recently sponsor also of a paraphrased version of it in TV, has found that the research done on the program by CBS has a direct bearing in maintaining the high-interest level throughout the Auto-Lite commercials, and in improving their effect upon the listener. Through the use of the "Little Annie" Program Analyzer, which has tested the show periodically on successive groups of ten or more listeners, the qualitative second-by-second reaction to *Suspense* broadcasts has revealed the show's highspots and lowspots, its strengths and weaknesses. "Little Annie" has also revealed, as a somewhat contingent factor in the findings, the basic success secrets of spine-tingling air dramas in general.

By putting into actual practice the "Little Annie" findings on *Suspense*, rather than being content to rely on the intuitive thinking of the producers, directors, writers, actors, and agencymen involved, CBS has built for its line-up of "house-built" shows one of the most consistently high-rated programs in radio. At the same time, Electric Auto-Lite has been able to adapt "Little Annie" findings in order to tailor its commercials to the perfected *Suspense* structure, and to use the program as a successful selling tool.

From the beginning, the mystery show was built around the definition of the word "suspense" as given by CBS research man Dr. Gerhart Wiebe. According to him: "Suspense is the fear that a specific crucial and unpleasant event will occur." This was carried out in the first *Suspense* broadcast on 17 June 1942. At that time, even the CBS program executives were not too sure as to the exact path that their new sustainer would follow. There were several things that had to be determined before the series was much older. Accordingly, a few broadcasts after the debut, the program was put through the paces of the Program Analyzer to see what would come up.

Reaction to the broadcast generally was slightly below average. The script, an action thriller entitled *Will You Make A Bet With Death?*, held the interest of the listener panel, but several things turned up in the findings that were to form the basic guide for *Suspense* that is still being used.

For one thing, the program's opening was too involved. Mystery programs, the findings showed, have to start quickly, grabbing the listener and holding him glued to his chair. *Suspense* was opening with a "mood" introduction and billboard, then there was a short break in which program plugs (*Suspense* was then a sustainer) were given, following which there was a virtual repeat of the opening gimmick; finally, the show started. As a result of this discovery, the second introduction was dropped, shortening the amount of time it took to get into the actual story portion.

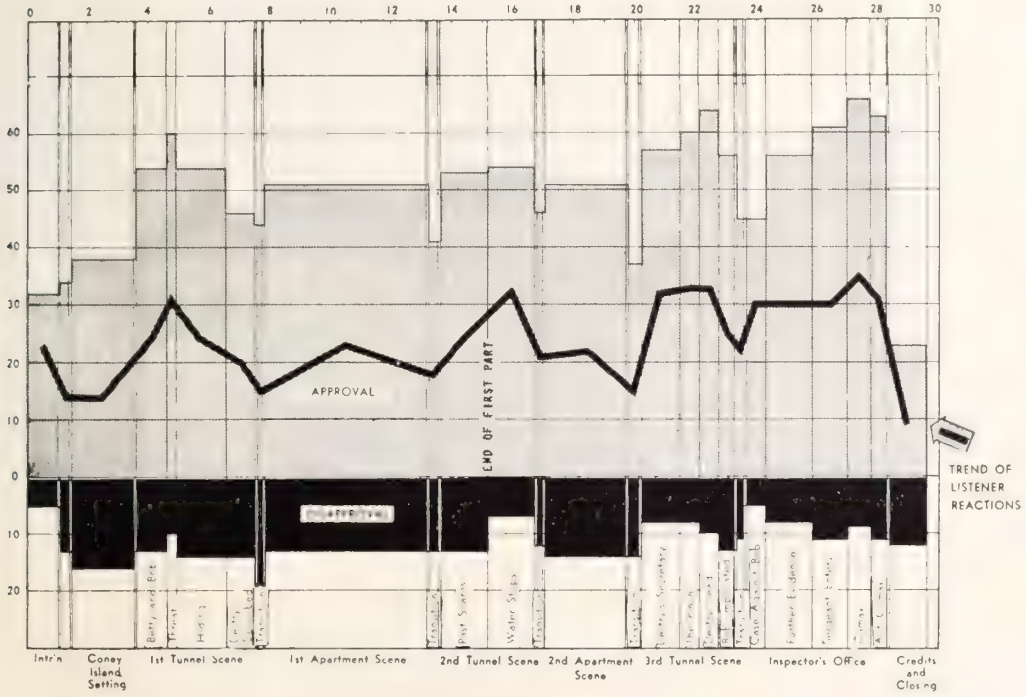
In checking the results on the remainder of the program, several other findings were to make changes in

Suspense and to form a guide for similar mystery shows on CBS. It was discovered that changing the mood in the early part of the program (i.e., breaking for a commercial) before the basic mystery mood had been established left the listener cold and "out of key" with the show. Also, it was found that the "setting" of the story was important, and if the narrator didn't immediately set the scene in which the major action of the plot started, rather than making general remarks about the background for it, audience interest again dropped. In practical terms, the scene set during the script of *Will You Make A Bet With Death?* was first of all a general description of Coney Island, then a specific, later description of one of the amusement houses there. The reactions of the panel showed that it was difficult to "focus" correctly on a wide panorama, unless the picture was drawn in terms of a specific location.

Above all, the panel reactions showed, a story of the *Suspense*-type has to move quickly to establish a hero in action with whom the audience can identify itself. (Soap operas do this, although over a much more extended period of time. It is one of the major

(*Please turn to page 64*)

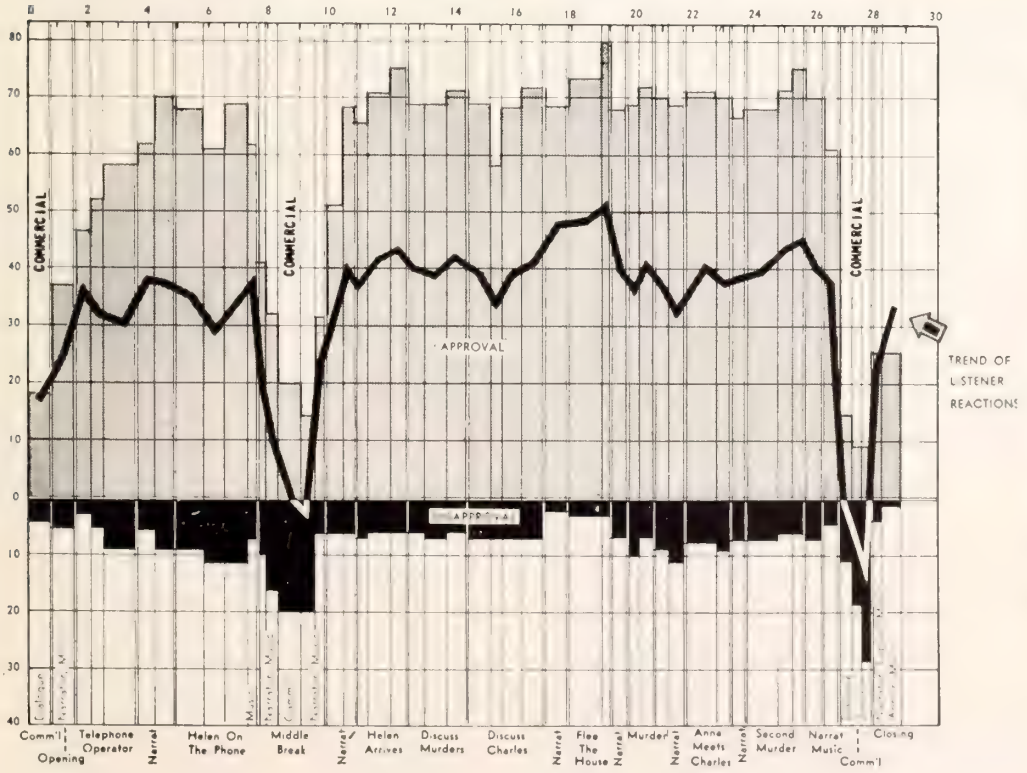
Audience reaction on "Suspense" seven years ago





When CBS first introduced "Suspense" it was a fast-growing action-packed mystery melodrama. In the first audience-analyser test, one of the leads was Lesley Woods, top non-name radio actress

Audience reaction on "Suspense" seven years later





When the survey (left) was made, "Suspense" was a mental mystery with Hollywood names playing the leading roles. It was Ida Lupino (above) who held her radio audience suspense-bound when the audience reacted as indicated (left)



BUD BALDWIN DROPS A BEAN FOR EACH GALLAHER PROGRAM IN DRUGSTORE CRYSTAL AS A. E. WOLAVER COUNTS 15,000

Gallaher selects its audiences

Dayton drug chain has sponsored 15,000 programs in ten years aimed at specific buying groups

A. E. Wolaver had a dream. It was a day-and-night dream for a long time, because that's how ideas affect admanagers when they think they have something "hot" and are trying to figure what to do about it.

Wolaver had been spending a sizable chunk of money for Gallaher Drug Co., Dayton, Ohio, chain, in two local newspapers and a shopping guide. As of 1939, results were good. Wolaver reasoned, however, that Gallaher stores had products to sell housewives, husbands, young people, old people—everybody.

He visualized a campaign that would reach out more specifically to these groups than did his printed media. The agency, Hugo Wagenseil and Associates, of Dayton, agreed that radio could do the job. It sounded reasonable to Gallaher, too—but they decided against expanding the current budget, which they felt corresponded adequately with the sales picture. They also decided against cutting the budget for newspapers and shopping guide, which had already proved they could do a good job.

Radio shows that would automatically select their audiences, audiences that would let Gallaher pin-point their advertising messages, seemed out of the picture for 1939. But Wolaver had something in reserve.

The company agreed to test radio if some of their suppliers were willing to share the cost with cooperative allowances. It wasn't the common practice in 1939 that it is today, but Wolaver knew what he wanted. He soon lined up a small group of suppliers and arranged a program of announcements to be aired on two five-minute local news shows.

This beginning immediately made itself felt in prestige and increased sales for the products advertised. Almost from the first, druggists in the WHIO and WING listening areas, in addition to those of the Gallaher chain (now 28 stores in Ohio and neighboring states), reported increased sales of the lines advertised.

The two Gallaher news shows rolled up such speedy and impressive evi-

dence of their impact that other suppliers were willing to share costs of continuing campaigns that quickly realized Wolaver's plan to hit each group of prospects with a program specifically designed for them.

The job of planning and scheduling programs to reach various buying groups was assigned to the agency. They have planned and supervised the broadcast of more than 15,000 Gallaher programs since 1939. Newscasts predominated during the war years, but the current schedule reflects a wider variety of interests.

The six-a-day schedule of shows gets underway at 8:15 in the morning with *The Song Shop*, followed by *Hello For Dough* at 8:30. The opener features organ melodies by the WHIO staff organist, Tommy Dunkelberger, and light comedy patter by Bud Baldwin, impersonating the boy from Gallaher's stock room.

Song Shop concentrates mainly on selling the breakfast specials at Gallaher fountains, vitamins, and other merchandise appropriate for the morning hour. *Hello For Dough* is a telephone quiz-giveaway addressed primarily to the housewife, although the questions on it are of general interest and not slanted at the field of homemaking art.

When Gallaher opened a new store in Xenia, Ohio, all out-of-Dayton quiz calls were made to Xenia for an entire week as part of the promotion for the new store. Limited use has been made of out-of-town stations for special promotions. The chain has sponsored daily programs on WSAZ, Huntington, W. Va., and WIZE, Springfield, Ohio. These were not cooperative efforts, but were paid for entirely by Gallaher.

The WSAZ show, *Man On the Street*, was highly productive for the Huntington store, but stores at Ashland, Ky., and Ironton, Ohio, who were sharing the cost, didn't feel they got proportionate benefit, and the program was cancelled. Today, all six regular broadcasts are over the Dayton 5,000-watters WHIO and WONE.

Housewives are still the main targets at 1 p.m. when Gallaher presents *All Ohio News*, based on state, regional, and local reports. At 1:45 *Remember When* appeals to older folks who like to reminisce about "the good old days." It features hit tunes of yesteryear, nostalgic notes on "remember when," mention of wedding anniversaries, with chocolates for the longest-married couples.

(*Please turn to page* 64)



Appeal: money for housewives

Gallaher uses "Hello for Dough" to reach the lady at home during the day in a successful campaign to sell all her drug and household daily needs from Gallaher's



Appeal: late news for menfolk

Just before Dayton's Ohio turns down the covers for bed, Gallaher reaches men with a "Tomorrow Morning News" especially for those who won't wait for 11 p.m. cast which most stations have



Appeal: tunes for teenagers

Broadcast in the afternoons, "Song Shop" is addressed to the high-school set, for their soda dimes are important to drugstore business in 1949



Appeal: memory time for oldsters

Because all ages shop at drugstores, Gallaher pinpoints every message to a different group. "Remember When" has a great following with folks who have cherished memories, want reminders



1. "IT'S YOUR LIFE" (WMAQ) GOES INTO LA RADIDA SANITARIUM TO INTERVIEW PATIENTS VIA BEN PARK AND TAPE RECORDER

The public service approach

Don't overlook the commercial possibilities of programing in the public interest

Prestige needn't be without profit. That's the enlightened view of community-conscious advertisers who have learned that prestige without listeners does little for them or for the community. Sponsors are dated who still think they have to pay for community kudos by boring listeners. On WFDF, Flint, Mich.; WMBD, Peoria, Ill.; WPAT, Paterson, N. J. . . . on stations everywhere, sponsors are proving that sheer information needn't play to dead air, that it can be pleasurable—and profitable.

Even that arch-foe of listener-enthusiasm, the documentary-style broadcast, is not necessarily a rating-destroyer. On WMAQ, Chicago, Johnson & Johnson sponsors a documentary-type health series that attracted its original audience largely from popular competing programs. Little things that humanize business, city governments and services, etc., may not excite the nation as WMAQ's *It's Your Life* has done, but they can excite the cash register.

Announcements of social and civic events for churches, clubs, and other organizations which are non-profit aren't dust-dry affairs when handled as they are on WMBD's *Cilco Town Crier*, which is aired daily from 10:30-10:40 a.m. The friendly, informal, sometimes humorous dialogue helps keep people up on what their neighbors are doing in 38 Central Illinois cities. Most organizations prefer to ask for announcement time rather than cash donations from the utility.

It's true that this kind of program isn't for a giant metropolis. But the uninitiated would be amazed at the "club" feeling such programs can tap in smaller cities and towns.

The Central Illinois Light Co. found the selling power of *Town Crier* so consistent they recently added a Saturday half-hour on WMBD for *Kitchen Party*, a women's service program.

The women's service type of program is an ideal vehicle for broadcasting useful information. Women like to know, for example, where to



2. An expectant father learns to take care of baby for "It's Your Life"



3. Park and Don Herbert are instructed on operating room etiquette

buy food specials at money-saving prices, what educational or semi-educational events at libraries, museums, universities, and other institutions are available to the public without charge, etc. The things that really serve an audience get an audience.

Wire and tape recording make easily possible realistic presentations of people in action on their jobs. All the lectures ever delivered on safety, for example, or how fire and police departments work, can't do for public comprehension what a producer can do with a recorder on the spot.

One safety campaign reversed the bawl-'em-out and give-'em-a-ticket approach. During the drive, traffic officers halted drivers who complied most perfectly and cheerfully with routine regulations. With station reporter and recorder on hand, the officer explained the safety point involved and presented the motorist with a pair of tickets to some outstanding local entertainment. These recordings became part of a sponsored program.

One sponsor gets amazing listenership to a program which merely lists the items left on local busses during the previous day. One proof of the program's effectiveness is that in this particular city only five percent of such items go unclaimed. In other cities the average is 75%. More than 600 stations carry programs featuring some kind of community service, but not all are sponsored.

The community-service angle is not so obvious in many programs and promotions as in Johnson & Johnson's award-winning *It's Your Life.* But properly handled, a series such as WPAT's (Paterson, N. J.) *Most Handsome Policeman* contest can do much more to popularize and gain understanding for police services than a merely academic recital of them. Prentis Clothes, an organization with stores throughout Northern New Jersey, not only increased sales at all stores through this sponsorship, but virtually put one failing outlet back in business. Sales at this outlet, once thought to be badly located, have held up well.

Sponsors on the same station cooperated in contests to select the most popular ex-GI couple and the most popular sweetheart. The first series, by focusing attention on the families of returned GIs, renewed the conscience of the area, according to local service organizations, on their problems of economic and social rehabilitation.

The second series brought moving evidence in contest letters of the high appreciation of young men for clean romance and modest virtues in their sweethearts. Churches and civic organizations praised the series for demonstrating that such thinking was still a lively force in modern romance. Both sponsors, Barney's Furniture Store (Paterson) and Abelson's (Northern New Jersey jewelry chain), did record business as a result of making possible these popular events.

In contrast to the relatively brief but intensive *Most Handsome Policeman* promotion is the regular Tuesday 6:45-7 p.m. broadcast of *The Singing Cop*

(Please turn to page 48)



Kansas City Oil adds a traffic safety feature to its program on KCMO



"Handsomest cop" build listenership and sponsor results for WPAT

Radio fills the gap . . .



Gunnar Back reads comics and Arch McDonald news on WTOP

When presses stop rolling

During newspaper stoppages, advertisers learn anew the power of the air

Part one of a two part story

Newspaper strikes occur throughout the country from time to time. They are broadcasting's very special opportunity to prove just how effective radio is as an advertising medium — just what place it holds in the lives of the area is serves.

The period of a newspaper strike covers lush days for broadcasting. If the strike is long enough, as was the Seattle strike (November 1945 through part of January 1946), advertisers have enough experience to learn how to use the medium and stay with it, to a limited degree, for years after the strike. If it's a short-lived exodus of newspaper workers, very little advertising stays with broadcasting. That's for two reasons. The newspaper advertisers have contracts which make it good business to stay with the black-and-white medium. They frequently have agencies that are not radio-minded, and therfore do not use broadcast advertising too well during the fill-in period.

It must be kept in mind that stations are usually fairly well sold out in their choice spots before a newspaper strike. Thus, when newspaper advertisers rush them for open time, they can only expect — open time.

The most recent newspaper strike took place in the nation's capital. It was a two part affair — a one day warm-up, 6 April, and a three-day follow-up, 11-13 April. The warm-up took most of Washington radio by surprise. Several agencies had been tipped off that there might be a walk-out, but it seems that there was only one radio station which was sure it would happen. Even newspaper-owned stations were completely in the dark, until pressmen did not show up Tuesday, 5 April, between 7:30 and 9 p.m. to make ready for early Wednesday a.m. editions.

At 8:30 p.m. Tuesday Harwood Martin of the agency of the same name called up stations with an "if" schedule of what he wanted already prepared. At 9:59 p.m., 89 minutes later, the strike was official, and Martin's schedule was out of the "if" class. Henry J. Kaufman was also on the ball, and taking a typical D. C. station, WTOP. Kaufman had Lansburgh's (department store), Columbia Building and Loan, Saks Furs, and Kann's Department Store on the air. Only Columbia Federal Building and Loan was a regular WTOP client.

Harwood Martin had Young's Men Shop, Hecht Company (department store), Woodward & Lothrop (department store) and Hahn's (shoe stores), with the first three using WTOP for the first time.

Most advertisers were taken by surprise by the one-day strike, but were all set for the regular walkout. It was the pre-Easter period. A drop in business during the week before Easter Sunday could make the spring an unhappy period for most retailers.

Easter business was not down in Washington during the pre-Easter week. To quote Martin, "Women shop newspaper advertisements, just as they shop store windows. During the strike we know they shopped radio and television, because women came into the stores with lists, saying, 'I heard this on the air'."

Some agencies rushed their clients into radio and TV during the strike without preparation. Others, like Kaufman, took pleanty of time shopping around for the right spot for each client, and have results to prove what the aural and visual air can do for firms that use only black-and-white normally.

Saks, one of Washington's better furriers, is conservative. It had Kaufman gamble $75 on two spots, one each on D. C.'s two leading network outlets. Both were evening spots between 10:30 and 11:15 p.m. Result: ten sales of a $28 coat item directly



THE RACKS WERE BARE THROUGHOUT WASHINGTON, D.C., WHEN PRESSMEN DID NOT GO WORK ON TWO OCCASIONS

traceable to the two spots.

Another Kaufman success came with using TV for Raleigh Haberdasher. They turned to WNBW (NBC-TV in Washington) and bought a participation on the 6-6:50 p.m. scanning. The item was a $9.50 men's nylon shirt, never seen before in D. C., on or off the air. The black-ad-white ad had been scheduled to run in newspapers that didn't appear on the streets. All that Kaufman had done in the participation spot was to have the black-and-white ad pasted on a board and scanned during the time the announcer was describing the product. Result: 28 shirts sold the next day, directly keyed to the video spot. . . . and it isn't easy to sell a $9.50 shirt even in Washington these days.

From eggs to women's shoes radio did a selling job — and so did TV. Safeway Stores hadn't used radio be-

(Please turn to page 40)

SPIN THAT DISK

(Continued from page 25)

when a guest spot seems to demand it.

While it's parents to whom most juvenile opportunity hours appeal, they also have an extensive audience among the three to 13-year-olds, many of whom have performing ambitions. There was a time when most of these opportunity broadcasts were presided over by adults and they still are in many cases like the very successful *Horn and Hardart Children's Hour*, in Philadelphia (WCAU) and New York (WNBC). It was no accident however that the New York program seemed much more entertaining to the youngsters when Ed Herlihy was on a vacation and one of the older youngsters on the program took over. The broadcasts weren't as finished productions in the adult eyes, but their very raggedness was just what the under-13 ordered.

The of-for-and-by quality is what makes many of the kid revues successes. Twelve-year-old Richard Leone, mc's WHOO's *Tom Thumb Follies* for an age group that runs slightly beyond 13, but Orlando's kids love it. Talent presentations do not depend upon premiums but on entertainment at the level of juvenile listeners. They also depend on the know-how of the adult who auditions the talent, writes the continuity, and mothers the brood. In the case of *Tom Thumb Follies*, it's Mrs. Frieda Hilton, who not only knows and trains the young idea, but who has worked for a number of years at radio stations. In other words, when she selects someone for the *Follies* she's thinking just as much about how he'll sound in the home as she's thinking about his native talent. That's why Sears sponsored the program for its kid clothes department. The Wilson Shoe Stores also found that *Follies* sells shoes to the entire family.

It is generally admitted that nothing reaches all members of a home better than a good talent opportunity program. There's nothing worse than the same type of program without talent. In a number of cases dramatic schools have either purchased time or else sold station managements on presenting a juvenile program of the students of the school. In at least half of these cases the programs have drawn an audience completely composed of relatives of the students. Sponsors are warned to avoid kid programs where they've been put together by a school unless the school is exceptional. It's virtually impossible to satisfy anxious parents who are paying tuition and the great radio audience too.

Another popular device that hits a universal yen among the listening blue jean set is the junior disk jockey contest. These sweepstakes can be simple or they can be complete promotions like the one that Ketchum, MacLeod & Grove dreamed up for their client Hamburg Brothers, RCA distributors for Pittsburgh, and a RCA dealer, the Record and Gift Center. The junior disk jockey competition is paid for three-ways, co-op funds from RCA, Hamburg, and the dealer.

The KMG agency plan, which had to be good since it competed for the high school and younger audience with another disk jockey's program that had a faithful audience, involved a regular Junior Achievement-like corporation. There is no money involved, however, and each stockholder is entitled only to one share of nontransferable stock. The corporative title was Sponsor and there were stockholding units in every high school in Greater Pittsburgh. Each highschool unit elected a member of the board of directors, there were weekly competitions for the disk jockey of the week, who was paid the regular union scale for the job. A regular little newspaper called *Sponsor!* was published, mystery tunes were included on the program, and everything promotionwise was planned to make this daily program something terrific.

This junior disk jockey plan was conceived for a very special reason—the youngsters today buy far more popular disks than any other consumer segment. Disk jockeys always sell records even when they're sponsored by other than music stores. When there's a well conceived direct tie-in with record selling the results can be outstanding.

A very special factor in a junior disk jockey promotion such as *Sponsor* is the fact that an advertiser need not buy time on the stations in town with the highest rates. Independents, like Pittsburgh's WPIT, do a real job for music sponsors. That's what they're made of music, news, sports, and music.

Not all juvenile disk jockeys have young audiences. Frequently, if they're like Ann Carter, Warners Bros.' starlet, they'll reach a more adult audience and the kids listen only when their type of music is aired. Ann's session of KFWB tended to showtunes instead of kid tunes and although Ann usually talked about what she thought the composer was trying to say with his music, most kids aren't interested in another kid's reaction to a tune. They know what they think and unless the record spinner has something very hep on the ball, the kids turn a deaf ear. A typical *Ann Carter Presents* session had Bing Crosby's *Easter Parade*, Spike Jones' *Ya Wanna Buy a Bunny?*, Neely Plumb's *Spring Tonic* and Jo Stafford's and Gordon MacRae's *Bluebird of Happiness*. Sixteen-year-old starlet Debbie Reynolds, who also spins records on KFWB, picks disks that also hit at the older age groups. A typical Reynolds spinning session used Ella Fitzgerald's *A Tisket a Tasket*, Gordon Jenkins' *Again*, Frank Sinatra's *Bop Goes My Heart*, and Benny Goodman's *Spring Song*.

The combination of a fresh unsophisticated approach to disk spinning is fun—for adults. The younger set are fresh themselves and not too impressed with seeing themselves mirrored on the air.

They do however go for disk juries of their own age who sit down and say what they think of popular tunes and artists. This approach to a recorded music session is very popular with the eight-to-eighteen group. It's a very simple commercial musical program formula. Take a number of new disks, mix a few hep youngsters—and a musical guest now and then. Let the music, kids, and guests, speak their minds and the result is good listening. It naturally requires an mc who knows how to keep things going, but the mc doesn't have to be a McCafferty on a juvenile disk forum.

Let nothing in this report delude sponsors into believing that the simple combination of youth, disks, and an experienced jockey is a guarantee of commercial success on the air.

'Taint so.

The ingredients are all there but unless they're well mixed by a producer who knows how to keep things going, who can make the kids act and sound like kids, it all can be a huge waste of time and money.

Even if it's a good show, it still can be a waste of time without adequate promotion.

Martin Block is a top flight disk jockey but he can show you his scars, failures on the air, too. ★ ★ ★

Not One...Not Two...But

THREE TOP-FLIGHT DISC JOCKEYS on CKLW



THE TOBY DAVID MORNING SHOW

● From 6 to 9 a.m. daily, Toby David's versatile music-with-comedy routine has won him a high morning rating in the Greater Detroit Area. He has proven, again and again, his ability to move merchandise off sponsor's shelves, fast!



EDDIE CHASE and his MAKE BELIEVE BALLROOM

● Afternoons, 3:30 to 4:45 and evenings 6:30 to 7:00 Eddie Chase's inimitable Make Believe Ballroom . . . of latest recorded dance tunes in a realistic ballroom atmosphere, has ranked him one of Detroit Area's top salesmen. His show listens smoothly with the public . . . and packs a sales punch with sponsors!



HAL O'HALLORAN'S DAWN PATROL

● From midnight to 4:00 a.m., O'Halloran—a star of National Barn Dance fame—amuses a big audience of stay-up-lates with request recordings and an agreeable brand of folksy humor. Participation in Hal's show means sure-fire results at down-to-earth cost!

VERY SOON!
50,000 WATTS
in the Middle of the Dial
at 800 kc.
•
A GREATER VOICE
..A BETTER BUY!

● **Many advertisers have already climbed on the bandwagon, due to the increased ratings of these shows. More will also line up under our new 50,000 watt power!**

CKLW

Guardian Building, Detroit 26 • Mutual System

National Rep.
Adam J. Young, Jr., Inc.

Canadian Rep.
H. N. Stovin & Co.

SALES SUCCESS!

That's why WGAC is on most important lists.

Here are just a few of the many spot radio users who find the WGAC combination of coverage and sellability profitable.

- Ajax Cleaner
- BC
- Brock Candy
- Brown Mule Tobacco
- BQR
- Camel Cigarettes
- Carter's Pills
- Cashmere Bouquet Soap
- Colgates Dental Cream
- Doan's Pills
- Duz
- Griffin Shoe Polish
- Grove's
- Hercules Powder
- Ivory Soap
- Kools
- Mrs. Filbert's Margarine
- Nabisco
- Obelisk Flour
- Oxydol
- Poligrip
- St. Joseph's Aspirin
- Tenderleaf Tea
- Vel
- Vicks

Let us tell you why WGAC is one of the nation's lowest cost salesmen. A million people served largely by one station—

WGAC

5,000 watts—ABC—580 KC

AUGUSTA, GEORGIA

. . . AVERY-KNODEL . . .

RTS . . . SPONSOR REPORTS . . . SPONS

-continued from page 2-

Color-TV talk only hurting visual broadcasting in general

Despite all talk of color-TV and adapters which are said to convert monochrome television sets so that they can receive pictures in full color, truth is that such converters at present would cost more than many current black-and-white sets on market. There will be no color-TV for the home for at least seven years, and most authorities think ten years would be more accurate estimate.

FMA tries tearing down AM to build up FM

Frequency Modulation Association is now attacking standard (AM) broadcasting in hopes this will help FM acceptance. ABC network was recently slapped for cutting down FM broadcasting hours in Chicago, and AM was characterized as "diminishing medium." It all adds up to hurting radio broadcasting, which is still air's number one advertising medium. It's true that AM broadcasters didn't help FM along the road, but nothing is gained by tripping further.

Selective broadcasting fairly consistent throughout 12 months

Selective broadcast advertising placed on market-by-market basis varies only two points throughout year. Top month finds 9.30% of annual business placed, while low month has 7.48%.

Kate Smith tries disk jockeying for ABC on Monday nights

Despite consistent failures of transferring disk jockey appeal to networks, Kate Smith and Ted Collins are going to try it again, this time for amazing stretch of two hours each Monday night starting 4 July. Program will be aired Mondays 9-11 p.m. over ABC. Kate's MBS shows continue, at least for time being.

Big attendance at foreign-language program clinic

Indicating the importance of programing for segments of radio's audience, nearly 50 station men attended WOV-inspired Foreign Language Broadcasting Clinic at Hotel Roosevelt 15 June. Stations are getting over idea that they must be something to everyone and are now thinking of being everything to some listeners. Foreign-language audience is faithful plus.

$1,000 for "MIKE MYSTERIES"

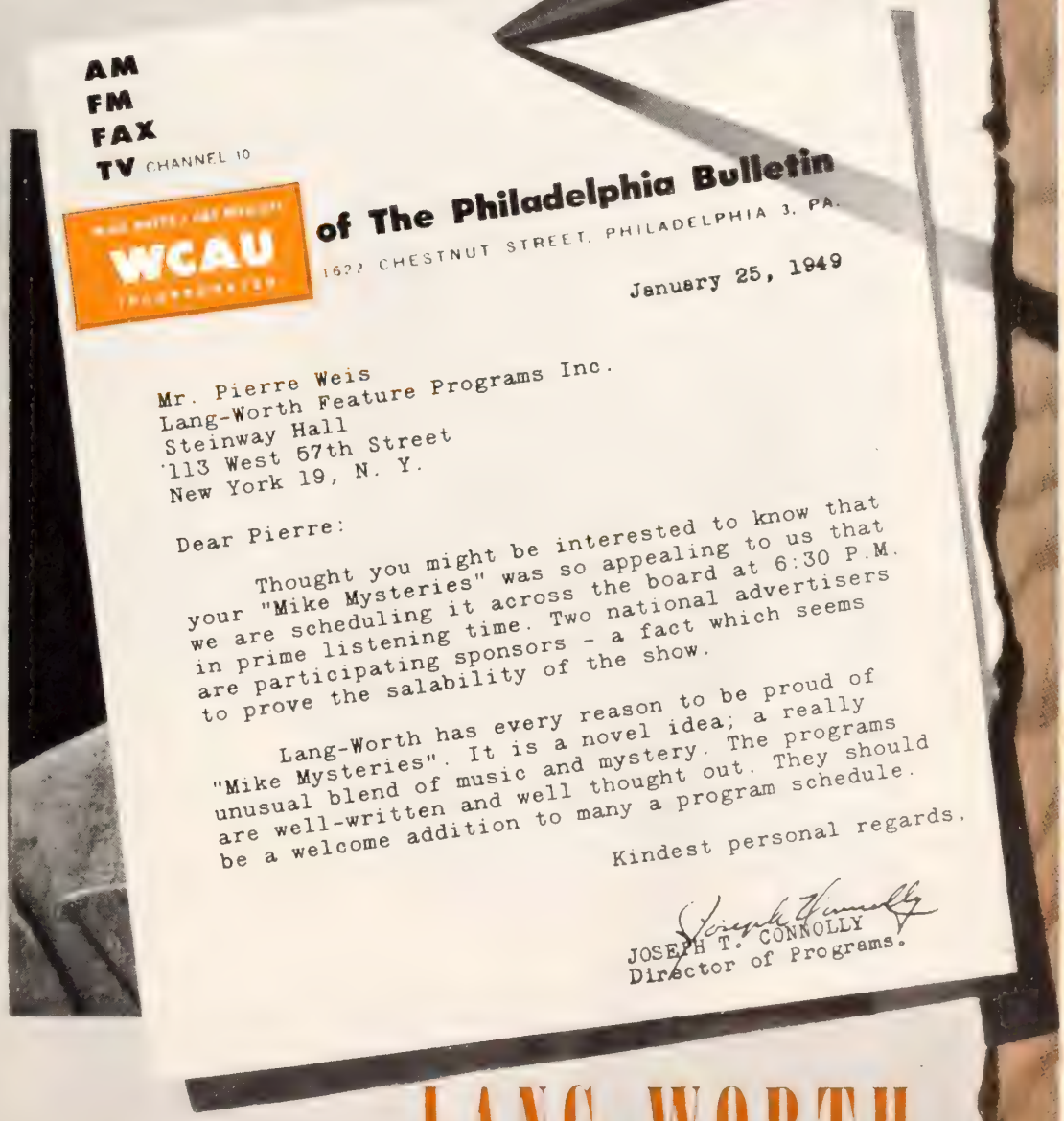
Convicted of Stealing Audiences, Killing Competition and Beating High Costs

"Mike Mysteries" is a 15-minute "Network Calibre" show (5 times weekly) worth a minimum of $1,000 per program. Yet, it is available to local and regional sponsors at station time plus a small service fee. What a reward for sleuthing sponsors!

DESCRIPTION

"Mike Mysteries" combines murder, mystery and music. Each show includes a 2-minute "Whodunit?" written by Hollywood's ace mystery writer, John Evans. Listeners are held in suspense awaiting the solution until end.

"Mike Mysteries" is a member of the fabulous Lang-Worth gang, including "The Cavalcade of Music," "Emile Cote Glee Club," "Through the Listening Glass" and 14 other programs equally guilty of stealing audiences for over 1,200 advertisers.



AM
FM
FAX
TV CHANNEL 10

WCAU

of The Philadelphia Bulletin

1622 CHESTNUT STREET, PHILADELPHIA 3, PA.

January 25, 1949

Mr. Pierre Weis
Lang-Worth Feature Programs Inc.
Steinway Hall
113 West 57th Street
New York 19, N. Y.

Dear Pierre:

Thought you might be interested to know that your "Mike Mysteries" was so appealing to us that we are scheduling it across the board at 6:30 P.M. in prime listening time. Two national advertisers are participating sponsors - a fact which seems to prove the salability of the show.

Lang-Worth has every reason to be proud of "Mike Mysteries". It is a novel idea; a really unusual blend of music and mystery. The programs are well-written and well thought out. They should be a welcome addition to many a program schedule.

Kindest personal regards.

Joseph T. Connolly
JOSEPH T. CONNOLLY
Director of Programs.

Information leading to the capture of "Mike Mysteries" may be had from your local Lang-Worth subscribing station or its representative.

LANG-WORTH
feature programs, inc.

STEINWAY HALL, 113 WEST 57TH ST.
NEW YORK 19, N. Y.

Network Calibre Programs at Local Station Cost



Mr. Sponsor asks...

"FM is a superior form of broadcasting, yet thus far it hasn't become an efficient national advertising medium. Why?"

Joseph Giordano | Sales and advertising manager
V. La Rosa and Sons, Inc., Brooklyn

The Picked Panel answers Mr. Giordano



In reply to this question, may I respond with another question: What has gone wrong in the United States to permit the suppression for over ten years of the best form of aural broadcasting known?

There is much enlightenment in the hearings held by several Congressional committees that have looked into the happenings in the broadcast field during the past ten years. Briefly, however, the reason FM has not made more commercial progress is this:

Before the war FM was a highly competitive, fast-moving threat to the AM system. It was progressing at an ever-increasing rate that could not be slowed down by anything short of war. The four-year war period enabled the Federal Communications Commission to take the engineering of the system out of the hands of the men who built the art and to redesign it according to its own ideas.

One of these ideas consisted in moving FM from the band where it was operating successfully, on the ground there would be "intolerable interference" if FM stayed there. A second idea was the imposition of the "single market plan," which had the effect of destroying the coverage of the principal pioneer FM stations by cutting down their power to a few percent of what the Commission had already authorized.

The net result was to remove FM as a serious commercial threat to the established AM system, reducing it, for the time being at least, to a mere adjunct of the existing system.

The whole matter has been surrounded by a series of extraordinary circumstances. In 1945, the then chairman of the FCC informed members of Congress that FM must be moved from the channels where it was operating successfully because of "intolerable interference." Into these regions of "intolerable interference" was moved the television service—a service at least a score of times more vulnerable to interference than FM. The explanation given in 1945 was that television was to be in these channels "only temporarily."

Now comes another FCC chairman urging all broadcasters to get into television on these same channels before it is too late—that television will be in these channels permanently.

It is "engineering" of this sort that has hampered the development of the FM system. Other reasons were succinctly stated in the remarks of Congressman Walter of Pennsylvania, printed in the Congressional Record of 12 April: "FM has been obstructed, stepped on, blocked, or ignored from the start—by some of the big interests in AM radio and by the Federal Communications Commission."

However, despite the fact that it was impossible, after the change in frequencies, to obtain adequate high-power transmission for over two years, and despite the fact that sensitive, inexpensive receiving sets required nearly three years before quantity production could be obtained, the time has now arrived where the superior service and greater coverage of the FM system are about to be demonstrated to a large part of the population of the United States.

EDWIN H. ARMSTRONG
New York



FM being a definitely superior form of broadcasting, it has been hampered mainly by the numerous weak crutches of low-powered interim operations which have been more detrimental to the FM industry than any other one thing.

Now that the pressure groups are realizing the unlimited possibilities of FM, due to the coverage, quality, etc., the way has been paved for high powered FM to do the job. This, in my opinion, will be accomplished in a very short period of time. With the stepped-up production of low-priced quality FM receivers, including FM automobile sets, the outlook for the FM industry at this time is indeed very bright.

ELOISE SMITH HANNA
President
Birmingham Broadcasting Co.
Birmingham, Ala.



FM is a superior form of broadcasting, and it *is* an efficient medium for national advertising. The fact that this unsurpassed method of sound broadcasting is not being used for national advertising on a scale similar to AM usage does not in any way lessen its efficiency as such a medium.

Consider facts and we see that FM is the bright spot in the broadcasting picture. There are more than 750 FM stations now in operation, consisting of 728 commercial FM stations and an additional 30 or more educational FM stations. These commercial FM stations, in addition to covering the more densely populated urban areas, cover as well considerable rich rural and agricultural sections. Boiling this down into more specific terms of coverage: there are more than 100,000,000 people—better than two-thirds of the total population of the U. S.—who live in 451 cities served by FM stations. And this coverage is the same day and night since FM signals are unaffected by nighttime atmospheric conditions that interfere with the transmission of AM signals.

The coverage is there day and night and it is there on static-free, interference-free, superior-coverage basis. And don't take my word for it.

FCC chairman Wayne Coy in a recent speech said he felt encouraged by the growth of FM; that FM will continue to grow; that FM will not be squeezed out by television; that the nation will continue to require sound radio service; that the best sound radio service is FM; that millions of people can be reached adequately *only* by FM; and that it is becoming increasingly important for advertisers to reach the FM audience.

Concerning the latter, Coy emphasized: "Millions of people can be reached by an adequate signal only with FM. Those millions are consumers who are becoming increasingly important for advertisers to reach as the tempo of American merchandising is stepped up."

One of advertising's basic principles is: "You've got to reach 'em to sell 'em." Radio advertising is also

(Please turn to page 68)

Watch the New WDSU

No other New Orleans station is doing so much, for so many . . . . . so successfully!

Televised for the First Time!
The World Famous Mardi Gras
(Sponsored by General Electric)



"New Voices"
A Simulcast (AM-TV-FM) Series.
One of the many new WDSU Productions.
(Open for Sponsorship)



AM - TV - FM
WDSU
NEW ORLEANS

5000 WATTS • ABC • Represented by JOHN BLAIR & CO

RADIO FILLS GAP

(Continued from page 33)

fore the strike for a long time. It featured white eggs for Easter dyeing and sold out following one day's radio featuring of the special.

It may not seem that Easter is of much moment to a drug chain, but it is. Easter business must be high, or else the sales trend suffers. People Drug Stores is the dominant chain in Washington, it had, several years prior to the strike, used no radio. Came the pressman walk-out and it used WOL, WTOP, WWDC and WWDC-FM-Transitradio. Business held up.

It wasn't only the local-retail accounts that switched for the strike period to radio, but some national advertisers also bought special time. Hormel was one of these, buying as many as 11 announcements on a single station through BBD&O.

WHAT STATIONS DO WHEN PRESSES STOP IN 4 JULY ISSUE

No other station—

Chicago or elsewhere—

COVERS

South Bend . . .

only WSBT does that!

Sure, other stations *can* be heard in South Bend — but the audience *listens* to WSBT! This station always has been, and still is, the overwhelming choice of listeners in the South Bend market. No other station even comes close in Share of Audience. Look at any South Bend Hooper for convincing proof.

WSBT
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

SPONSOR IDENTIFICATION

(Continued from page 23)

Scouts has 80.2% of its listeners testifying to the fact that the program is sponsored by Lipton's tea and soups. *Talent Scouts* isn't an old timer. It doesn't indulge in any commercial gimmicks—Godfrey does the commercials in his "straight" Godfrey way. There's no attempt to get the name "Lipton" in every Godfrey gag. The name "Lipton" isn't in the program title.

The program ranked fifth in Sponsor Identification is *Fibber McGee and Molly*. Like Godfrey, its high SI is due to the personalities on the program. . . . the Jordans and Harlow Wilcox. It's Wilcox who does the selling but the fact that he's built into the program has made "Waxy" possible.

Of the second five in the SI *Top Ten*, four are quiz programs and give the sponsors' tradenames a constant plug. Since they all are giveaway programs, they disprove the theory that giving away a number of tradenamed products on the air reduces the impact of the sponsor. The four are all daytime programs, which belies another theory, i. e., that women don't listen intently during their housework hours.

Program number seven in February SI rating is the *Telephone Hour*. With the exception of the fact that it has been on the air in the same spot for a number of years, and has the advertiser's name in its title, it just doesn't adhere to the high commercial impact tenets.

Programs don't stand still in their Sponsor Identifications. Despite the fact that the *Aldrich Family* has delivered a loyal constant audience for over ten years, a year ago February it's SI was down to 35.8. The "coming, mother" comedy drama has always had the same sponsor, General Foods. It seldom has been announced as a GF program, because it has had to sell not the corporate title but a number of GF products. It was also used to sell two or three different products per broadcast through the cowcatcher (before program announcement) and hitchhike (the past program tag) routine.

Currently, GF has decided to permit Henry to concentrate on Jello Puddings.

Result?

The *Aldrich Family* SI has increased

Just Published!



This new book for radio station managers, promotion men and sales reps tells how to get maximum sales results from station promotion

SPOT RADIO PROMOTION HANDBOOK

64 pages, 8½ x 11, $1.00

Here is a straight-forward report of immediate and momentous interest to you. It tells *how advertisers and agencies say they select stations for spot radio advertising* . . . interpreted in terms of spot time selling and promotion.

These are your prospects and their agencies speaking

In this new Handbook, important consumer advertising and sales executives, agency principals, account executives, media directors and time buyers take spot time selling and promotion apart. They pull no punches, but they point up clearly, not just its weaknesses, but also its inherent strengths and *its often unused potentials* for helping you sell more time by helping advertisers select your station whenever it offers them what they are looking for.

Here's just an idea of what you'll get out of what they say

Read and study what these experienced advertising people say about time buying, as reported in the SPOT RADIO PROMOTION HANDBOOK and interpreted in terms of spot time selling, and you'll discover . . .

- . . . how to keep more of your direct mail out of the wastebasket, where so much of it goes before it's had a chance to deliver;
- . . . how to use trade paper advertising to make impressions that contribute to selling;
- . . . how to do an important and perfectly timed informing and selling job with space in the buyers' service type of publication;
- . *how to help your representatives find more time and opportunities for productive calls.*

The SRPH covers all major selling tools

The SPOT RADIO PROMOTION HANDBOOK shows how all the major tools of spot time selling and promotion (station salesmen and reps, direct mail, advertising in the different types of trade and service papers that reach advertising and sales executives) serve, or can serve, *specific needs* of advertisers and agencies.

It breaks down the time-selling job into its component steps and shows which parts of it can be done most effectively and most economically by which sales tools or combination of sales tools.

It describes the sort of station and program information buyers of spot time say they want and rely on when they're comparing the different possibilities and making their final station selections.

In short, *the SPOT RADIO PROMOTION HANDBOOK gives you a practical, workable promotion pattern that will enable you to get the greatest possible benefit from what you spend for direct mail and space.*

It would cost you thousands to get for yourself what this book gives

If you retained highly competent field interviewers to poke around among advertisers and prospects and their agencies, you'd certainly get some very useful and objective answers to many selling and promotion problems. *Now*, this book does exactly that *for* you. It saves what you would have to spend in time, money, and manpower to find out for yourself what it takes to give your own promotion and advertising *real selling power.*

If you don't agree with us after you've read it, just return the book and we'll promptly refund the dollar.

Gives you what it would cost you, literally, thousands of dollars to get for yourself: a first-hand, up-to-date, composite picture of spot time buying habits, practices, procedures, and problems—and *how you can influence them most favorably.*

PARTIAL TABLE OF CONTENTS

INTRODUCTION — A first-hand study of users' practices and viewpoints; The spot time selling job; The time salesman; The printed word, the salesman's helper.

WHO PARTICIPATES IN SPOT TIME BUYING—Where list building begins. The pattern of working responsibilities; Market selection; Six negative market factors; Budget and appropriation; Station selection.

WHAT BUYERS SAY THEY WANT TO KNOW ABOUT STATIONS—Difference in viewpoints. What sort of information wanted most; Four major station values: (1) *Coverage,* Geographical Characteristics, economic and marketing characteristics; (2) *Audience,* Station "personality" plus program power; (3) *Programming and program structure;* (4) *Production quality:* Product merchandising aids; Program promotion; Availabilities; Cost; A valuable time-sales promotion pattern.

HOW TO REACH THE PEOPLE WHO INFLUENCE TIME BUYING—*Station salesmen and reps:* Dispensers of availabilities; Increasing salesmen's chances to close; *Direct mail:* What do agencies and advertisers do with it; useful information the key to successful direct mail; *The radio, sales, and advertising trade papers:* They're all different; *The buyers' service type of publication:* How used; Timing factor important promotionwise; Salesmen and printed word a team; Habit of use lays basis for full promotional value.

CONCLUSION—Increase sales volume; Reduce unit selling cost. The research behind this book and an invitation.

STANDARD RATE & DATA SERVICE, INC.

The National Authority Serving the Media-Buying Function

CHICAGO • NEW YORK • LOS ANGELES • SAN FRANCISCO

Convenient Order Form

STANDARD RATE & DATA SERVICE, INC. S-6
333 North Michigan Avenue, Chicago 1, Ill.

Please send me a copy of the new SPOT RADIO PROMOTION HANDBOOK. Enclosed is my dollar. I understand that you will refund my money if I return the book to you in ten days.

NAME..... TITLE.....

COMPANY.....

STREET..... CITY..... ZONE..... STATE.....

20.3 over February 1948. Whereas only 35.8% of the listeners knew who was sponsoring the Ezra Stone opus last year, 56.1% testified that the product was now Jello Puddings. Multiple products, according to Deckinger, do not cut down SI for a half-hour evening program. They did for the *Aldrich Family*.

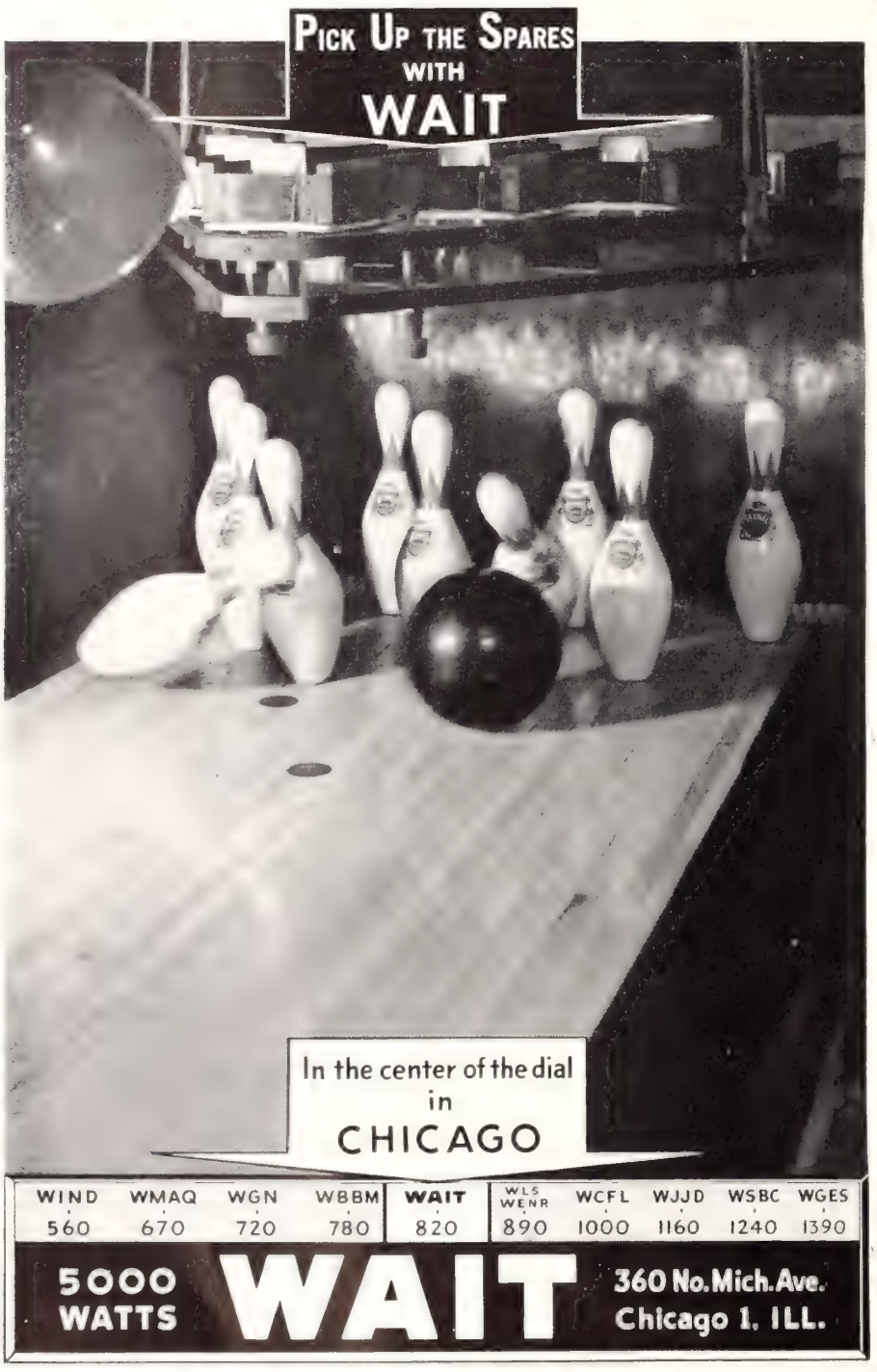
Another example of an improved SI is Groucho Marx's comedy quiz. Last February it could only deliver 33.2% of its audience that knew the advertiser presenting him was Elgin-American. This year, in February, 52.7% told the Hooper voices-with-a-smile that Marx was selling Elgin-American compacts, an increase of 19.5.

Not all SI's go up, not by far. Two good programs in the past year saw their SI's plummet downward. Red Skelton, a year ago February with Kools for a sponsor (Penguins and all), had a 66.2. February of this year, with a better time on the air, Friday, 9:30 to 10 p.m., he had a 26, a cool loss of 40.2 of sponsor recognition. The product was new for Red (P&G's Tide) and the shift from a tobacco to a soap wasn't negotiated well.

Mystery Theatre for years has been a low-cost-effective-sales vehicle. Previously it was known as the *Molle Mystery Theatre*, which helped establish the sponsor's name, Molle. It rated 55.2 February 1948. Sterling Drug decided to move *Mystery Theatre* from Young & Rubican to Dance-Fitzgerald-Sample, to cut its budget, and to use it to sell a number of products, including Double Danderine. Result of the combination, plus a move from NBC Fridays to CBS Tuesdays, dropped the SI from 55.2 to 18.4. Drug houses are generally not too interested in their programs' SI's. (A reporat on this is due in SPONSOR, 4 July.)

A number of other studies of Sponsor Identification have been made by advertising agencies. These have been made not because the agencies give a great deal of credence to the importance of SI, but because the index is the only one, aside from Nielsen's product usage, that is available for evaluating the commercial impact of a program.

Some of the studies reveal some startling facts. Among these is included the relationship between the



REPRESENTED BY: RADIO REPRESENTATIVES, INC.

COVERS THE PROSPEROUS WHEELING METROPOLITAN MARKET

W T R F

AM-FM

Studios and Transmitter:

BELLAIRE, OHIO

Wheeling, W.Va. Martins Ferry, Ohio

Represented by

THE WALKER COMPANY



JUNE 12, 19
Fritz Reiner



JUNE 26
JULY 3, 10
Arthur Fiedler



JULY 17
Sigmund Romberg



JULY 24, 31
Wilfred Pelletier

Every Sunday Evening
June 12 through September 4

UNITED STATES STEEL

presents the

NBC SYMPHONY ORCHESTRA

Summer Concerts

WORLD-FAMED CONDUCTORS
DISTINGUISHED SOLOISTS

...and GEORGE HICKS
speaking for U. S. STEEL





AUGUST 7
Percy Faith



AUGUST 14, 21
Dimitri Mitropoulos



AUGUST 28
Antal Dorati



SEPTEMBER 4
Harold Levey

U. S. STEEL HOUR · SUNDAYS 8:30 P.M. (EDT) · NBC NETWORK

"buy, buy, buy" and "hurry, hurry, hurry" announcements and those that just inform the listener of the reasons why she should buy the product. The Sponsor Identification of the former type of commercial is much lower than that of the "informative" type of air selling.

Low program type on the SI pole is mystery, while, as indicated previously, quiz tops the rank order. Only three program types deliver better-than-average SI's: quiz, comedy variety, musical variety. Five types consistently deliver less-than-average commercial recognition: classical music, general drama, popular music, comedy drama, and mystery drama.

There is very little relationship between cost of program and its SI. While Deckinger reported that there tends to be a half-point improvement per thousand-dollar-of-talent cost, he also points out that his figures (1947) revealed that *Dr. Christian*, with a talent cost of $4,000 a week, received a 57, and Fred Allen, with a cost of $20,000, received only a 29. To bring these figures up to date (February, 1949) *Christian* has a 50.4 and Fred Allen a 48.8, a much closer lineup in SI, but there's still the great divergence in talent cost in these two programs. Current talent figures indicate that *Christian* costs nearer $5,000 now and that Fred Allen's figure has been shaved a little. However, even with both shows neck-and-neck, Deckinger's point continues to be good—talent cost in itself is no insurance for a better SI.

Hooper has from time to time projected what he calls an *Impact Rating* for programs. This is a combination of Hooperatings and Sponsor Identification. For February, *Lux Radio Theater* had a Hooperating of 25.1 in the 36-city telephone-home survey. It had, for the same period, a Sponsor Identification of 86.3. Eighty-six-point-three percent of 25.1 is 21.7. That's how impact ratings are figured. They represent the percentage of the telephone homes that listened to the program and knew the sponsor or his product.

The Impact Rating does things to a program's Hooperating. The Speidel portion of *Stop the Music* had a 23.2 Hooper for February, 1949, but only an 8.4 Impact Rating due to a low Sponsor Identification (36.4). The misidentification factor on programs like *Stop the Music* is many times higher than in the case of 90% of the rest of the programs on the air. The same is true of *Breakfast Club*, and even Arthur Godfrey's daytime segments have a high confusion factor, due to different sponsors per 15-minute segment. Godfrey's misidentification runs as high as 26.2 for his National Biscuit 10:45 a.m. broadcast. The Philco segment of *Breakfast Club* had a misidentification of 25.2. Listening on *Stop the Music*, because of the contest factor, is tighter than on another type of program, and the misidentification doesn't run as high as *Godfrey* or *Breakfast Club*, but it nudges them. The Speidel section (8:30 p.m.) reaches 23.4 in wrong responses to the question, "Who sponsors the program?"

There has been much stress on the hypoed Sponsor Identification which results from telecasts. While there are no 36-city TV Sponsor Identification figures available, Hooper has compiled figures for New York, and they average only ten points higher than the 36-city regular radio SI figures. Since New York is presumed to be more brand-conscious than the rest of the country it's not surprising that the TV Sponsor Identification figures for

(*Please turn to page 63*)

WALA First by Far in the big Mobile Market

SHARE OF AUDIENCE*	
8 AM to 12 Noon	31.8%
12 Noon to 6 PM	47.2%
6 PM to 10 PM	49.0%

*Hooper Station Audience Index October, 1948—February, 1949

For a further breakdown, see—

HEADLEY-REED, *National Representative*

WALA MOBILE

AN AFFILIATE OF THE NATIONAL BROADCASTING CO.

W. O. PAPE, *President*

Sixth in a series explaining why SPONSOR is the best buy

Facts about readership at

COMPTON ... and at

Ted Bates

There's no secret about SPONSOR's popularity at national advertisers and agencies. It's a single-purpose publication. 100% devoted to the dollar-and-cents aspects of broadcast advertising.

Because it gets intense home readership, because it appeals to the very people who are in a position to buy your station facilities, because it's an important publication you'll find SPONSOR ideal for your national advertising purposes. Ask your national representative.

Three out of every four copies (8,000 guaranteed) go to broadcast advertising buyers. An average of 10% paid subscriptions go to readers at each of the 20 top radio-billing agencies.

"SPONSOR's the answer to a need in trade papers. Everyone here reads it that should."
HENRY CLOCHESSY,
Head Radio Timebuyer, Compton

"SPONSOR brings me 'inside' on all current radio and television activities. I especially look forward to the 'Mr. SPONSOR ASKS' forum which puts various industry bigwigs on the spot."
BETTY RUTH BRUNS,
Timebuyer, Ted Bates

Compton

Subscriptions to SPONSOR			**10**
Home	**4**	**Office**	**6**
Executives	**2**	**Radio Director**	**1**
Account Execs	**1**	**Media Director**	**1**
Timebuyers	**3**	**Others**	**2**

Some Compton clients who subscribe: Goodyear Tire and Rubber, Procter & Gamble, Socony-Vacuum Oil

Ted Bates

Subscriptions to SPONSOR			**6**
Home	**4**	**Office**	**2**
Executives	**2**	**Others**	**1**
Timebuyers	**3**		

Some Ted Bates clients who subscribe: Brown & Williamson Tobacco, Carter Products, Colgate-Palmolive-Peet, Continental Baking, Standard Brands

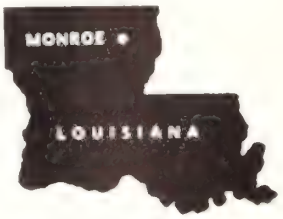
SPONSOR

You're sure to hit home with sponsors and agencies when you advertise in SPONSOR

For buyers of Radio and TV advertising

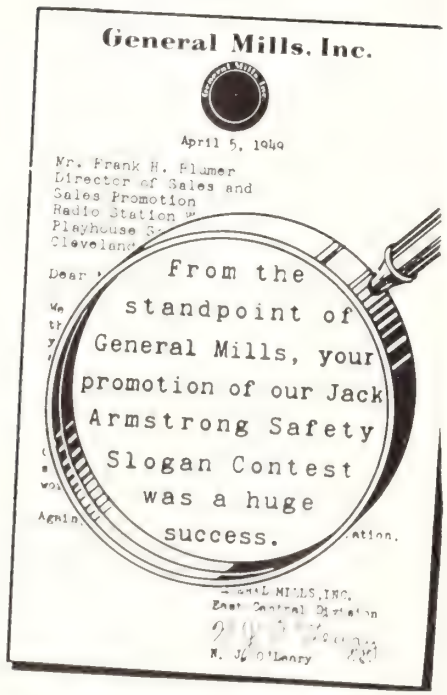
40 West 52 Street, New York 19

97,410 Radio Homes
in the area served by
KMLB
— the station with more listeners than all other stations combined —
IN N.E. LOUISIANA
Right in Monroe, you can reach an audience with buying power comparable to Kansas City, Missouri. 17 La. parishes and 3 Ark. counties are within KMLB's milevolt contour. Sell it on KMLB!



KMLB
MONROE, LOUISIANA
★ TAYLOR-BORROFF & CO., Inc.
National Representatives
★ AMERICAN BROADCASTING CO.
5000 Watts Day • 1000 Watts Night

An excerpt from a letter to Cleveland's Chief Station



BILL O'NEIL, *President*
WJW
CLEVELAND
BASIC ABC Network
850 KC 5000 Watts
REPRESENTED NATIONALLY BY HEADLEY REED COMPANY

p.s. *(Continued from page 14)*

version of *Stop the Music* has pulled in. *Winner's* ratings have also improved, partially as the result of a hypoed viewer interest and partially because of a switch to Saturday nights and a better time, until the show now rates ninth in the 8-14 May TV Hooper for New York with a 29.3. *Stop the Music*, in which *Winner* producer Goodson also has a hand, is doing nicely, earning itself an average hourly rating, in New York, of 26.5 in the same Hooper TV rating.

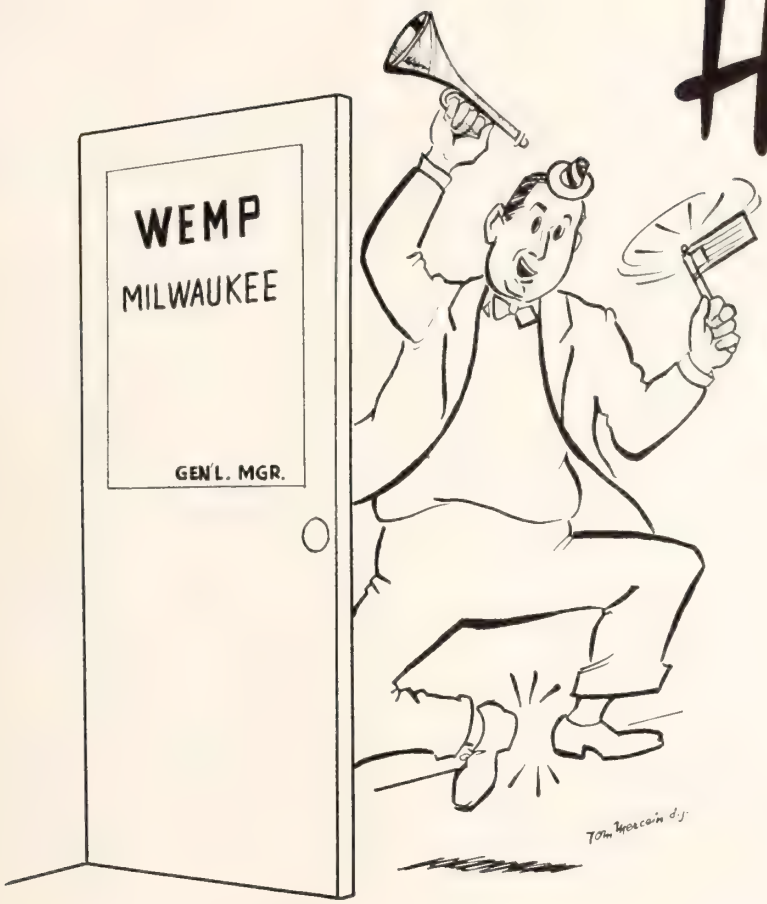
Although the total number of postcards returned to the TV *Stop the Music* is as much as the total number of television sets in the country a few months ago, the visual show isn't likely to put the parent radio version out of business for a long time. Several times, people who have been called by the TV show have promptly named the "mystery melody" used on the radio program. To the majority of listeners to the radio *Stop the Music* who live in non-metropolitan centers, and to whom the long-distance phone-call gimmick means most, the show is still primarily a radio program.

NBC, which has long had an unofficial "thumbs down" policy on give-aways, has chucked the policy out of the window. With top-rated shows still leaving NBC for CBS, the interest in money-making shows has returned. A super-give-away NBC show entitled *Hollywood Calling* is set to start on 10 July, with the second half of the one-hour show already sold to Gruen Watch. NBC, possibly with tongue-in-cheek, has stated that it is not an attempt to fight erstwhile NBC comic Jack Benny on CBS, but *Hollywood Calling* is scheduled for the Sunday night 6:30-7:30 p.m. spot, with the Gruen portion directly opposite Benny. The show will feature film star George Murphy and a host of Hollywood-name talent on a rotating basis. The program revolves around the long-distance telephone, with guest stars making the calls, and questions growing out of the movie industry. The beginning jackpot is huge, already set at over $30,000, with extra prizes (example: a "prop" layette from a recent film, for an expectant mother) coming from the movies themselves. Extra promotions for the show, featuring salutes to various states, will be an outgrowth of the question-selecting process, by which state governors choose the numbers to be called. NBC expects to go the promotional limit on the show, which was hatched in a collaboration between Lou Cowan, *Stop the Music's* mastermind, and network program executives.

Film exhibitors, now divorced from the film makers by governmental decree, are reported to be working out a scheme to curb the inroads of TV and radio give-away shows into their boxoffice returns. An organization, aptly titled Santa Claus Quiz Shows, Inc., is planning a series of 52 ten-minute film shorts with a quiz-show theme, the theater audiences to be the only ones permitted to play the game. The jackpots, now approaching *reductio ad absurdum* among give-aways, are planned to top $100,000, with a good deal of emphasis on the merchandise prizes that will receive lobby-display ballyhoo.

Bretton Watches has followed Gruen's lead into network give-away programing. This watch firm, a newcomer to broadcast advertising, has purchased a John Reed King vehicle, *Go For the House*, on ABC and will schedule it, probably with a new title, in the first half of the hour-long period vacated by *Theatre Guild's* move to NBC. The show, which will sell Brettons on Sunday nights, 9:30-10 p.m., will feature a telephone gimmick.

Happily in the middle of the new activity in give-aways, both in and out of broadcasting, are the nation's give-away brokers. Typical of their rise is New York's Prizes, Incorporated. In four years, Prizes, under the direction of Don Barry and Rose Magdalany, has gone from a two-station, six-client set-up to an organization servicing 150 radio and TV stations and 120 clients whose merchandise, totalling now over $2,000,000 annually, is given away on the air, via local stations mainly.



Hooper Up!*

SEE WHAT THE BOYS IN THE BACK SEAT WILL HAVE!

WHY *"Hooper-up"* AT WEMP?

1. **Policy of popular music all day long pays off in Milwaukee**
2. **More play-by-play sports than any other Milwaukee station**
3. **Programs and personalities that please the people:**

- HI-TIME 6-9 AM with Vern Harvey
- CLUB 60 2-4:30 PM with Tom Shanahan
- 1340 CLUB 4:30-7 PM with Tom Mercein
- OLD-TIMERS PARTY 7-8 PM with Bill Bramhall
- WIRE REQUEST 11:30-2:00 AM with Joe Dorsey

Share of Audience

*Hoopereport	WEMP Position Nov. Dec. 1948	WEMP Position Mar. Apr. 1949
10 listed stations (3 Chicago) MORNING	7th	3rd
10 listed stations (3 Chicago) AFTERNOON	7th	4th
7 listed stations (3 Chicago) EVENING	6th	3rd

Based on Hooper Station Listening Index

SPONSORS ARE IN GOOD COMPANY ON WEMP

Gimbels	Schusters
Household Finance Corp.	Kool Cigarettes
Miller Brewing Co.	Robert Hall
Colgate-Palmolive Peet	Hudson Motor Car
Socony Vacuum	F. W. Fitch

WEMP AM-FM

Milwaukee, Wis.

Hugh Boice . . . General Manager
Headley-Reed Inc. . . . National Representatives

Milwaukee's ONLY Full Time Independent

PUBLIC SERVICE

(*Continued from page 31*)

over WFDF. This program, sponsored by The Hamady Bros., was recently selected as one of the winners of the outstanding service to highway safety.

Sgt. Wilburn Legree, The Singing Cop, is a member of the Flint Police Department assigned to special duty in connection with the safety program throughout the Flint school system. He makes daily appearances at schools and before other groups of children to sing safety songs and tell them stories about safety. Hamady Bros. feel their institutional commercials have more than paid off, though they have made no attempt (feeling it inconsistent with the nature of the program) to trace business directly to the show.

For the same reason Johnson & Johnson have refrained from using any of the proved devices for testing the impact of their commercials on *It's Your Life*. They use a dignified, restrained selling message instead of the strictly institutional copy used by Hamady Bros., a grocery chain.

This program is produced in the form so often adopted by the sponsor interested more in prestige than in direct commercial impact—the documentary. This form of presentation is probably the champion rating-depressor. That is mainly because its attempt to be realistic and "hard-hitting" usually loses—as commonly produced—just the program values that attract audiences. This has been true of even such elaborately-produced documentaries as CBS' *The Eagle's Brood*, whose rating plunged to a 6.4 from the previous 11.1 earned by *Information Please* and depressed ratings on both sides of the period for several broadcasts following. So producer Ben Park of the Chicago Industrial Health Association had two strikes against him when he walked into the advertising sanctum of Johnson & Johnson with audition records of *It's Your Life*.

How would a documentary-type program designed to promote better living through better health fit into the advertising program of Johnson & Johnson? Especially when the advertising program for 1949 had already been formulated without plans for radio?

The show was presented as a 15-minute program designed to be aired in the daytime five times a week. This meant a predominantly woman's audience, which seemed right for surgical dressings and baby products (the division of the company to which Ben Park made his presentation).

It had one quality that set it apart from competing daytime programs: it promised to tell the people of Chicago (or any community) about the resources and the people who were working day and night to protect their health, the future of their children, the whole pattern of their daily lives.

But with all this, would people *listen?* Could such a humanitarian program build an audience in competition with the powerful appeal of serials and other successful daytime radio? The fact that Ben Park was producer meant something. He had set Chicago aflame last year with *Report Uncensored*, the series that won nine awards, including the du Pont and Peabody. He started specializing in educational and public service broadcasts on Wisconsin's state-owned WHA while attending the university at Madison.

Edward G. Gerbic, Johnson & Johnson advertising director, was well aware that some of the most attractive appeals in daytime radio include both people and problems with which women can identify themselves; suspense; and happy solutions. He put *It's Your Life* under a microscope to find out how many of these qualities it promised to develop.

The woman listener would get situations and stories that could be her own or her family's. Park proposed that the first 13 weeks should unfold problems from *The Birth of a Baby* right on up to old age. The tape-recording technique could capture colorful, gripping stories of situations part and parcel of daily life—with the ring of honesty and truth.

Under the expert writing and direction of Park the gradual development of a delinquent boy's life story, for example, could create the necessary excitement and interest from one broadcast to another. The moral of the series was that the happy solution is the intelligent, logical one—that in nearly every case hope and help are close at hand. The show would carry as a daily message the news that assistance was there if listeners would only ask for it.

It was all there—and more. It offered that rare union, the "just right" combination of program content and advertising vehicle. Johnson & Johnson, on the recommendation of their agency, Young & Rubicam, New York, and Gerbic, decided to expand the budget for the baby products and surgical dressings division to include the show.

It's Your Life started 18 October on Chicago's WMAQ in the 11:15-11:30 a.m. spot Monday through Friday. This pitted it against three popular network shows, *Welcome Travelers*, *Kate Smith Sings*, and *Aunt Jenny*. From an initial Hooperating of 0.6 it climbed steadily to 1.4 then 3.1. This represented a 15.3 share of audience, or an increase of 517% in a little over half-a-year.

By this time there was a swelling clamor from listeners for the program to be moved to an hour when husbands and other members of the family could hear it. Women felt that stories of how other families met and solved the various problems associated with illness and disability through the aid of Chicago's many services were of profound interest to many not able to listen on weekdays. There was evidence, also, that listeners were inter-



ested in a more detailed exploration of a problem in one broadcast than the 15-minute format allowed.

Therefore, on 17 April *It's Your Life* was discontinued as a daily broadcast and switched (in a half-hour format) to Sunday afternoon at 3:30.

The show is a package owned by Chicago Industrial Health Association and leased to the sponsor for $1,200 a week. Time charges bring the total cost in round numbers to $100,000 a year.

The venture is frankly experimental for Johnson & Johnson. Sales in the Chicago area are being subjected to continuous checking and comparison against previous records for identical periods. It will be possible to draw some fairly valid conclusions on the sales effect of the program because it is the only factor in the Chicago area additional to the national advertising and regular point-of-sale material covering all markets. There is no other local advertising in any other market for the line of surgical dressings and baby products. Ad-manager Gerbic is cautious about calling the program an unequalified commercial success as yet, but is satisfied with developments "so far." The show was recently renewed for the summer.

It's Your Life is one of the most heavily-promoted local programs in radio. The vital nature of the problems it deals with, as well as their deep human interest, makes the series easy to publicize. It has had thousands of lines of metropolitan, community, trade, and national magazine news coverage. Specific promotions have been worked out with druggists, health and welfare agencies, etc.

The Boy Scouts distributed 1,000,000 cards to Chicagoans; all doctors got booklets explaining the program; industrial plants throughout the area got posters. All health, welfare, and medical publications are covered weekly with stories. When a broadcast involves an agency of CIHA, the agency sends out reminder cards to its members. Members of the production staff, consisting of radio director Ben Park, his assistant Don Herbert, an editor, and three assistants, speak often at women's clubs, schools, etc.

Steadily-growing listener enthusiasm, plus amazing acclaim by radio critics, critics in medical, social service, and industrial fields, on top of three national awards, have led to frequent predictions that the program will shortly become a network feature. This speculation is premature, although it is considered as a future possibility. The sponsor believes the show should have more time to prove itself in its new half-hour format, and to demonstrate sustained commercial effectiveness before trying to solve the many practical problems involved.

There have been requests from agencies and groups all over the country to broadcast the Chicago platters with original Chicago references deleted and references to local agencies, etc., added. These projects, too, are on the waiting list until all the Chicago evidence is in.

Johnson & Johnson officials are sincerely proud that considerations of public good do influence their thinking. On the other hand, as Edward Gerbic told the Congress on Industrial Health in Chicago last January, in describing what the show does for public health, "Before this halo gets too tight, let me quickly state that we decided to sponsor *It's Your Life* because it looked like a good advertising buy." To Johnson & Johnson that means selling lots of bandages and baby powder. ★ ★ ★

"HOORAY FER THIS LUX-YOU-RIOUS LIVIN', KIDS!"



Yessir, no joke—you *do* see some mighty fancy living out here in the Red River Valley. Us North Dakota hayseeds have an average Effective Buying Income of *$5599 per family—'way above the national average!*

And, yessir, WDAY's popularity in these parts is like our income—it keeps growing every year! In addition to our exceptional *rural* coverage, the latest Fargo Hooperatings give WDAY a whopping big *67.5% Share of Audience* (Total Rated Periods) *against 13.1% for the next station* (Dec. '48—Jan.'49).

Write us, or ask Free & Peters for *all the facts!*

WDAY

FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS

FREE & PETERS, INC., Exclusive National Representatives



Who can deny that he is slave to the voice of authority... from the first day a doting mother told him to pick up his feet?

YOU DO WHAT YOU'RE TOLD!

Radio has the authority of the living voice. It's the voice that moves most people to action: to buy, to use, to enjoy. And in radio no voice has greater authority than CBS which speaks to the largest audiences in America at the lowest cost.

CBS

...for the largest audiences in the world

SPONSOR COMPARAGRAPH

July 1949

TV Comparagraph in next issue.

SPONSORS

[illegible]	M F	1 30 p m	
My Friend Tab	W&Th	6 45 p m	
[illegible]	Sa	1 30 p m	
[illegible]	M	6 00 p m	
[illegible]	Su	8 00 p m	
[illegible]	M	1 30 p m	
[illegible]	Su	7 00 p m	
[illegible]	Su	9 00 p m	
[illegible]	Su	00 p m	
[illegible]	Su	2 00 noon	
[illegible]	M	8 00 p m	
[illegible]	M F	6 45 p m	
[illegible]	M F	2 00 p m	
[illegible]	M F	3 00 p m	
[illegible]	M F	7 45 p m	
[illegible]	M F	9 45 p m	
[illegible]	M F	7 15 p m	
[illegible]	M W F	10 30 a m	
[illegible]	W	9 30 p m	
[illegible]	Sa	9 00 p m	
[illegible]	M F	7 15 p m	
[illegible]	W	9 00 p m	
[illegible]	F	9 00 p m	
[illegible]	M F	00 p m	
[illegible]	F	10 30 p m	
[illegible]	Su	10 30 a m	
[illegible]	Su	6 45 p m	
[illegible]	Su	7 00 p m	
[illegible]	Su	11 45 a m	
[illegible]	M F	10 45 a m	
[illegible]	M F	2 00 p m	
[illegible]	M	10 00 p m	
[illegible]	F	7 15 p m	
[illegible]	W	8 30 p m	
[illegible]	M	11 00 p m	
[illegible]	Tu	8 00 p m	
[illegible]	Su	11 00 a m	
[illegible]	Tu	9 30 p m	
[illegible]	Su	4 45 p m	
[illegible]	Tu	8 00 p m	
[illegible]	F	8 00 p m	
[illegible]	Tu	6 45 p m	
[illegible]	Tu,ThSa	11 15 p m	
[illegible]	Su	7 00 p m	
[illegible]	M	1 00 p m	
[illegible]	Su	9 30 p m	
[illegible]	M F	8 15 p m	
[illegible]	M	8 30 p m	
[illegible]	W	8 00 p m	
[illegible]	F	0 30 p m	
[illegible]	M	6 45 p m	
[illegible]	Tu	10 30 p m	
[illegible]	Tu,ThSa	9 45 p m	
[illegible]	Su	1 30 p m	
[illegible]	M F	7 45 p m	
[illegible]	Su	6 00 p m	
[illegible]	M F	10 45 a m	
[illegible]	Su	10 30 a m	
[illegible]	M F	7 15 p m	
[illegible]	Su	10 30 a m	
[illegible]	Su	1 00 p m	
[illegible]	M	8 00 p m	
[illegible]	M F	7 45 p m	
[illegible]	M	8 00 p m	
[illegible]	Tu	8 30 p m	
[illegible]	M	8 15 p m	
[illegible]	Su	10 00 p m	
[illegible]	F	9 30 p m	
[illegible]	Su	00 a m	
[illegible]	M	8 30 p m	
[illegible]	Su	10 00 a m	
[illegible]	M F	7 45 p m	
[illegible]	Su	9 00 p m	
[illegible]	M F	7 45 p m	
[illegible]	Su	9 00 p m	
[illegible]	M F	0 15 a m	
[illegible]	M	8 30 p m	
[illegible]	M	2 30 p m	
[illegible]	M	8 00 p m	
[illegible]	M W F	7 15 p m	
[illegible]	M	8 45 p m	
[illegible]	M	6 00 p m	
[illegible]	M	10 15 p m	
[illegible]	Tu	8 00 a m	
[illegible]	Tu	2 15 p m	
[illegible]	Tu	10 15 a m	
[illegible]	Tu,Th	1 00 p m	
[illegible]	Tu	2 30 p m	
[illegible]	Tu	9 00 p m	
[illegible]	Tu	2 00 p m	
[illegible]	Su	2 00 noon	
[illegible]	Sa	2 30 p m	
[illegible]	M W F	9 30 p m	
[illegible]	Tu	9 45 a m	
[illegible]	Su	5 30 p m	
[illegible]	Su	4 30 p m	
[illegible]	Su	6 30 p m	
[illegible]	Su	6 00 p m	
[illegible]	Su	9 15 p m	
[illegible]	M	8 55 p m	
[illegible]	Su	5 30 p m	
[illegible]	Su	5 00 p m	
[illegible]	M F	8 30 p m	
[illegible]	Su	4 00 p m	
[illegible]	W	8 30 p m	
[illegible]	Th	9 00 p m	
[illegible]	M	8 00 p m	
[illegible]	M F	11 30 a m	
[illegible]	Su	5 30 p m	
[illegible]	M	12 15 p m	
[illegible]	M F	6 30 p m	
[illegible]	Tu	6 00 p m	
[illegible]	Su	0 00 p m	
[illegible]	Sa	1 30 a m	
[illegible]	Su	4 30 p m	
[illegible]	Su	8 30 p m	
[illegible]	M F	0 00 a m	
[illegible]	M	7 00 p m	
[illegible]	Su	9 30 p m	
[illegible]	Su	2 00 p m	
[illegible]	Su	5 00 p m	
[illegible]	Su	8 45 p m	
[illegible]	M W F	7 00 p m	
[illegible]	M W F	10 15 p m	
[illegible]	W	8 00 p m	
Esther [illegible]	Su	12 30 p m	
My Friend Tab	Th	8 30 p m	
Manhattan Soap	M F	5 p m	
[illegible]	M W F	9 00 p m	
Mars	M	9 30 p m	
	W	0 30 p m	
Mennen	M W F	10 30 a m	
Nat'l Spokesm Ltd	M F	12 Noon	
	Sa	4 00 p m	
Musicale	Su	1 00 p m	
	M Su	00 p m	
	M F	2 00 p m	
	M F	3 15 p m	
	M F	6 45 p m	
	M F	7 15 p m	
Nehi Brewing	W	9 30 p m	
Nestle	Su	5 00 p m	
Nestle	W	9 00 p m	
Nestle	M F	00 p m	
Nestle	F	0 00 p m	
Nestle	M F	10 30 p m	
Nestle	M F	10 a m	
Nestle	Su	8 00 p m	
Nestle	Th	9 00 p m	
Nestle	Tu,Th	9 00 p m	
Nestle	M F	10 45 a m	
Norwich	M F	7 00 p m	
Nossemo	M	7 30 p m	
Pabst	F	9 00 p m	
Pan Am Boroe	F	9 30 p m	
Pepsi Cola	Tu,Th	9 30 p m	
Peter Paul	Tu,ThSa	11 30 a m	
	M W F	9 45 p m	
Pet Milk	Su	0 30 a m	
	Sa	7 30 p m	
Phillips Petroleum	Su	10 00 p m	
Philco	M F	9 45 a m	
	W	10 00 p m	
Pillsbury Mills	M F	1 45 p m	
	M F	6 00 p m	
	M F	5 45 p m	
Procter & Gamble	M F	10 30 11 a m	
	M F	1 45 p m	
	M F	3 p m	
	M F	7 15 p m	
	M F	2 45 p m	
	M F	3 45 p m	
Prudential	Su	8 30 p m	
	M F	1 30 p m	
Pure Oil	M F	7 45 p m	
Quaker Oats	Su	6 00 p m	
Radio Bible Class	Su	10 00 a m	
Ralston Purina	M F	6 45 p m	
	M F	5 45 p m	
Revere Camera	Th	9 30 p m	
Rexall	Su	7 30 p m	
R Reynolds	M	10 30 p m	
	Th	10 00 p m	
	Su	10 30 p m	
Ritter	Su	3 5 p m	
Roma Wine	Tu	10 00 p m	
Ronson	Su	8 00 p m	
	Su	6 5 p m	
Safeway Stores	M F	11 45 a m	
Sealtest	Th	9 30 p m	
Sealy Mattress	Su	9 30 p m	
Sears & Ryde	Tu,Th	0 30 p m	
Sherman Bros	Su	1 00 a m	
Simmons	Su	6 5 p m	
Sinclair Manufact	Su	12 30 p m	
Signals	Su	12 45 a m	
Socony	M Su	8 p m	
Socony	M W F	6 25 p m	
Southern Cotton Oil	Th	1 15 p m	
Speidel	Su	8 30 p m	
Standard Brands	Su	1 00 p m	
	M	00 p m	
	M	00 p m	
Sterling Drug	Th	9 15 p m	
	M F	7 15 p m	
	M F	10 45 a m	
	Tu,Th	10 00 a m	
	Tu	8 00 p m	
	W	8 00 p m	
Sun Oil	M F	9 5 p m	
Sunbeam	Th	1 5 p	
	Sa	2 30 a m	
Sun	M F	2 30 p m	
	Th	5 15 p m	
	Sa	1 30 p m	
	M	10 00 p m	
	Tu	8 00 p m	
	Th	9 45 p m	
ESSW	M	10 00 p m	
[illegible]	F	10 45 a m	
[illegible]	Su	8 30 p m	
[illegible]	M	8 30 p m	
[illegible]	M	10 00 p m	
[illegible]	Su	8 00 p m	
[illegible]	Su	4 30 p m	
[illegible]	Su	6 45 p m	
[illegible]	M F	7 45 p m	
[illegible]	M F	5 30 p m	
[illegible]	Su	6 45 p m	
[illegible]	M F	6 15 p m	
[illegible]	Su	7 30 p m	
Toni	Su	11 30 a m	
Tums	M F	11 00 a m	
	Su	5 30 p m	
	Su	7 30 p m	
	M F	6 45 p m	
	Tu,Th	10 45 a m	
	Su	8 00 p m	
Nominees vary each program sponsored by same sponsor, with program as sponsored next to number. Station indicates program originates in New York City unless designation is Hollywood or Los Angeles. M indicates a Midwest hookup. Dots show that the program has a repeat broadcast. Parentheses indicate program and time Pacific coast repeat. *Stu. King and Jack Armstrong alternate each week. ‡2 weeks on, 1 week off, each other week. Day once			

DAY	SUNDAY ABC	SUNDAY CBS	SUNDAY MBS	SUNDAY NBC
8				
8:15	Old Fashioned Revival Hour Gospel Broadcast Assoc (270)	[illegible]		
8:30				
8:45				
9		News		
9:15		E P Roe Radio Theatre		World News Roundup Comp
9:30	Voice of Prophecy Prophecy Inc (120)			
9:45		Tony Martin		D & M Meredith Mutual Broadcasting Co (33)
10			Radio Bible Class (245) C	
10:15				
10:30			Voice of Prophecy 2661	Church Action Show Western Auto Supply (59)
10:45				
11			Back to God Christian Reform Church (25+) C	49 Steinway Time Fantasy Sketch
11:15				
11:30				Sinclair Time Company Commentators (19) N
11:45				
12	Southern New [illegible]	[illegible]	[illegible]	[illegible]
12:15				
12:30	Piano Playhouse Coop		Lutheran Hour Lutheran Laymen's League (364) Prophecy Pac	The Tops
12:45				
1			New	
1:15			Bbr Pac	
1:30			Lth H Pac	
1:45				
2	My Week Around the World Greyhound Pac	Symphonette Wagner Waltzes (60) N	News Pac	
2:15				
2:30			Bill Cunningham Coop	
2:45	Mr President Coop			
3	Hanging Word Contest Time (97) Betty Crocker Sings Fibber (17)			
3:15				
3:30			Supreme Jury Gen Foods (18) H Forrester Pac	
3:45			Supreme Jury Gen Foods 12:18) H Carey Pac	
4				

DAY	MONDAY ABC	MONDAY CBS	MONDAY MBS	MONDAY NBC
8				
8:15	Ag ricultu ral Coop	World News Roundup Coop		
8:30				
8:45	George M Sa Coop			
9	Breakfast Club Don McN (242) C	News of America Coop	Editor's Diary Coop	
9:15			Tell Your Neighbor Coop	
9:30	Breakfast Club Swift (299) C	Bob [illegible]		
9:45	Breakfast Club Philco (271) C			
10	My True Story Libby (206) N	[illegible]	Cecil Brown Coop	
10:15		Arthur Godfrey Lee Pharmacal (169) N		
10:30	Betty Crocker General Mills (185) N	Arthur Godfrey Good Sea (169) N	[illegible]	Road of Life P&G Dut (156) N
10:45	Ivy Time Club Aluminum (641) C	Arthur Godfrey Nat Bis (681) N	[illegible]	Brighter Day P&G Dreft (154) N
11		Arthur Godfrey L&M Chesterfield (741) N	Passing Parade Coop News Pac	We Love and Learn Manhattan Soap (162) N
11:15	[illegible]			
11:30	Manners Pac	Grand Slam Gen Baking (48) N	Against the Storm Philip Morris	Jack Berch Prudential Insurance (46) N
11:45	Green Drake Pillsbury (326) Manners Pac	Bob Garred Pac Rosemary P&G Ivory Snow (671) N	Against the Storm Philip Morris Ed Dairy Pac	Lora Lawton Babbit Bab-O (35) S Meyers Pa
12		Wendy Warren GF Max H Coffee (151) N	Kate Smith Coop Brown Pac	
12:15	Bfast Club Pac	Aunt Jenny Lever Spry (83) N D Valle Pac		
12:30		Helen Trent Whitehall Kolynos (85) N		
12:45	Bfast Club Pac	Our Gal Sunday Whitehall Ana n 84 N	G Heatter's Mailbag Coop	
1	Bauhage Coop	Big Sister P&G Ivory Drene (93) N	Cedric Foster Coop Smith Pac	
1:15	Nancy Craig Coop	Ma Perkins P&G Oxydol (81) N		
1:30		Young Dr Malone P&G Crisco (81) N	Heatter Pac	Geo Hicks News Coop
1:45	Kyser Pac	Guiding Light P&G Dut (85) N	Checkerboard Jamboree (20) Ralston Purina Neighbor Pac	
2	Breakfast in Hollywood Coop	2nd Mrs Burton GF Max H Swans Down (68) N	Queen for a Day Mutual Broadcasting Alka Seltzer (424) Ph Morris (333) N	Double or Nothing Campbell Soup (13) N
2:15		Ivy Mason P&G Tide (94) N		
2:30	Drake Pa	This is Nora Drake Tea (56) N		
2:45	Bride & Groom Sterling (263) N	Bright Day P&G Crisco (81) N	Today's Children General Mills Wheaties Beam Soup (70) N Light of World General Mills Cheerios (70) N	
3	True Story Pac	David Harum Babbit Bab-O (55) N		
3:15	Crocker Pac	H Manning Pac	Be Beaut P&G Spic & Span (55) N	Jack Berch Prudential Insurance (46) N
3:30		Hilltop House Mutualcasts (128) N	Ma Perkins P&G Oxydol (47) N	
3:45			Pepper Young P&G Camay (51) N Right to Happiness P&G Crisco (50) N	
4		Luncheon at Sardi's Coop	Queen Pac	

DAY	TUESDAY ABC	TUESDAY CBS	TUESDAY MBS	TUESDAY NBC
8				
8:15	Agricultural Coop	World News Roundup Coop		
8:30				
8:45	George M Sa Coop			
9	Breakfast Club Don McN (242) C	News of America Coop	Editor's Diary Coop	
9:15			Tell Your Neighbor Coop	
9:30	Breakfast Club Swift (299) C	Bob [illegible]		
9:45	Breakfast Club Philco (271) C			
10	My True Story Libby (206) N	[illegible]	Cecil Brown Coop	
10:15		Arthur Godfrey Lee Pharmacal (169) N		
10:30	Betty Crocker General Mills (185) N	Arthur Godfrey Good Sea (169) N	[illegible]	Road of Life P&G Dut (156) N
10:45	Ivy Time Club Aluminum (641) C	Arthur Godfrey Nat Bis (681) N	[illegible]	Brighter Day P&G Dreft (154) N
11	[illegible]	Arthur Godfrey L&M Chesterfield (741) N	Passing Parade Coop News Pac	Pa We Love and Learn Manhattan Soap (167) N
11:15				
11:30	Manners Pac	Grand Slam Gen Baking (48) N	Against the Storm Philip Morris	Jack Berch Prudential Insurance (46) N
11:45	Green Drake Pillsbury (326) Manners Pac	Bob Garred Pac Rosemary P&G Ivory Snow (671) N	Against the Storm Philip Morris Ed Dairy Pac	Lora Lawton Babbit Bab-O (35) S Meyers Pa
12		Wendy Warren GF Max H Coffee (151) N	Kate Smith Coop Brown Pac	
12:15	Bfast Club Pac	Aunt Jenny Lever Spry (83) N D Valle Pac		
12:30		Helen Trent Whitehall Kolynos (85) N		
12:45	Bfast Club Pac	Our Gal Sunday Whitehall Ana n 84 N	G Heatter's Mailbag Coop	
1	Bauhage Coop	Big Sister P&G Ivory Drene (93) N	Cedric Foster Coop Smith Pac	
1:15	Nancy Craig Coop	Ma Perkins P&G Oxydol (81) N		
1:30		Young Dr Malone P&G Crisco (81) N	Heatter Pac	Geo Hicks News Coop
1:45	Kyser Pac	Guiding Light P&G Dut (85) N	Checkerboard Jamboree (20) Ralston Purina Neighbor Pac	
2	Breakfast in Hollywood Coop	2nd Mrs Burton GF Max H Swans Down (68) N	Queen for a Day Mutual Broadcasting Alka Seltzer (424) Ph Morris (333) N	Double or Nothing Campbell Soup (13) N
2:15		Ivy Mason P&G Tide (94) N		
2:30	Drake Pa	This is Nora Drake Tea (56) N		
2:45	Bride & Groom Sterling (263) N	Bright Day P&G Crisco (81) N	Today's Children General Mills Wheaties Beam Soup (70) N Light of World General Mds Cheerios (70) N	
3	True Story Pac	David Harum Babbit Bab-O (55) N		
3:15	Crocker Pac	H Manning Pac	Be Beaut P&G Spic & Span (55) N	Jack Berch Prudential Insurance (46) N
3:30		Hilltop House Mutualcasts (128) N	Ma Perkins P&G Oxydol (47) N	
3:45			Pepper Young P&G Camay (51) N Right to Happiness P&G Crisco (50) N	
4		Luncheon at Sardi's Coop	Queen Pac	

DAY	WEDNESDAY ABC	WEDNESDAY CBS	WEDNESDAY MBS	WEDNESDAY NBC
8				
8:15	Agricultural Coop	World News Roundup Coop		
8:30				
8:45	George M Sa Coop			
9	Breakfast Club Don McN (242) C	[illegible]	Editor's Diary Coop	
9:15			Tell Your Neighbor Coop	
9:30	Breakfast Club Swift (299) C	Bob [illegible]		
9:45	Breakfast Club Philco (271) C			
10	My True Story Libby (206) N	[illegible]	Cecil Brown Coop	
10:15		Arthur Godfrey Lee Pharmacal (169) N		
10:30	Betty Crocker General Mills (185) N	Arthur Godfrey Good Sea (169) N	[illegible]	Road of Life P&G Dut (156) N
10:45	[illegible] Club Aluminum (641) C	Arthur Godfrey Nat Bis (681) N	[illegible]	Brighter Day P&G Dreft (154) N
11	[illegible]	Arthur Godfrey L&M Chesterfield (741) N	Passing Parade Coop News Pac	We Love and Learn Manhattan Soap (162) N
11:15				
11:30	Manners Pac	Grand Slam Gen Baking (48) N	Against the Storm Philip Morris	Jack Berch Prudential Insurance (46) N
11:45	Green Drake Pillsbury (326) Manners Pac	Bob Garred Pac Rosemary P&G Ivory Snow (671) N	Against the Storm Philip Morris Ed Dairy Pac	Lora Lawton Babbit Bab-O (35) S Meyers Pa
12		Wendy Warren GF Max H Coffee (151) N	Kate Smith Coop Brown Pac	
12:15	Bfast Club Pac	Aunt Jenny Lever Spry (83) N D Valle Pac		
12:30		Helen Trent Whitehall Kolynos (85) N		
12:45	Bfast Club Pac	Our Gal Sunday Whitehall Ana n 84 N	G Heatter's Mailbag Coop	
1	Bauhage Coop Travelers Pac	Big Sister P&G Ivory Drene (93) N	Cedric Foster Coop Smith Pac	
1:15	Nancy Craig Coop Travelers Pac	Ma Perkins P&G Oxydol (81) N		
1:30		Young Dr Malone P&G Crisco (81) N	Heatter Pac	Geo Hicks News Coop
1:45	Kyser Pac	Guiding Light P&G Dut (85) N	Checkerboard Jamboree (20) Ralston Purina Neighbor Pac	
2	Breakfast in Hollywood Coop Manone Pac	2nd Mrs Burton GF Max H Swans Down (68) N	Queen for a Day Mutual Broadcasting Alka Seltzer (424) Ph Morris (333) N	Double or Nothing Campbell Soup (13) N
2:15	Breakfast in Hollywood Coop Drake Pac	Ivy Mason P&G Tide (94) N		
2:30		This is Nora Drake Tea (56) N		
2:45	Bride & Groom Sterling (263) N True Story Pac	Bright Day P&G Crisco (81) N	Today's Children General Mills Wheaties Beam Soup (70) N Light of World General Mds Cheerios (70) N	
3	[illegible]	David Harum Babbit Bab-O (55) N		
3:15	Crocker Pac	H Manning Pac	Be Beaut P&G Spic & Span (55) N	Jack Berch Prudential Insurance (46) N
3:30	Duchess Pac	Hilltop House Mutualcasts (128) N	Ma Perkins P&G Oxydol (47) N	
3:45			Pepper Young P&G Camay (51) N Right to Happiness P&G Crisco (50) N	
4		Luncheon at Sardi's Coop	Queen Pac	

DAY	THURSDAY ABC	THURSDAY CBS	THURSDAY MBS	THURSDAY NBC
8				
8:15	Agricultural Coop	World News Roundup Coop		
8:30				
8:45	George M Sa Coop			
9	Breakfast Club Don McN (242) C	News of America Coop	Editor's Diary Coop	
9:15			Tell Your Neighbor Coop	
9:30	Breakfast Club Swift (299) C	Bob [illegible]		
9:45	Breakfast Club Philco (271) C			
10	My True Story Libby (206) N	First Nighter	Cecil Brown Coop	
10:15				
10:30	Betty Crocker General Mills (185) N D K Zebra Dresbach (69) N	Arthur Godfrey Good Sea (169) N	[illegible]	Road of Life P&G Dut (156) N
10:45		Arthur Godfrey Nat Bis (681) N	[illegible]	Brighter Day P&G Dreft (154) N
11	[illegible]	Arthur Godfrey L&M Chesterfield (741) N	Passing Parade Coop News Pac	We Love and Learn Manhattan Soap (162) N
11:15				
11:30	Manners Pac	Grand Slam Gen Baking (48) N	Against the Storm Philip Morris	Jack Berch Prudential Insurance (46) N
11:45	Helen Drake Pillsbury (326) Manners Pac	Bob Garred Pac Rosemary P&G Ivory Snow (671) N	Against the Storm Philip Morris Ed Dairy Pac	Lora Lawton Babbit Bab-O (35) S Meyers Pa
12		Wendy Warren GF Max House Coffee (151) N	Kate Smith Coop Brown Pac	
12:15	Bfast Club Pac	Aunt Jenny Lever Spry (83) N D Valle Pac		
12:30		Helen Trent Whitehall Kolynos (85) N		
12:45	Bfast Club Pac	Our Gal Sunday Whitehall Ana n 84 N	G Heatter's Mailbag Coop	
1	Bauhage Coop Travelers Pac	Big Sister P&G Ivory Drene (93) N	Cedric Foster Coop Smith Pac	
1:15	Nancy Craig Coop Travelers Pac	Ma Perkins P&G Oxydol (81) N		
1:30		Young Dr Malone P&G Crisco (81) N	Heatter Pac	Geo Hicks News Coop
1:45	Kyser Pac	Guiding Light P&G Dut (85) N	Checkerboard Jamboree (20) Ralston Purina Neighbor Pac	
2	Breakfast in Hollywood Coop Manone Pac	2nd Mrs Burton GF Max H Swans Down (68) N	Queen for a Day Mutual Broadcasting Alka Seltzer (424) Ph Morris (333) N	Double or Nothing Campbell Soup (13) N
2:15	Breakfast in Hollywood Coop Drake Pac	Ivy Mason P&G Tide (94) N		
2:30		This is Nora Drake Tea (56) N		
2:45	Bride & Groom Sterling (263) N True Story Pac	Bright Day P&G Crisco (81) N	Today's Children General Mills Wheaties Beam Soup (70) N Light of World General Mds Cheerios (70) N	
3	[illegible]	David Harum Babbit Bab-O (55) N		
3:15	Crocker Pac	H Manning Pac	Be Beaut P&G Spic & Span (55) N	Jack Berch Prudential Insurance (46) N
3:30	Duchess Pac	Hilltop House Mutualcasts (128) N	Ma Perkins P&G Oxydol (47) N	
3:45			Pepper Young P&G Camay (51) N Right to Happiness P&G Crisco (50) N	
4		Luncheon at Sardi's Coop	Queen Pac	

DAY	FRIDAY ABC	FRIDAY CBS	FRIDAY MBS	FRIDAY NBC
8				
8:15	Agricultural Coop	World News Roundup Coop		
8:30				
8:45	George M Sa Coop			
9	Breakfast Club Don McN (242) C	News of America Coop	Editor's Diary Coop	
9:15			Tell Your Neighbor Coop	
9:30	Breakfast Club Swift (299) C	Bob [illegible]		
9:45	Breakfast Club Philco (271) C			
10	My True Story Libby (206) N	[illegible]	Cecil Brown Coop	
10:15		Arthur Godfrey Lee Pharmacal (169) N		
10:30	Betty Crocker General Mills (185) N	Arthur Godfrey Good Sea (169) N	[illegible]	Road of Life P&G Dut (156) N
10:45	[illegible]	Arthur Godfrey Nat Bis (681) N	[illegible]	Brighter Day P&G Dreft (154) N
11	[illegible]	Arthur Godfrey L&M Chesterfield (741) N	Passing Parade Coop News Pac	We Love and Learn Manhattan Soap (162) N
11:15				
11:30	Manners Pac	Grand Slam Gen Baking (48) N	Against the Storm Philip Morris	Jack Berch Prudential Insurance (46) N
11:45	Helen Drake Pillsbury (326) Manners Pac	Bob Garred Pac Rosemary P&G Ivory Snow (671) N	Against the Storm Philip Morris Ed Dairy Pac	Lora Lawton Babbit Bab-O (35) S Meyers Pa
12		Wendy Warren GF Max House Coffee (151) N	Kate Smith Coop Brown Pac	
12:15	Bfast Club Pac	Aunt Jenny Lever Spry (83) N D Valle Pac		
12:30		Helen Trent Whitehall Kolynos (85) N		
12:45	Bfast Club Pac	Our Gal Sunday Whitehall Ana n 84 N	G Heatter's Mailbag Coop	
1	Bauhage Coop Travelers Pac	Big Sister P&G Ivory Drene (93) N	Cedric Foster Coop Smith Pac	
1:15	Nancy Craig Coop Travelers Pac	Ma Perkins P&G Oxydol (81) N		
1:30		Young Dr Malone P&G Crisco (81) N	Heatter Pac	Geo Hicks News Coop
1:45	Kyser Pac	Guiding Light P&G Dut (85) N	Checkerboard Jamboree (20) Ralston Purina Neighbor Pac	
2	Breakfast in Hollywood Coop Manone Pac	2nd Mrs Burton GF Max H Swans Down (68) N	Queen for a Day Mutual Broadcasting Alka Seltzer (424) Ph Morris (333) N	Double or Nothing Campbell Soup (13) N
2:15	Breakfast in Hollywood Coop Drake Pac	Ivy Mason P&G Tide (94) N		
2:30		This is Nora Drake Tea (56) N		
2:45	Bride & Groom Sterling (263) N True Story Pac	Bright Day P&G Crisco (81) N	Today's Children General Mills Wheaties Beam Soup (70) N Light of World General Mds Cheerios (70) N	
3	[illegible]	David Harum Babbit Bab-O (55) N		
3:15	Crocker Pac	H Manning Pac	Be Beaut P&G Spic & Span (55) N	Jack Berch Prudential Insurance (46) N
3:30	Duchess Pac	Hilltop House Mutualcasts (128) N	Ma Perkins P&G Oxydol (47) N	
3:45			Pepper Young P&G Camay (51) N Right to Happiness P&G Crisco (50) N	
4		Luncheon at Sardi's Coop	Queen Pac	

DAY	SATURDAY ABC	SATURDAY CBS	SATURDAY MBS	SATURDAY NBC
8				
8:15	Agricultural Coop	World News Roundup Coop		
8:30				
8:45				
9	News			
9:15		News Coop		
9:30				Stars Shop
9:45				Mind Your Manners
10				
10:15				
10:30				
10:45				Here's Lee Taylor Portraits
11		Alan Jackson Sportsman (60) N		
11:15		Let's Pretend Cream of Wheat (134) N		
11:30		Junior Miss Lever Revue (183) N Bob Trained Pet Junior Miss Lever Revue (167) N		Smile Ed McConnell Brown Shoe (60) S Meyers Pa
11:45				
12				
12:15	Normal Smith Jorgensen Normal (15)	Theater of Today Armstrong Cork Custom Rugs (66) N		News from Wash Troup Art Baxter (NBC)
12:30				
12:45	What's My Name Jergens (67)	Tom and Tommie Tetley Pillsbury (68) N		Diamond Pic
1				
1:15		Stars from Hollywood Amateurs (67) N		National Farm & Home Hour Agriculture Farm Equipment (64)
1:30				
1:45	Name Pac	Gas & Pals Tom (48) N		
2				
2:15				
2:30				
2:45				
3				
3:15				
3:30				
3:45				
4				

SPONSOR COMPARAGRAPH

July 1949

TV Comparagraph is sent free

PROGRAMS

Against the Storm	M-S	10 a m	Mayor of the Town	Su	5:30 p m
Agamemn	M-Sa	8:00 a m	Meet the Woman	T-Th	1:45 p m
Am. Album Music	Su	9:30 p m			
Amer. Forum of A	Su	0:00 p m			
Armstrong Theatre	Su	2 p m			
Aunt Jenny	M-F	1 p m			
Aunt Mary	M-F	1:30 p m			
Jane Autry	M-F	8:30 a m			
Backstage Wife	M-F	4:30 p m			
Backstage Wife	Sa	1:00 a m			
Ballet Amer.	F	9:00 p m			
Beatrice	M-F	10 a m			
Bird Bath	M-F	45 a m			
Bird Bath	Sa	9 a m			
Betty Crocker	M-F	1 p m			
Big Brother Bill	M-F	11:45 a m			
Big Sister	M-F	10:45 a m			
Big Town	M-F	9:30 p m			
Big Town	W	8:30 p m			
Blondie	M-F	12:30 p m			
Blue Book of Sports	F	9:45 p m			
Boxing Bouts	T	10:00 p m			
Break the Bank	T	8:00 p m			
Breeze	M-F	11:00 a m			
Breakfast Club	M-F	11:30 a m			
Breakfast at Mayors	M-F	10:30 a m			
Breakfast Time	M-F	7:45 a m			
Bride & Groom	M-F	11:15 a m			
Brighter Day	M-F	4:45 p m			
Brother Wore	M-F	10:15 a m			
Call the Police	M-F	5:30 p m			
Candy Pa Show	M-F	4:15 p m			
Cavalcade	M-F	10:30 a m			
Celebrity Time	M-F	4:30 p m			
Chance of Light	M-F	2:30 p m			
Chance of Love	M-F	2:15 p m			
Chesterfield Supper	M-F	7:30 p m			
Club Embassy	Sa	10:30 p m			
Club Matinee	M-F	3:30 p m			
Comedy Time	M-F	5:30 p m			
Concert Hall	Su	2:30 p m			
Counterspy	M-F	7:30 p m			
Curtain Time	M-F	2:30 p m			
D & M Movies	M-F	8:30 p m			
David Harum	M-F	2:30 p m			
Dinner Date	M-F	5:30 p m			
Doctor Literal D. Da	M-F	10:45 a m			
Johnny Dollar	M-F	4:30 p m			
Dorothy Dix	M-F	11:30 a m			
Double or Nothing	M-F	12:30 p m			
Dramatic Diversity	Su	4:30 p m			
Dr. Hunter	W	8:30 p m			
Dr. I. Q.	M-F	12:45 p m			
Dr. Paul	M-F	9:30 a m			
Dr. Susan Drake	M-F	12:45 p m			
Dr. Swift	M-F	9:00 a m			
Dr. Wiggle	M-F	11:30 a m			
Dream Along	M-F	10:30 a m			
Dream Theatre	Su	10:30 p m			
Eddie Cantor	M	8:30 p m			
Edge of Night	M-F	4:00 p m			
Editor's Daughter	M-F	12:15 p m			
Editor's Wife	M-F	12:30 p m			
Ellen Randolph	M-F	3:45 p m			
Ellery Queen	Su	8:30 p m			
Ethel & Albert	M-F	4:45 p m			
Evening Star	M-F	4:00 p m			
Fabian of the Yard	Su	9:30 p m			
Fashion Parade	Su	3:30 p m			
Fashion Preview	Su	2:30 p m			
Fashion Time	M-F	2:45 p m			
Fashions in Fabrics	Su	2:45 p m			
Fat Man	M	8:30 p m			
Fat Man	W	8:30 p m			
Fat Man	F	8:30 p m			
Fat Man	Sa	8:30 p m			
Fifth Estater	Su	3:30 p m			
Fifth Estater	M	8:30 p m			
Fifth Estater	T	8:30 p m			
Fifth Estater	W	8:30 p m			
Fifth Estater	Th	8:30 p m			
Fifth Estater	F	8:30 p m			
Fifth Estater	Sa	8:30 p m			
Fifth Estater	Su	8



Jack Chesbro In Pitching*

WHEC In Rochester

LONG TIME RECORD FOR LEADERSHIP!

*In 1904 Chesbro pitched 48 complete games for the New York Yankees, —Won 41 games. Chesbro's record for "games won in a season" *has never been topped since.*

Back in 1943 Rochester's first Hooperating reported the decided WHEC listener preference. WHEC's Hooperating leadership *has never been topped since.*

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 Noon Monday through Fri.	38.3	22.5	8.4	9.3	13.8	6.0
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	30.3	27.5	9.3	15.5	15.5	1.8
EVENING 6:00-10:30 P.M. Sunday through Sat.	34.9	28.5	8.2	11.4	15.5	

Station Broadcasts till Sunset Only

MARCH-APRIL HOOPER, 1949

Latest before closing time.

BUY WHERE THEY'RE LISTENING:—

CBS

WHEC of Rochester N. Y.

5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc., New York, Chicago, HOMER GRIFFITH CO., Los Angeles, San Francisco

Beauty and TV

For surefire attention value

don't overlook a beautiful girl

"All orators are dumb when Beauty pleadeth. . ."
Shakespeare

One of advertising's stock tricks, dating back to the very beginnings of the advertising art, is the use of a pretty face or figure to draw readers' attention to magazine, newspaper, or billboard ads. The coming of TV has added a new dimension to this basic advertising device. Although, to a limited degree, the featuring of pretty girls in the commercial is old hat to advertisers who use theatrical "minute movies," the visual air medium has only in recent months sent advertisers and agencies out looking for new ways to adapt the two major things that TV adds to printed pictures of gorgeous girls—sound and movement.

The use of a pert feminine face to add a dash of "window dressing" to TV commercials is common enough. Men and women alike, albeit for somewhat different reasons, are attracted by ads, and more recently by TV commercials, in which beauty is a factor. However, there is a growing list of TV sponsors who do more than just hire a good-looking model or two to add a bit of zest to their visual selling. With TV sponsors like Liebmann Breweries (Rheingold Beer), Jacob Hornung Brewing Company (Hornung Beer and Londonderry Ale), Chevrolet Dealers of New York, Atlantic Brewing Company (Tavern Pale and Brewer's Best Beer), and McKesson & Robbins (Tartan Sun Lotion) the use of beauty in TV commercials is an integral part of the selling and merchandising follow-up. The main difference lies in the fact that these above-mentioned advertisers maintain a feeling of "continuity" in their use of the beauty factor. Here, the pretty girl involved does not represent the trademark of the product as much as she represents a tie-in between herself and the sponsor's product.

This psychological relationship is put to work in several ways in TV. The best example of its commercial application is found in the various switches worked on the "beauty contest" idea.

Beauty contests generally are an important part of Americana. They have existed for years, and range all the way from the business of picking the prettiest girl at the office outing to the elaborate, klieg-lighted razzle-dazzle of the "Miss America" pageant in Atlantic City. Beauty contests are the perennial subject matter of miles of newsreel footage, and of Sunday supplement and magazine layouts. In recent years, they have also been put to good use commercially, first as promotion stunts for Chambers of Commerce, Citrus Associations, hotels, resorts, and so forth, but more recently as a straight advertising device.

By far the most successful advertiser who has used the beauty-contest formula as a year-round salesgetter is New York's Liebmann Breweries, makers of Rheingold Extra Dry Beer, and sponsors of the annual "Miss Rheingold" contest, which has been building up sales and piling up votes increasingly for Rheingold since its start as a promotion stunt in 1940.

More votes are now cast for the six professional models who compete annually for the "Miss Rheingold" title (the contest is only in a 50-mile area around New York City) than were cast in the last mayoralty election in



Chevrolet girls are constant reminders of that GM car. Their clothes are especially TV-designed by Mr. John



Miss Hornung of 1948 was chosen through a 13-week contest on WFIL-TV, with many Quaker City girls competing

BEFORE A MODEL BECOMES ELIGIBLE TO TV-RUN FOR "MISS RHEINGOLD" SHE RUNS GAMUT OF ELIMINATION COMMITTEE

New York, or Chicago, or Denver, or San Francisco. In fact, only the presidential and the New York State gubernatorial elections can claim more actual votes than "Miss Rheingold." The terrific merchandising and promotion that have increasingly gone into the "Miss Rheingold" contest have been the keystones of a merchandising campaign that has lifted Liebmann Breweries from a 1940 sales rank of 15th nationally and 8th locally in New York, to a 1949 national rank of 5th and the top place in New York brewery sales. Some indication of the rapid rise in popularity of the "Miss Rheingold" contest can be seen in the number of ballots cast in the 1943-1948 period:

"Miss Rheingold" Votes

Year	*Votes Cast*
1943	660,546
1944	739,591
1945	919,354
1946	1,416,956
1947	2,219,501
1948	4,219,316

Votes cast in 1943 are for the "Miss Rheingold" of 1944, etc.

(*Please turn to Page 59*)



iss Page One was a feature of the Telepix Newsreel and an extremely telegenic extra for all its sponsors



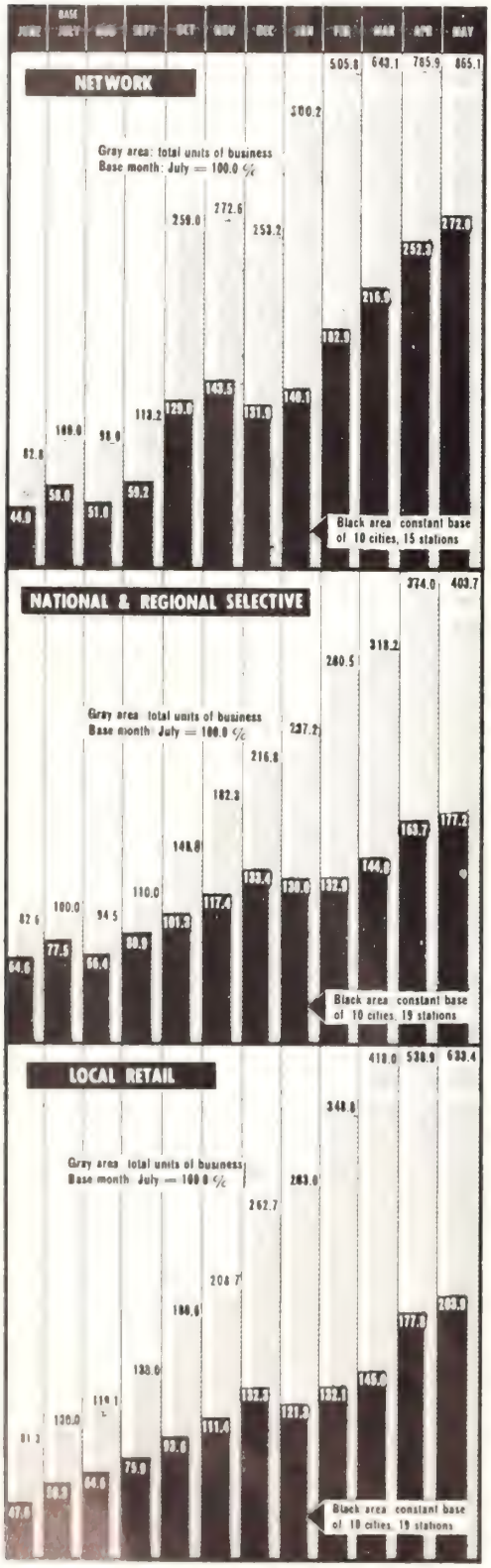
Miss America local contests are being sponsored all over U.S. WCAU-TV presented Philly's finalists to televiewers

tv trends

Based upon the number of programs and announcements placed by sponsors on TV stations and indexed by Rorabaugh Report on Television Advertising. Business placed for month of July 1948 is used for each base

With this issue, *TV Trends* comes to the end of its first year of reporting where television is going and why. Naturally, the trend has been UP. Based upon a set network panel of 10 cities and 15 stations, the increase has been 600%. Based upon a "selective" panel of 10 cities and 19 stations, the increase has been 260%. Based upon a local-retail panel of 10 cities and 19 stations, the increase has been a little more than 450%. This does not measure industry growth but a comparative study in cities that had TV 12 months ago. It measures growth on a specific number of stations in these cities. The TV industry over-all growth has been phenomenal. Network TV has grown 1,000%. Selective TV has grown 500%. Local-retail TV has grown a little under 800%. It's a fantastic advertising medium. Business is jumping yet practically all stations are in the red. It could only happen on the air.

"TOTAL" AND TEN-CITY TRENDS



BREAKDOWN OF TV BY BUSINESS CATEGORIES

NETWORK

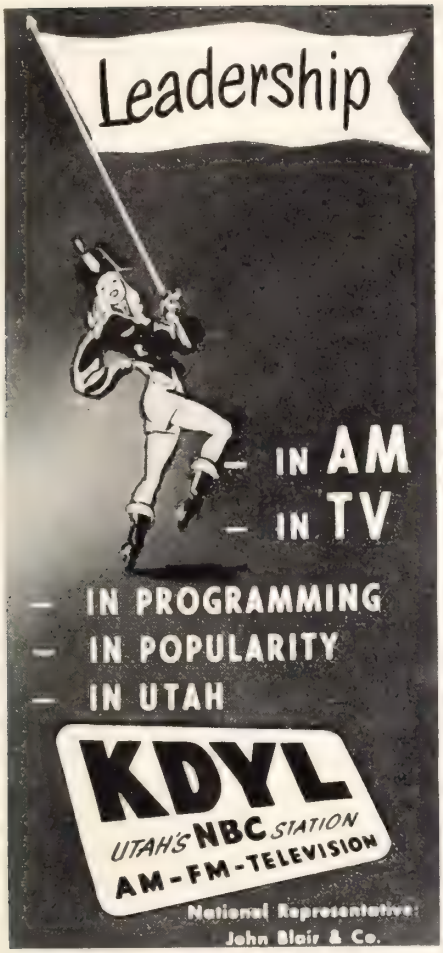
CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
Automotive	20.0	18.0	15.5	14.0	8.8	8.6	11.7	12.6	14.6	12.3	16.0	14.0
Food	11.7	19.5	27.5	20.0	12.0	11.9	11.4	8.7	11.3	8.9	8.6	8.5
Clothing			4.2	17.0	6.1	6.1	6.8	6.4	6.4	6.3	5.4	7.1
Radio TV & Appl	20.0	18.0	23.3	20.1	19.7	19.7	21.5	25.3	22.9	30.7	29.6	25.4
Soaps & Toiletries	6.7		8.4	6.7	23.4	18.5	9.3	11.3	7.9	6.1	8.7	11.5
Tobacco	33.1	37.5	7.7	10.4	19.4	22.0	22.1	24.4	25.0	20.9	17.7	15.9
Misc	2.5	7.0	13.4	9.8	8.8	7.6	7.9	3.9	3.2	5.4	6.0	5.7
Beer & Wine					0.5			1.2	0.7	1.7	1.4	1.3
Cool & Soft Drinks					1.3				1.6	1.4	0.9	4.0
Home Furn						3.8	4.1	3.4	4.1	4.8	4.5	5.8
Jewelry						1.8	1.9					
Drugs							3.3	2.8	2.3	1.5	1.2	0.8
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

NATIONAL & REGIONAL SELECTIVE

Automotive	11.9	11.8	8.1	6.9	5.9	4.7	3.4	3.5	4.3	8.3	9.1	6.7
Cool & Soft Drinks	6.4	5.6	4.7	4.2	5.0	5.4	4.4	4.0	3.4	3.1	3.4	3.7
Beer & Wine	13.7	14.1	13.3	10.8	8.6	7.3	7.2	7.4	10.9	10.3	12.3	13.0
Drugs	0.2	0.2	0.3		0.5	0.4	0.1	1.0	1.0	1.0	0.2	0.7
Food	3.9	2.8	3.7	4.2	6.4	5.3	5.9	7.6	10.5	11.3	10.7	12.3
Clothing	7.2	6.2	5.3	5.8	6.2	5.5	4.6	3.1	2.8	3.5	6.9	6.5
Radio TV & Appl	15.4	15.6	11.6	14.2	9.5	8.3	14.2	13.2	9.9	8.1	6.7	5.5
Soaps & Toiletries	1.1	1.0	1.3	1.0	1.8	1.8	1.4	1.5	1.9	1.5	1.9	2.7
Tobacco	15.9	16.1	19.8	23.2	21.3	18.9	14.6	15.1	12.3	10.2	9.2	9.5
Jewelry	17.3	21.8	25.6	25.4	23.8	31.6	35.0	36.4	37.3	36.5	32.9	30.8
Misc	7.0	4.8	6.3	4.3	6.6	7.0	5.6	3.7	3.6	4.1	3.1	4.4
Builders & Sup					1.7	1.1	0.9	1.8	0.9	0.7	1.7	1.3
Home Furn					2.7	2.7	2.7	1.7	1.2	1.5	1.9	2.9
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

LOCAL RETAIL

Automotive	16.3	19.8	21.3	20.0	19.9	18.9	14.2	14.0	12.8	12.0	11.3	12.9
Banks	0.3	3.6	2.9	2.5	3.0	3.6	3.9	6.2	5.9	8.3	5.3	4.3
Dept Stores	14.6	10.3	10.2	8.0	9.3	11.9	15.6	9.5	9.7	8.3	6.8	8.0
Food	8.0	6.0	6.1	5.9	1.5	1.7	1.6	3.0	6.3	7.1	9.1	9.9
Home Furn	3.7	3.6	2.7	4.3	2.8	4.7	4.5	3.5	4.5	5.0	3.3	3.9
Hotels & Rest	7.3	2.2	2.8	1.4	3.6	2.7	2.9	3.2	2.5	2.8	2.5	2.2
Clothing	11.0	6.5	7.3	11.2	7.6	7.5	7.5	7.6	7.7	8.7	7.9	7.3
Personal Services	8.6	7.9	7.3	12.9	10.5	7.7	6.2	8.6	8.0	6.6	8.8	8.3
Radio TV & Appl	26.9	29.5	29.0	24.5	31.7	31.1	30.6	35.0	28.2	27.5	28.0	24.7
Misc	8.3	10.6	10.4	9.3	8.6	6.8	5.8	5.4	10.7	9.2	12.3	13.4
Jewelry					1.5	2.7	5.8	2.6	2.0	2.1	2.1	1.7
Beer & Wine						0.1	0.8	0.7	0.2	0.5	0.5	0.9
Drugs						0.5	0.4	0.3	0.3	0.2	0.3	0.7
Tobacco						0.1	0.1		0.1	0.1	0.1	0.1
Cool & Soft Drinks							0.1	0.4	1.1	1.6	1.7	1.7
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0



FOR SMART TELEVISION COMMERCIALS

1 VV RESPONSIBILITY

2 GET PRICES FROM VIDEO VARIETIES BEFORE YOU ORDER FILMS

SYMBOL OF VV RESPONSIBILITY

VIDEO VARIETIES CORPORATION

OFFICE
41 E. 50th ST.
STUDIOS
510 W. 57th ST.
NEW YORK
MURRAY HILL 8-1162

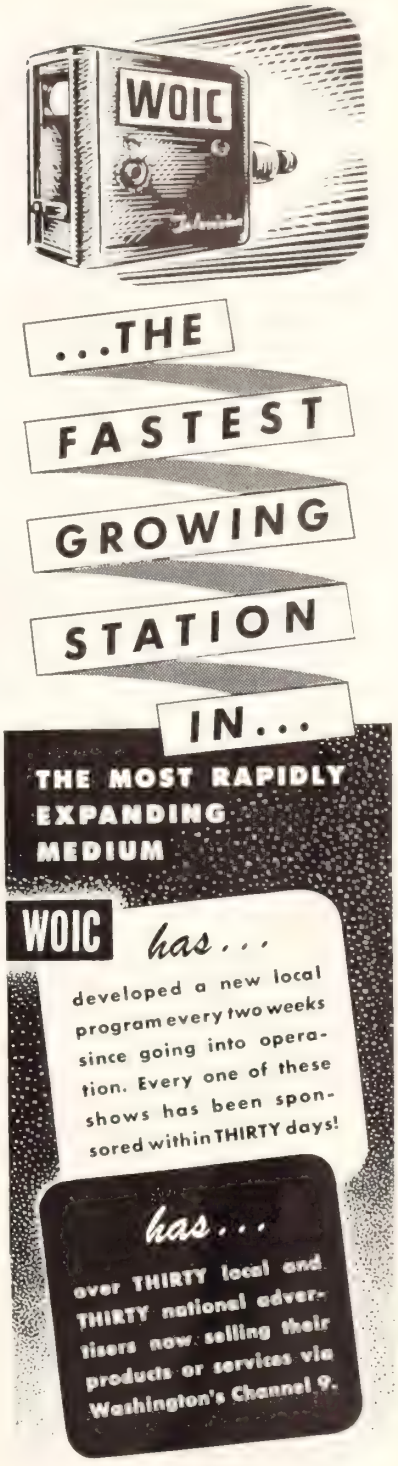
BEAUTY AND TV

(Continued from page 57)

The "Miss Rheingold" contest is now a big deal. It started in 1940 as a trade promotion stunt, the brainchild of Rheingold v.p. Philip Liebmann and a leading lithographer who had the Rheingold business. The election of Jinx Falkenburg as the original "Miss Rheingold" created such a stir among dealers and distributors that the Liebmann firm and its agency, Foote, Cone & Belding, have continued the contest as a consumer promotion ever since. Every spring now, several hundred professional New York models are "screened" to find the six girls who will compete as finalists in the August voting.

Then, the promotion routine goes into action. Sunday supplements and magazines are used to show four-color pictures of the six models. Large streamers, showing the six girls, as well as ballot pads, ballot boxes, and window slashers are distributed by Liebmann Breweries via the city bottle salesmen and the city keg salesmen. (Liebmann Breweries figures that for every customer who enters a place that sells Rheingold, ten to 20 passersby see the window slasher.) During the period when the public is voting for "Miss Rheingold" (usually from early August to early September), the Rheingold sales force whoops it up constantly for the contest. So successful has this been as a year-round, as well as a short-term, promotion stunt, that the agency account executive, Frank Delano, reports the use of the point-of-sale material for the contest in taverns, stores, markets, and other outlets for Rheingold as virtually 100%. Since half of that figure is generally considered very high for point-of-sale usage, such reception on the part of 25,000 Rheingold dealers is a direct indication of the validity of Liebmann Breweries' ad policy of sticking to the beauty-contest formula year after year.

TV was added to the Rheingold promotion during the 1948 period of voting for "Miss Rheingold of 1949." Two five-minute films were of the six contestants by the agency (cost: about $10,000), which consisted of interviews with the girls, plus a 30-second stop-motion commercial in which the various Rheingold packages paraded past a reviewing stand. They were aired 13 times each on four New York



A RECORD MADE ALL THE MORE REMARKABLE BY THE FACT THAT WOIC HAS BEEN TELECASTING FOR LESS THAN SIX MONTHS!

WOIC

CBS-MBS Television Networks
CHANNEL 9, WASHINGTON, D. C.

TV stations (WABD, WPIX, WCBS-TV, and WJZ-TV) so that there were virtually two Rheingold telecasts every evening during the voting period.

"We didn't get into television just to experiment," says FC&B executive Delano. "TV had to meet the requirements of other Rheingold advertising. When we put the 'Miss Rheingold' films on the air, we felt that television was ready to do the job of bringing our regular ads to life." With heavy Rheingold promotions going on at point-of-sale, and in newspapers, magazines, and on billboards, it was difficult to tell just how big a part TV played in making the last "Miss Rheingold" election the success that it was. However, Delano adds: "I personally visited over 300 taverns during the time we were scanning the 'Miss Rheingold' films. The acceptance was terrific. When one of the films was actually on the air and being viewed in a tavern, the question of which of the girls was the best-looking was the major topic long after the film was over."

Both client and agency are quick to credit a major role to TV in nearly doubling the 1948 voting figure over that of 1947. TV added something that had not been there before. To the basic formula of associating Rheingold in a dignified manner with a leading model each year was added the extra dimension of sight-and-sound. As might be expected, TV will continue to play a growing part in the "Miss Rheingold" promotions that form the basis of 75% of the Liebmann $3,000,000 ad budget spent in the New York City area.

Several other brewery sponsors in the visual medium have adapted variations of the "Miss Rheingold" formula to their own use, with good results. Although the trend in beer sales these days is growing steadily in favor of packaged beer sales (as against sales of draught beer), the fact that viewing of TV in taverns and bars-and-grills is high in every TV market influences the thinking of beer sponsors towards slanting programing to this audience in a manner that borders on point-of-sale selling. The "Miss Rheingold" formula per se is an expensive one, not the least of which is the $1,600 in modeling fees and the $5,000 in cash that the winning model receives. Two TV advertisers who have used the tie-up of beer and a beauty contest to good advantage, Philadelphia's Jacob Hornung Brewing Company and Chicago's Atlantic Brewing Company, have concentrated instead on the non-professional beauty contest which features amateur local talent.

Hornung, anxious to break away from the "established" brewers' format of TV sports or news, was the country's first TV sponsor to bankroll a beauty contest commercially over an extended period of time. In July 1948, Hornung started a 13-week run with the *Hornung Television Beauty Parade* on WFIL-TV in Philadelphia. Hornung felt at the time that it would be a program vehicle that would stand up well against sports (while being less expensive), would appeal to home and tavern viewers, and would also be a highly promotionable merchandising idea. The contest was open to all girls of 18 or over, married or single, in the Hornung Philadelphia market. The girls were screened at the studios, and the weekly winners decided on the basis of balloting following the show, then viewed on Thursday nights, 9:45-10 p.m.

Hornung followed up the contest in an aggressive way, plugging it in every Hornung product ad and in special ads on radio and TV pages in the

BMI...

Television Performing Rights

The BMI license with television stations covers all performances both live and mechanical and whether by means of records, transcriptions, or film soundtrack.

It provides for the performance of BMI-licensed compositions without special clearance headaches.

The catalog of music licensed by BMI contains over one hundred thousand copyrighted titles ranging from folk music and be-bop to classical.

BMI offers to television film producers all the information and help they need in obtaining the right to record music on films from individual copyright proprietors.

BMI's television Service Department is headquarters for complete information on performing and other rights in the music of BMI, AMP, and the hundreds of publishers affiliated with BMI.

For Music On TV

Consult BMI Television Service

BROADCAST MUSIC, INC.

580 Fifth Avenue • New York 19, N. Y.

PL 7-1800

Philadelphia papers. Much free space was snagged in the feature pages, too, and the neighborhood publications in Philadelphia ran long stories (complete with pictures) which gave "Miss Hornung" what amounted to a free commercial.

The contest ran hot and heavy between July, when it started, and September, when it ended. Sales for Hornung Beer jumped to such a high level by the time Nancy Bergin of Havertown, Pa., was elected "Miss Hornung 1948" that Hornung, without pausing for breath, continued with a second contest series to find the "Miss Londonderry Ale" on WFIL-TV.

Again, the same formula was used. Much of the promotion (ballots, point-of-sale posters, ballot boxes, etc.) was concentrated in bars and taverns, and partisan feeling in sprawling Philadelphia ran high for the neighborhood favorite in the amateur beauty contest. Again too, Hornung's sales jumped. When Virginia Roberts was elected "Miss Londonderry Ale," Hornung knew by the reaction among dealers that it had found a really good idea. So, a third contest was started, which finished in mid-April of this year, to find "Miss Hornung Bock Beer." By the time Jane Pollock had won this commercial accolade, Hornung was fresh out of product names.

Hornung is concentrating on racing telecasts for the summer, and expects to return with bigger and better contests this fall. Meanwhile, the three young ladies are being featured (à la "Miss Rheingold") in Hornung printed advertising and audience promotions for the racing telecasts. Also, the girls appear in commercial films used during the racing events, and appear at the Garden State Track regularly for TV guest interviews on WFIL-TV. Hornung feels now that its beauty-contest formula of using local talent (however, making sure to get a signed release in every case) is an effective adaptation of the formula used so effectively in New York by Liebmann Breweries.

A capsule form of the Hornung type of beauty contest has been used to good effect by the Atlantic Brewing Company of Chicago. As a promotion stunt for Atlantic's Tavern Pale brew, the intermission time during the Madison Athletic Club wrestling matches, sponsored by Atlantic on Chicago's WGN-TV, was turned into a search for "Miss Tavern Pale of 1949." Starting in early February of this year, the contest pulled well from the start. The first week of voting (done either by mail-in votes, or by ballot boxes placed in Chicago taverns) brought in more than 12,000 votes. Each week, some eight local beauties were televised during the intermission, with the viewers acting as "judges" for the weekly eliminations. A tavern or package shop in each neighborhood was the "sponsor" of each young lady, sending to the agency (W. B. Doner & Company) their neighborhood mailing lists. The agency then sent postcards, printed with the name of the sponsored girl, and the date and place that viewers could gather to root for the local choice. Said the postcard:

" . . . *We* are sponsoring one of the contestants . . . one of our neighborhood girls . . . and we want all of our friends to come on over for a big, enjoyable 'TAVERN PALE NIGHT!' "

This sort of folksy whoopdedoo didn't take long to produce results. When the Thursday night wrestling matches went on for Atlantic, featuring the "Miss Tavern Pale" contest at intermission time, the S.R.O. sign was out at most Chicago neighborhood bistros. Ratings on the wrestling matches took a real jump, until a few weeks later they were in a tie for 5th place in Chicago with CBS' *The Goldbergs*.

When a winner was announced, the



agency immediately sent out another batch of cards to the mailing list of the victorious sponsor. The headline read: "YIPPEE! OUR GORGEOUS GIRL WON . . . AND SHE'D LIKE TO MEET *YOU*!" The card went on to say that the sponsoring tavern was throwing a party for the winner, with free orchids for all the ladies, and free entertainment. The "Miss Tavern Pale of the Week" would be there in person to meet her fans, etc., etc.

The actual expenses incurred all around in Atlantic's contest, which is still going strong on WGN-TV, are relatively small compared to the tremendous amount of local good will, increased program ratings, and sales promotion value of the contest. By promoting prizes for the contest, as if it were a running give-away show, Atlantic has lined up a prize list for the winner (two-week trip to Hollywood, a TV set, a diamond wrist watch, a platina fox jacket, etc.) which heightens feminine interest in the contest without appreciably raising the costs.

WGN-TV has staged other beauty contests on a sustaining basis, such as those at the Chicago Tribune's Outdoors Show, and has found that they are top promotion devices for the station. WCAU-TV in Philadelphia last year televised the city finals in selecting "Miss Greater Philadelphia" to appear in the "Miss America" pageant at Atlantic City. KGO-TV in San Francisco is planning to look for a "Miss Bay Area Television" this June as a promotion stunt for the Bay Area Industrial Exposition. Other stations and other sponsors all over the country have TV beauty-contest plans in the works.

Several other TV sponsors are using a "beauty" idea of one sort or another on a continuing basis. The Chevrolet Dealers of New York have been featuring the "Chevrolet Girls" (Evelyn McBride and Athalia Ponsell — a brunette and a blonde), dressed alike, and acting as "assistants" to quizmaster Bud Collyer on the dealer-sponsored *Winner Take All* on WCBS-TV. The girls also appear (always billed as "The Chevrolet Girls") in a series of summertime film spots for Chevrolet. One typical film in the series of weather spots shows the girls at the beach watching the sky cloud over, then jumping into their Chevvy convertible and putting the top up, while the narrator gets across the point that the weather the next day will be cloudy and rainy. So closely identified with the auto firm are the two girls that their appearance on the TV screen virtually amounts, as does the appearance of "Miss Rheingold," to a subtle commercial. Also like "Miss Rheingold," the two girls are models, but they were not selected by a contest, although the Chevrolet dealer group in New York is mulling over the idea with its promotion-conscious agency, Campbell-Ewald, for possible use this fall.

McKesson & Robbins, as a summertime promotion for their Tartan Sun Lotion, have been using a top model, Cindy Cameron, as the "Miss Tartan" in a series of warm-weather TV film announcements much as the "Chevrolet Girls" have been featured. P. Lorillard Company, makers of Old Gold cigarettes, has carried the identification idea a step further and uses a "dancing package" idea, in which two large-scale mock-ups of the Old Gold package dance around on the stage, with two pairs of very shapely legs showing. This device is used during the Lorillard portion of the Thursday-night ABC-TV *Stop The Music*.

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

25 YEARS

of continuous service to Roanoke and Southwest Virginia, and our 20th consecutive year with CBS.

WDBJ's potential audience is over a million people who can spend almost a billion dollars yearly.

1924—1949

WDBJ CBS • 5000 WATTS • 960 KC
Owned and Operated by the TIMES-WORLD CORPORATION
ROANOKE, VA.
FREE & PETERS, INC., *National Representatives*



The animated trademark idea has been worked out with a beauty theme in TV by Bonafide Mills, Inc., to sell the firm's Bonny Maid Linoleum. The commercials on Bonafide's show, *Benny Rubin's Theatrical Agency*, telecast on NBC-TV, feature three identical-looking blue-eyed blondes, dressed in Scotch kilts, who do a singing jingle as the "Bonny Maids." The three girls were selected after the usual "difficult search," during which the client and the producer, Charlie Basch, received some good publicity. The girls add interest visually to the commercial, and serve as a constant reminder of the company's trademark, established after long years of steady advertising.

There are a few pitfalls for the sponsor considering the use of a "beauty" idea in his TV commercials. In the case of amateur beauty contests, a release form is a must, regardless of the willingness of contestants to appear. At all times, the idea must be in good taste, since there are no "runways" in TV studios. If well-conceived and well-promoted, the theme of beauty in TV can form an integral part of successful TV selling. ★ ★ ★

SPONSOR IDENTIFICATION

(*Continued from page 44*)

the metropolis run ahead of the national radio SI figures.

There are specific rules and regulations covering programs obtaining lush identification figures. The top programs average 59% higher in audience rating than all shows. They are mostly variety or audience participation (quiz) programs. They cost, on an average, 27% more than other programs on the air. They have been on the air twice as long as the average program. They use 60% more product mentions during a broadcast. They distribute the product mentions throughout the program, with a minimum of five minutes between credits. They advertise products that are impulse or daily-purchase items. The advertisers spend nearly twice as much money in magazines, newspapers, and other media than the sponsors of programs at the low end of the Sponsor Identification index. They don't shout "buy," they just endeavor to sell with reason-why copy.

High Sponsor Identification isn't the entire answer to intelligent use of broadcast advertising. There's still the problem of "does it sell?" ★ ★ ★



WSM
NASHVILLE
THE KEY TO DEALER ACCEPTANCE

Start out from Nashville in any direction. Stop at stores of all kinds anywhere along the line, for hundreds of miles along the radius. Check the inventories against the list of WSM sponsors, and the over-the-counter movement of WSM-advertised goods. That will tell you the story of this station that helps sell to, and then helps sell for merchants who serve millions of Central Southerners.

The merchants know *why*, too.

Implicit confidence, based on 23 years of experience, in every word that is uttered over our 50,000 watt, clear-channel signal.

WSM

HARRY STONE, Gen. Mgr. • IRVING WAUGH, Com. Mgr. • EDWARD PETRY & CO., National Rep.
50,000 WATTS • CLEAR CHANNEL • 650 KILOCYCLES • NBC AFFILIATE

GALLAHER

Continued from page 29

Pitch to teenagers comes at 4:45 with *Guest Performance*, recordings of top name bands of the day. These programs are all aired over WHIO.

Tomorrow Morning News, aired on WONE at 10:30 p.m., is designed to catch everyone who doesn't want to wait up for 11 o'clock news.

While Gallaher has experimented with various shows and time spots over the years, they have stuck consistently to the principle of aiming each program at a specific audience and making it do a specific selling job. They have followed a policy of using station talent and station-built shows. They feel this has paid off in their being able to localize broadcasts. Radio accounts for about 30% of the total advertising budget.

As soon as Wolaver got his feet wet in radio he set about making the most of it. A regular campaign of newspaper ads calls attention to the program lineup. Window and interior displays consistently feature the items being plugged.

Special promotions are carefully built around a central theme and coordinated in all media. An example is the week-long "Life Lines At Gallaher's" promotion featuring national brands advertised in *Life* and carried by Gallaher's. Radio copy not only plugged the promotion generally, but tied in specific products involved in their cooperative campaign.

Radio copy is also tied in with newspaper and shopping news specials. Weekly illustrated bulletins are sent to Gallaher clerks each week to keep them informed.

There is no set schedule of participating sponsors, since the number of announcements allocated to the product of any one manufacturer depends upon the amount of money in the particular cooperative advertising fund. Thus both the number and identity of Gallaher's participating sponsors change from month to month. The commercials—usually about 125 words of participating manufacturers are scheduled first. Gallaher uses for itself the remaining commercial time.

The 32 quarter-hours of radio a week beamed at housewives, husbands, oldsters, youngsters (etc.) grew up from its small beginning because each new audience radio brought into the Gallaher fold paid its respects to A. E. Wolaver's dream in cash. ★ ★ ★

SUSPENSE

(Continued from page 27)

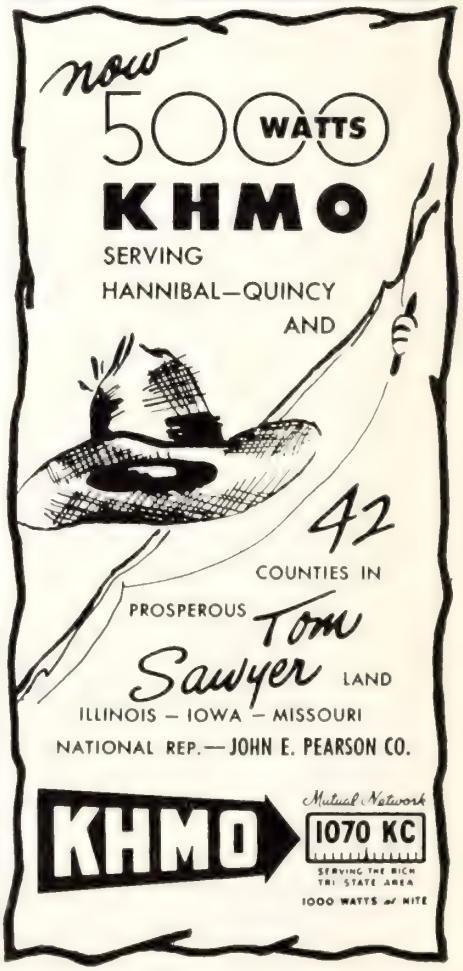
reasons for their success with daytime women listeners.) As soon as the identification of audience and hero is complete, usually in a matter of a few minutes or less, the "threat" to the hero must be made clear to the audience *in terms of what its implications are for the hero.* This can be a toughie, since the path of least resistance is to build up the threat quickly, then relate it to the hero. It is not until the threat to the hero—usually something drastic, preferably murder—is made clear that the factor of "suspense," as defined by CBS' Dr. Wiebe, goes to work for both the show and its sponsor.

From that point, the show, to get its best reaction scores, must move inexorably through the plot thread, bringing the threat ever closer to the hero, until the climax is reached. Any deviation from this straight line, the findings showed, just pulled the reaction down. This is not true of soap operas and most "family" air dramas, with the exception of pure action stories like *Lone Ranger*. Philosophy, pastoral scenes, romances for their own sake, and other literary meandering have no place in shows of the *Suspense* genre. CBS research executive Tore Hallonquist has offered the following opinion in this respect: "A show of the *Suspense* variety and many radio mystery programs in general have much in common with the ancient Greek theater. There, tragedy was absolute tragedy, moving without a change of direction to its conclusion.

The point toward which the plot moves is the climax scene. As a result of its findings in the early *Suspense* study, the CBS Research Department recommended: "A climax scene should gather the plot threads together in such skillful sequence that only with the closing lines of the scene is the tension actually and conclusively released." Then, the story should end immediately, recommended CBS Research.

No research is perfect. An example of the shortcomings of qualitative research showed up on the 1942 findings of the Program Analyzer regarding *Suspense*. An extra question was tossed into the questionnaire, in an attempt to discover how much of a steady diet of mysteries the panel members could stand in one evening. Forty-four percent said they wanted





only one per evening. 33% said they could stand more than one, and the remainder were indifferent. The question was just too broad to have any real significance with the limited size of the panel. That the listening audience can definitely stand mystery listening in big chunks has been proved by the "block programing" of mysteries on Sunday afternoons by Mutual, on Friday nights by ABC, and by the high rating that these mystery "blocks" have gathered.

By 1944, most of the above story findings and reactions to component parts of *Suspense* were in operation. They had been turned over to the Program Department, not as iron-clad rules, but as a guide that producers were recommended to follow, using their own talents to do so.

In 1944, *Suspense* again was tested. The show at that time was using a disembodied narrator of the *Whistler*-type called "The Man In Black." It was an experiment of the Program Department, which felt that a narrator with a sepulchral voice would heighten the Gothic flavor of the *Suspense* scripts. The narrator drew a sharply unfavorable reaction with the panel, which said later that the narrator did not emerge as a personality, and did not move the story line forward effectively. Although the device had been used, and is still being used, in some cases effectively, the listeners found they could not focus on the character, due to lack of integration and establishment. The narrator idea was dropped soon after the second panel test. Also, the Research Department urged that flash-backs be avoided, if possible, since their use tended to throw the listener off the straight and narrow listening path that led to the climax.

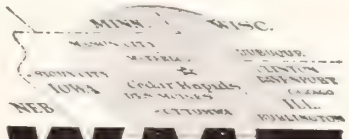
A third listener session was held in 1945. The reaction level for the story was now considerably above the average. A few of the recommendations made previously had to be repeated (research men generally have to fight an uphill battle to show the practicality of their findings), since the panel felt that the plot dragged a bit when the action was slowed by too much circumstantial detail, and also felt that the actions were not always in keeping with the characterization of the people performing them. By this time, the format of *Suspense* had pretty well jelled. The opening was short and to the point, moving quickly, after setting the mood, into the story. The first act was short.

WMT mines a rich lode in Goldfield (IOWA)

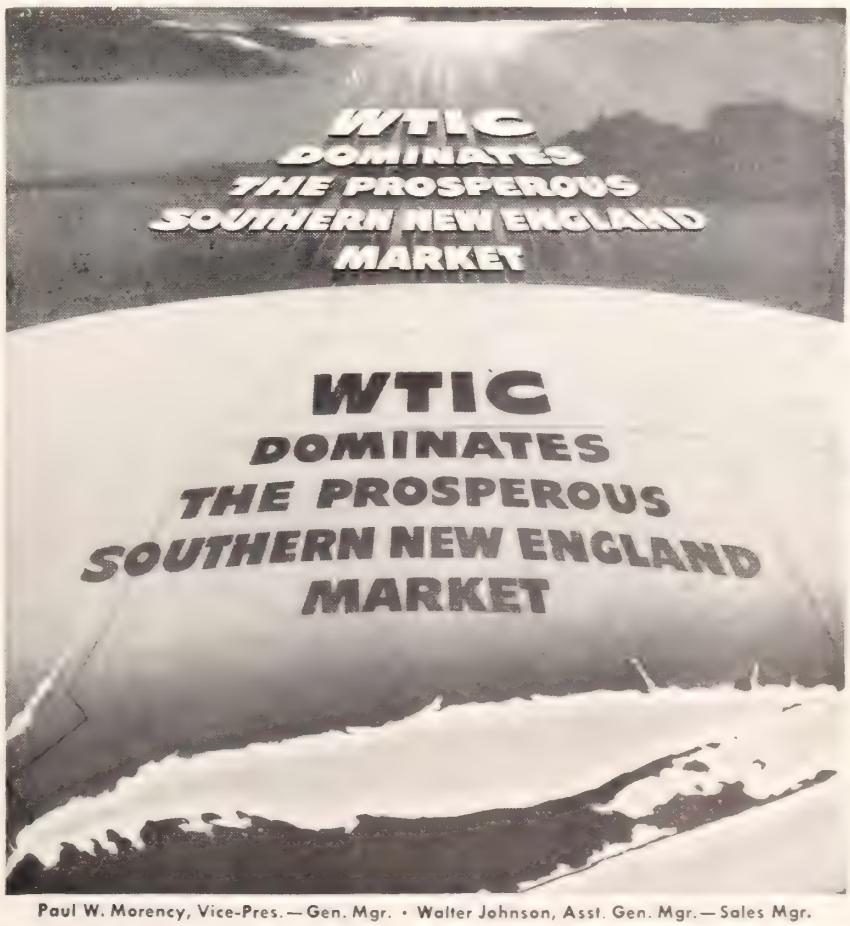


If you're prospecting for markets and don't care whether your nuggets come from rich farmlands or prosperous industrial terrain, cast a calculating eye WMT-ward. We've staked our claim to Eastern Iowa—and Goldfield is only one of the hundreds of communities in WMTland that mean pay dirt for WMT advertisers. Add 'em all up and you get an impressive total of 1,121,782 people within our 2.5 mv line.

Cash farm receipts for Iowa led the nation in 1948; value of manufactured products exceeded $1.8 billion. There's gold in Goldfield and the whole of WMTland! Get a lode of the details from the Katz man about Eastern Iowa's exclusive CBS outlet.



WMT
CEDAR RAPIDS
5000 Watts 600 K.C. Day & Night
BASIC COLUMBIA NETWORK



Paul W. Morency, Vice-Pres.—Gen. Mgr. • Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.
WTIC's 50,000 WATTS REPRESENTED NATIONALLY BY WEED & CO.

Get Your Share of the Rich
SPARTANBURG-GREENVILLE MARKET!

AIR YOUR WARES OVER

SOUTH CAROLINA'S OLDEST STATION
SPARTANBURG, S. C.
WSPA
CBS

Represented By:
John Blair & Company
Harry E. Cummings
Southeastern Representative
Roger A. Shaffer
Managing Director
Guy Vaughan, Jr., Sales Manager

CBS Station For The Spartanburg-Greenville Market

5,000 Watts -- 950 On Your Dial
WSPA-AM and WSPA-FM Are Sold As A Single Service

The Texas Rangers
"AMERICA'S FINEST WESTERN ACT"!



The Texas Rangers, America's greatest western act, for many years stars of radio, screen and stage, now are starring in their own television show on CBS-Los Angeles Times station KTTV each Monday evening.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooperatings as high as 27.4.

Advertisers and stations—we have a new and even better sales plan! Ask about it!

ARTHUR B. CHURCH Productions
KANSAS CITY 6, MISSOURI

building to a cliff-hanger, then picking up again for a long second act which completed the story.

Suspense went before the panel again in March, 1948, for the fourth time. This test was made specifically to determine the efficacy of using a one-hour (instead of 30-minute) format, and also to see how a week-to-week Hollywood-name master of ceremonies would work out. His relationship to the show would be roughly that of William Keighley to *Lux Radio Theater* or Ronald Colman to *Favorite Story*. His parallel in the mystery field was close to the part of "Raymond" on *Inner Sanctum*. The panel liked the show itself, the concensus being that it "created and maintained the feeling of suspense," but was too long.

However, the master-of-ceremonies idea didn't fare as well. Selected for the part was Robert Montgomery, the film actor. Unlike Colman's function on *Favorite Story*, for example, there was no integrated reason for his being the host, no feeling that he was the inevitable choice for an inevitable role in the show. The positive criticism stressed Montgomery's ability as an actor, the negative criticism revolved around his function on the program. Since any attempt to fit a master of ceremonies into the format would have meant a wholesale juggling of the carefully-worked-out *Suspense* structure, the idea was dropped. As far as *Suspense* is concerned, CBS is content to string along with the Shakespearean adage of "the play's the thing."

Suspense was sponsored by the Roma Wine Company between December, 1943, and November, 1947. The *Suspense* panels in 1944 and 1945 revealed some significant findings as to the influence that Roma commercials had on listener enjoyment of the entire show. The panel showed, for one thing, that the best place for the commercial, once the story was seriously under way, was at a logical "act break." In *Suspense*, this meant putting the first commercial a point roughly one-third of the way into the story, where "the hero is hanging on a cliff and the villain is beating his fingers with a mallet."

By doing this, the interest in the story continued to pile up, according to CBS Research, until the "level of approval" in the findings jumped to a *higher* level once the story got under way again. There was, however, a slight catch.

In order to keep from swinging the line of disapproval of the Program Analyzer's findings too far down during the commercials, they had to be made to fit the tense mood of *Suspense*. The listener had to be sort of eased into the commercial, then eased back out of it. A cold, straight commercial tended to break the mood too sharply.

When the Electric Auto-Lite company bought *Suspense* in July, 1948, after having had a none-too-successful run with singer Dick Haymes between the fall of 1945 and mid-1948, client and agency (Newell-Emmett) felt they had an answer to this problem of the harmonized commercial necessary for *Suspense*. The commercial they proposed would be dramatic in form, and would consist of some dialogue between a typical father-and-son duo and various people who need Auto-Lite products (firemen, filling-station attendants, etc.) for quick getaway in their cars. CBS was a little

SERVICE DIRECTORY

V. S. BECKER PRODUCTIONS
Producers of television and radio package shows. Representing talent of distinction.
562-5th Ave., New York Luxemberg 2-1040

Directory Rates on request

5TH YEAR AS CANADA'S TOP 250 WATTER
Now 1000 WATTS CKNW

leery of the idea, since no advertiser had suggested the wide use of dialogue commercials on a mystery program.

For the fifth time, *Suspense* was put through the paces of the Program Analyzer at CBS on 15 July, 1948, the week following the first *Suspense* radio broadcast for Auto-Lite. With the program's format set and the story portion of it typical of the tight psychological plots that had been proved effective in past tests, the interest level was high throughout the story portion. This was no particular surprise at CBS; it was more or less what they had expected.

But the test was primarily to determine the efficacy of the commercial form being used and the effect of the manner of presentation on the listener panel. It came as a mild surprise to CBS to see the fairly good rating it got. The short opening dialogue, which came in cold, after the opening line, for a page or so of script (30 seconds usually), drew a plus-12 in the trend line of the findings. This was definitely favorable. The second dialogue commercial, which came at the end of the first-act cliff-hanger, ran for a minute or so, and drew a plus-one. It ended in a short, montage-like series of mentions of the various leading Auto-Lite products, punctuated by music. This was straight selling, and it rated slightly lower than the straight dialogue commercial, which continued the original discussion of Auto-Lite Sta-Full Batteries that had been going on between father and son and their neighborhood fireman. The closing commercial came after the curtain line of the long second act. Being somewhat anticlimactic, since it showed the fire engines roaring out of the firehouse to the accompaniment of much ringing of bells and roaring of motors, it drew a below-average score of minus-eight. What helped to pull it down, and the point at which disapproval was strongest, was an Auto-Lite musical jingle which had been worked into the tag end of the commercial. The panel members didn't like this at all.

In the final recap, CBS discovered that 23% of the panel liked the commercials "better than most." 68% thought they were "about average," and 9% thought they were "worse than most." Only about 10% of the panel members felt the dialogue commercials interfered with their enjoyment of the show, and more than twice as many said they thought they added to their enjoyment. Comments stated that panel members felt they were "interesting" and "fitted well into the show." The negatives on the jingle, a surprise to both client and CBS, were mostly that it was "irritating," "repetitious," and "didn't suit the show or the sponsor since it lacks dignity."

Newell-Emmett's Director of Research, Gerald Tasker, made a panel study of the first three *Suspense* broadcasts under the aegis of Auto-Lite. This was a questionnaire-type study, which was made, for the purposes of speed, in the New York area. The questionnaires were designed to get a reaction to the show as a whole and to the commercials in particular, and to parallel the findings of CBS Research. Like the latter, Newell-Emmett's showed a lot of negatives on the musical jingle in the closing commercial, and added greatly to the decision to drop the jingle. Also, the Newell-Emmett panel's findings showed that 80% of its members had ranked the dialogue commercials in the "excellent-to-good" category, which backed up the CBS study and showed agency and client they were indeed on the right track. In fact, reaction to the dialogue commercials was 50%



WTAR delivers more listeners per dollar, too!

in the Big, Able, and Eager-to Buy Norfolk Metropolitan Market

Yes, most folks in the Norfolk Metropolitan Market listen most of the time to WTAR. WTAR delivers more listeners per dollar than any other Norfolk station, or any combination of Norfolk stations. Any Hooper report you look at shows this consistent, overwhelming preference for WTAR. And on the basis of listeners-per-dollar . . . WTAR is an even better buy.

So, for bonus audience and extra sales, let WTAR sell for you in the Norfolk Metropolitan Market.

P. S. You may be missing extra sales if the Norfolk Metropolitan Market isn't included in your radio plans. This amazing market—Norfolk, Portsmouth, and Newport News, Virginia —continues to grow.* Mate the mighty potential of this big market with the buyers' preference for WTAR, and watch your sales soar and profits more so.

*See Sales Management Survey of Buying Power, 1949, Page 128

WTAR
WTAR-FM
WTAR-TV (CP)

N. B. C. Affiliate 5,000 Watts Day and Night
Nationally Represented by Edward Petry & Co.

higher on the third show than it was on the first.

As a result, the dialogue commercials on the network radio version of *Suspense* have stayed there. The jingle, easy to integrate into a music or comedy show, but difficult for mysteries, has been eliminated. That the show is now doing a good selling job for Auto-Lite, something the Program Analyzer cannot prove, is shown in Auto-Lite's increased sales and dealer enthusiasm for the show.

CBS now prefers to build up its own packaged programs, not as *Suspense* was built by improving it constantly while it was actually running on the air, but by telescoping this method and developing shows through testing them to the point of highest approval before they are officially launched on the network. Although the machinery of pre-testing has now moved "behind the scenes," *Suspense* remains as the highest-rated mystery show in radio to prove the point that programs don't reach the upper rating brackets by accident. It is more often than not the application of research findings that gets and keeps them there. ★ ★ ★

MR. SPONSOR ASKS

(Continued from page 39)

based on this principle. But still there is a lot of blue sky being sold on AM stations to theoretical listeners. Theoretical because they are not within the nighttime fade-free, interference-free service range of an AM station advertising a sponsor's product.

The time has come for advertisers and agency people to wake up to facts. FM *is* an efficient medium for national advertising.

WILLIAM E. WARE
President
FM Association
Washington, D. C.



FM broadcasting is alive today only because it is so much better than AM that virtually nothing can kill it. It has survived body blows which would have destroyed a system of less vitality and outstanding superiority, but these blows have hurt. FM, which should long since have been the dominant system of aural broadcasting, is today only beginning to come into its own.

I group the assaults on FM into four general, interrelated categories. First, we have had obstructionism by interests that feared FM as a competitor, and/or did not have patent control of FM. Second, inexcusable laxness by former Federal Communications Commissions delayed FM's pre-war start for several years and, post-war, nearly killed it altogether by an unwise change in frequency allocation (these were the same FCCs that left the present FCC such an unholy mess to untangle in television allocations). Third, the production and sale of many inferior FM sets; and fourth, advertisers have not been told the truth about the inferior coverage of AM as compared to FM.

The frequency changes which crippled FM for several years were first suggested by an engineer for one of the major networks. The changes were supported by the theories of a former Commission employee, which he has since admitted under oath were wrong, and were made against the advice of seven of our greatest scientific authorities on the subject of radio-wave propagation. The FCC moved FM into a waveband for which high-powered transmitting tubes did not exist, and which lopped two-thirds from the area that each station could serve. Then, as if to add murder to mayhem, power allowed for FM stations was sharply curtailed.

Radio manufacturers, as a whole, did little to help the situation. They were so slow getting into FM production that in 1946 Zenith made more than one-third of all FM sets reported to RMA. Worse was the poor quality that has characterized many receivers. Where maximum sensitivity was essential to help overcome the limitations put on FM transmitting by the 1945 FCC, many sets were worse than the poorest ones of pre-war. With poor sensitivity came also poor all-around performance—two years ago a reallocation in channel assignments was forced by inability of some receivers to separate close-together FM stations. Some of the poor sets resulted from poor design and production; others came from manufacturers who attempted to engineer around Armstrong FM patents.

IN CHICAGO

NBC and CBS had more audience* BUT . . .

NOT PER DOLLAR SPENT

W-I-N-D first! *in circulation per dollar*

W-I-N-D third! *in total audience 6 AM-6 PM-7 days wk*

*PULSE—52 WEEKS, '48

560 KC • 400 N. MICHIGAN AVE., CHICAGO, ILL.
THE KATZ AGENCY, INC., NATIONAL REPRESENTATIVES

There were, fortunately, a few manufacturers who put honest quality into their FM, and who began developing first-class sets in lower-price brackets. Nevertheless, when we tested 16 competing makes of sets early this year we made the appalling discovery that their average sensitivity was 106 microvolts. That is terrible—in our post-war production we have had no trouble producing sets that averaged more than three times that sensitivity (from 30 to 35 microvolts). On new models we are now introducing we are holding to an average of less than ten microvolts, ten times the sentivity of the 16 competing makes we tested.

The trouble has been that too many advertisers have judged FM by poor FM receivers; that too many set owners have failed to receive the advantage that FM offers; and that too many FM broadcasters have been too desperately concerned about quantity of FM sets in their area to wonder how well their station was received on all makes of sets.

FM would be much further along as a national advertising medium if advertisers really understood what it is they buy in radio broadcast coverage. They buy on the basis of AM coverage maps which are frequently, so far as nighttime coverage goes, as fictitious as the tales of Paul Bunyon.

When the sun sets it drops a blanket of interference around every AM station except those on clear channels, and these powerful outlets are unable to cut through the static that prevails for much of the year through many large, populous areas of the country.

Ed Kobak, when president of Mutual, summed it up by saying that broadcasters in many areas have been selling "blue sky" too long. He also said that Mutual covers more families at night with its 160 FM affiliates than it does with all of its 500 AM outlets.

The trouble with most of us who live in large cities is our tendency to take for granted that if we can hear a variety of AM programs the rest of the country can do the same. Such is not the case. Zenith has several distributors who sell FM at a rate to make your hair curl for the simple reason that FM is the only way some people in their territories can hear some network programs at night.

Advertisers have not been told that many network stations could reach far more people through their FM affiliates than though the AM outlet the advertiser buys, but it is a fact. The reason is very simple: many of these AM outlets cover as little as 100 square miles after dark, but in some areas have an FM affiliate that covers 10,000 square miles in which surveys show that 25 to 30% of the people own FM receivers, and can get acceptable radio service only on FM. The man who buys a network without looking to see what he is getting in the way of FM coverage is very likely buying some of the "blue sky" Ed Kobak mentioned.

FM is still far from being a truly national service, but it is making giant strides. FM broadcasting is rapidly improving in variety and quality, with a growing number of important "exclusives" that cannot be heard on AM. In Chicago today, for example, the owner of a good FM set can hear more programs better on FM than on AM; believe it or not, without an FM set a Chicagoan cannot even hear some of the best programs of the American Broadcasting Company.

FM is moving ahead very rapidly. Zenith's new supersensitivity has restored to FM stations a large part of the coverage they lost when FCC kicked FM upstairs.

FM is already the dominant system of aural broadcasting in some areas. These areas will expand in size and number as increasing quantities of super-sensitive FM receivers are owned by the public. I believe it to be only a question of time until AM is replaced entirely by FM, except for a limited number of powerful, clear-channel AM stations to serve remote, sparsely-populated areas. Even these areas may be served more efficiently and economically by short wave.

AM coverage is much smaller today than it was four years ago when the first of a thousand post-war AM stations added their interfering voices to the nighttime bedlam. FM coverage is growing at such a rate that more than 100,000,000 people live within the area of a good FM signal.

Today there is not even an approach to national radio coverage without FM to fill in the blank areas where AM cannot render good nighttime service. It will not be many years until FM alone will reach more people than AM alone has ever been able to.

E. F. McDonald
President
Zenith Radio Corp.
Chicago

* * *

CONSUMER MARKETS *is a* **GOLD MINE** *of market facts*

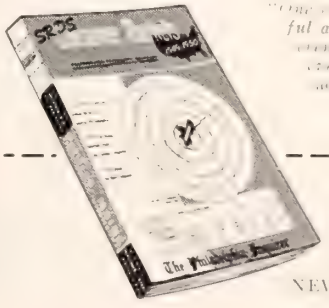
That's what one agency man says of SRDS CONSUMER MARKETS. And hundreds of other agency account executives, media and market men, consumer product sales and advertising managers say they're finding CONSUMER MARKETS a most reliable and complete source of marketing data.

It covers *all* counties, *all* cities and towns with daily newspapers and/or radio stations, *all* incorporated urban areas with populations of 5,000 and over. Its market maps for every state and for every city of 250,000 population and over help to visualize the areas of interest to you.

Besides, in the *Service-Ads** of many individual newspapers, radio stations and other consumer media, you find additional *qualitative* information pertinent to the problem of how to cover marketing areas of specific interest.

Be sure to use SRDS CONSUMER MARKETS whenever you need information on *any* local market in the U. S., the U. S. Possessions, Canada, or the Philippine Islands. The new and further improved 1949-1950 Edition, to be published September 1, will give you, along with 1948 estimates, the most recent data obtainable from the U. S. Govt. and other reliable sources.

"One of the most helpful and valuable services I have ever had," says an advertiser.



* "Service-Ads" are [illegible] advertising [illegible]

CONSUMER MARKETS
Published by the Standard Rate & Data Service, Inc.
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Rumors won't change the record

This is an era of rumors and prognostications concerning broadcast advertising.

You hear new ones every day. So do we.

Much of what we hear could well do credit to *Fantastic Stories*. Much of it breeds confusion and uncertainty in every segment of the industry, including the offices of advertisers and their agencies. It warps good advertising judgment. It hurts radio and television alike.

So, to all buyers of advertising, we advance this suggestion: examine the facts.

For example, the new-found rumor that radio is losing ground. Actually, today there is more radio listening than ever before.

Then there is the also new-found rumor that television spells the deathknell of radio. Ridiculous. Does the existence of newspapers doom magazines?

Actually, radio is the most profitable advertising medium available. The record is bulging.

Nothing has happened to the result-producing power of radio.

And rumors won't change the record.

TV and profits

Nine years of top-profit operation can completely remove from the memory the days when radio-station operation wasn't a gold mine. It wasn't too long ago when more than half of the nation's stations were running in the red, when stations with nation-wide reputations were happy just to break even.

It isn't, therefore, too surprising to discover that with possibly three exceptions all TV broadcasters are losing money each month — and that the TV networks are piling up red balances that presage no dividends for stockholders for years to come.

TV holds but one magic profit lure – and that's for advertisers. Using it intelligently can bring dollars for pennies. It's doing that daily even now. Using TV without flair or without an understanding of its place in the advertising world can mean money thrown away. As an advertising medium, TV is here. As a business designed to make money for investors, TV has a long way to go.

Tell the business truth

It's not necessary to have a Pollyanna approach in order to fight the current non-buying trend. There are plenty of facts which indicate that the U. S. is not in for another depression. First, there's more money in the banks of America than ever before — and it's money that belongs to the average citizen, not big corporations and millionaires. Second, the possibility of banks closing is slight, due to Federal Bank Insurance which protects deposits up to $5,000. Third, corporations are not in an over-extended position, and most of them have cut their bank loans lower than any time in history.

Radio is ideal for bringing facts home. It's a personal medium. It comes into the home. It speaks man-to-man. In most cases, it's a local man speaking to a local man, when it comes to newscasting. There are hundreds of facts that are good against the few that are bad. It's time to turn on broadcasting's power — to prove that it can counteract the fear that's slowing down America.

Washington won't do it, for there are some representatives and senators who will profit from the public having a bad time now. But radio can tell the truth — can turn to facts and figures which prove just how good business is. It doesn't take too much to change a business trend. Each person in the U. S. spending $1 more a day would mean (ruling out America's babes-in-arm) $100,000,000 increase daily, or $31,000,000,000 a month.

Let radio tell the business truths. SPONSOR's staff, as it travels around the country, is committed to spreading the good business word and having it spread by the industry that's best equipped to do it . . . . . broadcasting. It's service in the public interest.

Applause

BAB makes a start

No matter how much talk there has been about the National Association of Broadcasters taking a more aggressive attitude toward the commercial side of radio, there has still been a great deal of finger-crossing by advertisers, agencies, and even by member stations.

The first proof that the NAB's commercial switch wasn't just lip service is the Canadian government's appropriation of a token $35,000 for travel advertising. It's a small part of the over-million-dollar budget which the Canadian travel bureau spends on advertising each year,but it's a start. The entire $1,000,000 was spent previously in newspapers and magazines.

There's choice time available during the summer months for travel advertising on the air. Listeners' minds frequently are, up to the last pre-vaction minutes, undecided on where to go — especially if there's a car in the family. Thus, Canada's appeal is addressed to vactioners living within 300 miles of the border. Stations in this area are being asked to rush availabilities to Cockfield, Brown & Co., Ltd., the agency handling the account.

Credit for breaking down Canadian thinking goes to the NAB and its new advertising subsidiary, Broadcast Advertising Bureau, headed by Maurice Mitchell. It goes to NAB itself because the fight started before the BAB came into being. It goes to BAB because pushing the government bureau into the final decision was the job of Mitchell who heads the Bureau.

The start has been made. BAB has proved it can carry the tale of how well broadcast advertising sells even to hide-bound governmental bureaus.

Reprinted from SPONSOR, June 1948

The FALL FACTS Edition was a sensation in JULY 1947. It will be better in JULY 1948.

— Norman Glenn

The FALL FACTS Edition is a unique "briefing" issue designed to help buyers of time and programs plan Fall radio and television campaigns during the summer months. It is factual, concise, compact, and specializes in time-buying "tools."

In 1949 we say it again!

"For the first time I have had the experience of picking up a publication the contents of which, from cover to cover, impressed me as having been prepared for me and me alone."

C. E. Hooper
C. E. Hooper, Inc.

"On my trip to Chicago I used your Sponsor Check List (July issue) to see how we were doing."

Joe Leff
Adam Hats

"Your July Facts issue is the best one of any trade paper at any one time. You deserve hearty congratulations. I can use a couple extra copies."

H. C. Wilder
WSYR

"For our money the July issue is a real humdinger . . . and such an issue will remain close at hand for a long time to come."

E. P. J. Shurick
Free & Peters

"The July issue of SPONSOR is a knockout."

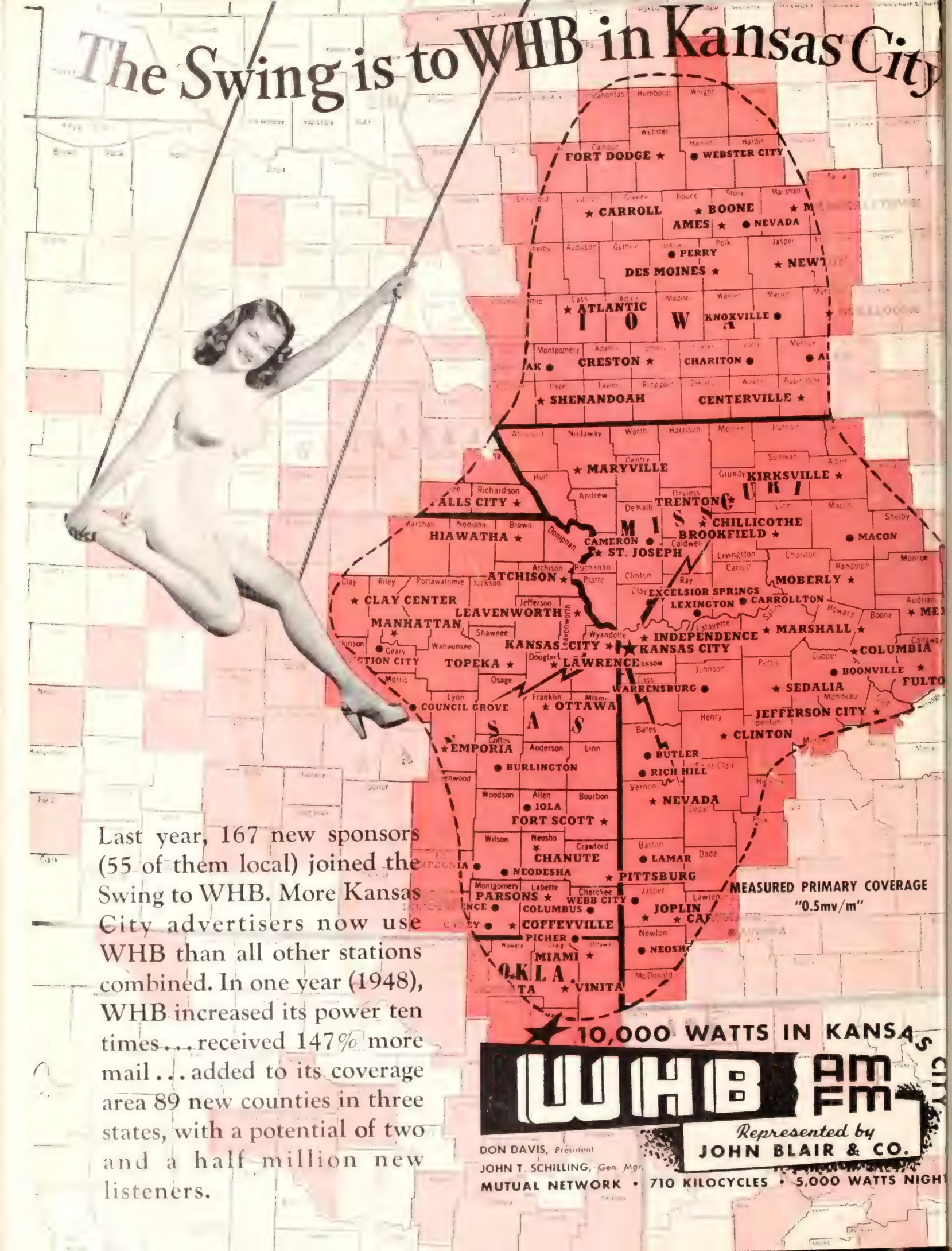
Howard Yeigh
J. Walter Thompson Co.

"I was gratified to notice the terrific amount of space that you devoted to spot broadcasting in the Fall Facts Issue . . . It's pleasing to see an industry paper of standing back up our story with facts."

Wells H. Barnett Jr.
John Blair & Company

OUT 18 JULY—Advertising Forms Close 1 July 1949

The Swing is to WHB in Kansas City



Last year, 167 new sponsors (55 of them local) joined the Swing to WHB. More Kansas City advertisers now use WHB than all other stations combined. In one year (1948), WHB increased its power ten times . . . received 147% more mail . . . added to its coverage area 89 new counties in three states, with a potential of two and a half million new listeners.

10,000 WATTS IN KANSAS CITY

WHB AM FM

Represented by
JOHN BLAIR & CO.

DON DAVIS, *President*
JOHN T. SCHILLING, *Gen. Mgr.*
MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

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